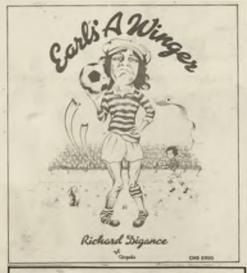


25 Pages at TI - DZOFB

ID & NANCY

Schmexclusive

SODMEGZ



THE ODEON - HAMMERSMITH

ZAPPA

Owing to the unprecedented demand for tickets, we are pleased to announce that three extra shows have been added, on

FEB. 28th at 8 pm MAR 1st at 7 pm and 9.30 pm

If you have already purchased tickets for Mar. 1st at 8 pm you may exchange them at the Box Office for the 7.00 perf.

However they will be honoured as they stand for the 9.30 show.

£4.00 £3.50 £3.00 £2.50



FIVE YEARS AGO

	Week emling January 30, 1973
Last Th	h .
77.03.0	
1 -1	BLOCKBUSTERSRMGRCAL
12 2	180 YOL WANNA TOUCH MI
4 3	YOU'RE SO VAPS
2 8	TREE BEANGE NIE
4 3 2 4 3 5	
	Little Jimmy Osmond (MGM)
18 6	DASIESFRom John (DSM)
0 7	IF YOR BOX'I \$50W ME 85 50W
	Haruld Molvin & The Blue Notes (CB5)
7 18	WISHING WILL Free (Island)
4 4	BALL PARK INCIDENT
45 70	151 H1 H1 Wings (Partophone)

TEN YEARS AGO

		Week ending Journey 31, 1960
Last	CHN	
ų.	arch.	
- 1	- i	EVERTASTING LOVE Love Attain (CBS)
- 5	- 2	AMITHAT EASY THEORGETFagelbert Homperdisch (Beccut
6	- 31	DODY IN DISCUSSE
2	4	JUDY JS DISGUISE
-11	3	SUGITY OUISN
- 11	- 6	SHE WE ARSKIY MING Solomon King (Columbia)
12	7	RENTERSE SHAPE VII
14		SI DDFNLY YOU LOVE MI
		EVERYTHING LASH
- 4	100	DAYBERFAM BELLEVER

15 YEARS AGO

Week ending February 1, 1963							
	a Thi						
T I	L	DIAMONDA Jet Hurty and Funy Mechan (Decen)					
4	2	GTORFTROTTER					
2		DANCE ON Shadow (Colombia)					
- 5	4	BACHELOR BOY					
- 6	- 3						
*		DON'T YOU THINK IT'S TIMEMike Berry (BMV)					
10	7	LETTLE TOWN \$1 (\$1 Drl Names (Lepter)					
17	- 11	THE WAY WARD SIND Frank Build (Columbia)					
	- 9	RETURN TO SENDEREtch Presley (RCA)					
7	10	THE NEXT TIME Cliff Richard (Culumbia)					

CHARTS

SINGLES

This hast would

I TIIS CAST	Week ending February 4, 1978		PI
AABBK		28	20
		35	5.3
1 (2)	UPTOWN TOP RANKING	-	-
	Althia & Donna (Lightning)	0	4
2 (1)	MULL OF KINTYRE Wings (EMI/Parlophone)	10	1
3 (9)	LOVELY DAY	-3	3
4 (3)	NATIVE NEW YORKER Odyssey (RCA)	4	3
5 (7)	FIGARO Brotherhood Of Man (Pve)	3	5
6 (14)	IF I HAD WORDS Scott Fitzgerald	-	
0 (1.4)	& Yvonne Keely (Papper)	3.	6
7 (4	LEVES LICKION	-	
	Donna Summer (GTO)	8	2
8 (5)	IT'S A HEARTACHE		
	Bonnie Tyler (RCA)	2	3
8 (8)	JAMMING/PUNKY REGGAE PARTY		
	Bob Marley and the Waiters (Island)	7	8
10 (17)	GALAXY War (MCA)	3	10
11 (16)	THE GROOVE LINE Heatwave (GTO)	3	11
12 [11]	DANCE, DANCE, DANCE	9	-
(01)	Chic (Atlantic)	3	6
13 (6)	BLUE Crystal Gayle (United Artists)	33	5
14 (25)	SORRY I'M A LADY Baccara (RCA)	3	14
15 (20)	ON FIRET Connection (TK)	3	15
16	TAKE A CHANCE ON ME	-	10
10 1-1	Abba (Epic)	1	16
17 (29)	MY BLUE SKY		
** (1.0)	Electric Light Orchestra (Jet)	2	17
18 (-1	RICH KIDS Rich Kids (EMI)	1	18
19 (13)	ONLY WOMEN BLEED		
	Julie Covington (Virgin)	8	12
20 (HOT LEGS/F WAS ONLY JOKING		
	Rod Stewart (Riva)	1	20
21 (10)	LET'S HAVE A QUIET NIGHT IN	-	
	David Soul (Private Stock)	6	6
22 (-1	COME BACK MY LOVE		20
23 (14)	HOW DEEP IS YOUR LOVE	17	22
23 (14)	Bee Gees (RSO)	13	2
24	WISHING ON A STAR	1.0	*
24 1-1	Rose Royce (Warner Bros)	1	24
25 (30)			
,	(RCA)	2	25
26 (-1	THEME FROM WHICH WAY IS UP		
	Starguard (MCA)	1	26
27 (26)	MORNING OF OUR LIVES		
	Jonathan Richman & The Modern	-	inc.
00 1001	Lovers (Beserkley)	3	26
28 (12)	FLORAL DANCE		- 2
20 (22)	Brighouse and Rastrick Band (Logo) WHO'S GONNA LOVE ME	11	2
29 (23)	Imperials (Power Exchange)	2	23
30 (-1	LOVE IS LIKE OXYGENE	-	E.J
20 1-1	Sweet (Polydor)	- 1	30
	4.141. (14.144.)	4	

U.S. SINGLES

Week ending February 4, 1978

	Week ending February 4, 1978
This Last	
Week	
1 (4)	STAYIN' ALIVE Bee Gees
2 (1)	SHORT PEOPLERandy Newman
3 (2)	BABY COME BACKPlayer
4 (6)	JUST THE WAY YOU ARE Billy Joel
5 (3)	WE ARE THE CHAMPIONSQueen
6 (5)	YOU'RE IN MY HEARTRod Stewart
7 (10)	SOMETIMES WHEN WE TOUCH Dan Hill
8 (11)	DANCE, DANCE, DANCE
	DEPUTE DANCE, DANCE
	DESIREENeil Diamond
10 (13)	EMOTION Samantha Sang
11 (14)	(LOVE IS) THICKER THAN WATER Andy Gibb
12 (7)	HERE YOU COME AGAIN Dolly Parton
13 (8)	HOW DEEP IS YOUR LOVEBee Gees
14 (17)	DON'T LET ME BE MISUNDERSTOOD
	Santa Esmeralda SERPENTINE FIRE Earth, Wind & Fire
15 (18)	SERPENTINE FIRE Earth, Wind & Fire
16 (15)	SUP SLIDIN' AWAY Paul Simon
17 [12]	TURN TO STONE Electric Light Orchestra
18 (21)	WHAT'S YOUR NAMELynyrd Skynyrd
19 (23)	PEGSteely Dan
20 (24)	PEG Steely Dan NATIVE NEW YORKER Odyssey
21 (25)	IGO CRAZYPaul Davis
22 (16)	COME SAIL AWAY SINV
23 (28)	FFUN Con Funk Shun LOVELY DAY BIII Withers EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LT.D.
24 (26)	LOVELY DAY
25 (19)	(EVERY TIME I TURN AROUND) BACK IN
	LOVE AGAINL.T.D.
26 ()	(THEME FROM) CLOSE ENCOUNTERS
	John Williams
27 (30)	John Williams ILOVE YOU
28 ()	LONG LONG WAY FROM HOME - COVARAGE
29 (27)	HEY DEANIEShaun Cassidy
30 ()	STREET CORNER SERENADEWer Willie

Courtesy "CASH BOX"

ALBUMS

	Week ending February 4, 1976			S S PI		
The	s Lasi		50	25		
	Veek		38	58		
1	(1)	RUMOURS		W. (11)		
	,	Fleetwood Mac (Warner Bros)	49	1		
2	(7)	ABBATHE ALBUM Abba (Epic)	2	2		
3	{2}	SOUND OF BREAD Bread (WEA)	13	1		
4	{4]	GREATEST HITS				
		Donna Summer (GTO)	4	4		
5	(8)	FOOTLOOSE & FANCY FREE				
		Rod Stewart (Riva)	12	2		
6	(9)	GREATEST HITS VOL 2 Elten John (DJM)	15	6		
7	(6)	20 COUNTRY CLASSICS	10	a		
	101	Tammy Wynette (CBS)	6	5		
n	(3)	DISCO FEVERVarious (K-Tel)	12	1		
9	(5)	NEVER MIND THE BOLLOCKS	1 6-			
-	1-7	Sex Pistols (Virgin)	13	2		
10	(9)	OUT OF THE BLUE				
		Electric Light Orchestra (Jet)	13	5		
- 11	[]	REFLECTIONS				
	1	Andy Williams (CBS)	1	11		
12	(13)	THE BEATLES LOVE SONGS				
	2041	Beatles (Parlophone)	2	12		
13	(21)	ABBA'S GREATEST HITS Abba (Epic)	83	1		
14	(24)	NEWS OF THE WORLD Queen (EMI) I'M GLAD YOU'RE HERE WITH ME	11	4		
. 19	[24]	TONIGHT Neil Diamond (CBS)	2	15		
16	1321	MOONFLOWER Sentena (CBS)	12	6		
	[-]	FLORAL DANCE	1.0	-		
		Brighouse & Rastrick Band (Logo)	1	17		
18	(17)	EXODUS				
		Bob Marley & The Wailers (Island)	23	9		
19	(19)	GREATEST HITS, etc				
		Paul Simon (CBS)	6	6		
20	(26)	ALL 'N' ALL . Earth Wind & Fire (CBS)	3	20		
21	(50)	20 GOLDEN GREATS. Diana Ross	21	1		
22	(14)	& The Supremes (Tamle Motown) FEELINGS	12	3		
23	(25)	GREATEST HITS	16	3		
23	1231	Olivia Newton-John (EMI)	2	23		
24	(11)	30 GREATEST HITS				
	45.46	Gladys Knight & The Pips (K-Tel)	12	3		
25	(-1	NEW BOOTS & PANTIES				
		lan Dury (Stiff)	2	25		
26	[18]	AOCKIN' ALL OVER THE WORLD				
		Status Quo (Vertigo)	-11	4		
27	(16)	ARRIVAL Abba (Epic)	55	1		
28	1-1	VARIATIONS Andrew Lloyd Webber (MCA)	7	28		
29	1-1			20		
23	1-1	Crystal Gayle (United Artists)	1	29		
29	4-1	DON JUAN'S RECKLESS DAUGHTER		**		
20		Joni Mitchell (Asylum)	1	29		

U.S. ALBUMS

			Week ending February 4, 1978
	This Last		
	W	leek	
	- 1	(3)	SATURDAY NIGHT FEVER Bee Gees
	2	(2)	RUMOURS Fleetwood Mac
	3	(3)	NEWS OF THE WORLD
	4	(4)	FOOTLOOSE AND FANCY FREE Rod Siewart
	5	(6)	ALL 'N' ALL Earth Wind & Fire
	6	(8)	RUNNING ON EMPTYJackson Browne
	7	(10)	THE STRANGER Billy Joel
	8	(5)	BORN LATE Shaun Cassidy
	9	(7)	SIMPLE DREAMSLinda Rondstadt
	10	(111	DRAW THE LINE
	11	(13)	THE GRAND ILLUSION STYR
	12	(9)	ALIVE II Kiss
	13	(12)	OUT OF THE BLUE Electric Light Orchestra
	14	(15)	A IA Stocky Den
	15	(17)	AJASteely Oan POINT OF KNOW RETURNKansas
	16	(16)	THE STORY OF STAR WARS
	17	(18)	SLOWHAND Eric Chapton
	18	(20)	CLOSE ENCOUNTERS OF THE THIRD KIND
	10	(20)	Original Soundtrack
	19	(14).	I'M GLAD YOU'RE HERE WITH ME TONIGHT
	,,,	41-	Neil Diamond
	20	(22)	HERE YOU COME AGAIN Dolly Parton
	21	(19)	DOWN TWO THEN LEFT Boz Scaggs
	22	(21)	SHAUN CASSIDY Shaun Cassidy
	23	(24)	STREET SURVIVORS Lynyrd Skynyrd
	24	(26)	GALAXYWar
	25	(25)	GREATEST HITS, ETC Paul Simon
	26	(27)	FRENCH KISS8ob Welch
	27	{}	FUNKENTELECHY VS. THE PLACEBO
			SYNDROME Parliament
	28	(29)	LITTLE CRIMINALSRandy Newman
	29	(—)	PLAYER Dan Hill
	30	()	FLATER
			Courtesy "CASH BOX"
			CON-ILOF OFFICE DOP

NEW

Edited: Derek Johnson

WIRE'S **28-GIG OUTING**

WIRE have added another 19 dates to their current tour, making a total of 28 gip. In addition to their opening venues reported two weeks ago, the Harvest Records band play Coventry Mr. George's (this Sanarday), Nottingham Sandpiper (February 8), Newcastle Guildhall (10), Cromer West Runton Pavillon (17), Dudley J.B.'s (18), Croydon Greybound (19), Halesowen Tifluny's (20), London Strand Lycum (22), Retford Torrethouse (24), Norwich Toppers (March 1), Manchester Rafters (2), Harlow Technical College (3), Colchester Essex University (4), Huddersfield Polytechnic (10), Eastbourne Winter Gardens (15), Brighton Sussex University (17), London Oxlord St. 100 Club (21), Wolverhampton Lafayette (22) and Keighley Nikkers Club (27).



Wreckless Eric going on road

WRECKLESS ERIC is being lined up for a unior headlining tour, occupying much of March and April. He'll be on the road with his band The New Rockets, and full details of their litherary will be announced in a week or two. To tie in with the tour, Eric's debut album will be issued by Stiff on March 3. As reported last week, his single "Reconnex Cherie"—taken from the album — comes out on February 10.

Secret Stranglers

THE STRANGLERS are about to start their semi-serie gigs, NME learned this week. As reported before Christmas, the hand will be blaying a string of low-key club dates which in Pistob style — won't be announced nationally or in the music Press. Those wishing to cutch The Stranglers should keep a close eye on local Fress announcements.

ALTERNATIVE TV say they are remaining in trio, despite reports that ex-Cheben guitarist Simon Vitesse had joined them. They are however augmented by guitarist Kim Turner and Squeeze pianist Jools Holland on their new single "Life After Life", issued by the Deptlord Fun City label on February 24. Turner also joins them for their one-off gig at London Oxford St. 100 Club next Tuesday (7).

THE DAMNED are currently in the process of rehearsing a large batch of new material. And they are concentrating all their energies on developing what they call "a radically new act". Because of this, they have cancelled projected gigs at Keighley Nikkers Chb (February 14) and Birmingham Barbarella's (17), but hoth venues will be re-scheduled when they undertake their next British tour — probably in May.



Vibrators start two-month tour George's (23), Sheffield Polytechnic (24), Bradford University (25) and Redcar Coetham Bowl (26). The Reading gig on February 22 marks the opening of a new club in a converted mortuary, with coffine as tables — hence the name Bones! The band also record a session for John Peel's Radio I show on February 27.

THE VIBRATORS return to the Brit-ish gig circuit next week, at the start of a lengthy tour carrying them through to mid-April. They'll be working practi-cally every night for the next nine weeks

cally every night for the wext nine weeks and, although their March and April dates are still being finalised, their confirmed itinerary for this month is:
Liverpool Eric's (February 9), Cambridge Com Exchange (10), Newcantic University (11), Leicester Folytechnic (12), Bristol Granary (13), Torquay 400 Club (14), Brymonth Woods Centre (15), Birmingham Polytechnic (16), Bath University (17), Fambrough Technical College (18), Donocaster Outlook (20), Shrewsbury Tiffany's (21), Reading Bones Club (22), Coventry Mr.

The Vibrators spent two months in the actumn based in Germany, then undertook a very successful tour of Canada. Since they returned home, they've been busy working on their second Epic album — provisionally titled "Bad Vibes" — which is now in its final nak for release before the British tour ends. A new single is also in the pipeline, for issue at the end of this month. Blondie's full dates BLONDIE will play stine gigs in this country during their upcoming tour. Details of their timerary, amonomed this week, confirm NME's enclusive revelution a fortnight ago of their first three dates and their major London concert. And the five new bookings now added to the schedule are Lancaster University (February 27), Birmingham Barbarella's (28), Dunstable Queenzway Badl (March 2), Satiord University (3) and Canterbury Kent University (6). Dates abrendy reported by NME are Blackburn King George's Hall (February 23), Sheffield University (24), Glasgow Strattchyde University (25) and London Chalk Farm Roundhouse (March 5). The band began their European four yesterday (Wednesday) in Belgium, and they also visit France. Austria and Germanny, before closing in Sweden on February 20. Blondie's new album "Plusite Lettery" is now being rushed out by Chrysalis this weekend, two weeks earlier than originally planned. This coincides with the issue of their single taken from the LP, "Denis".



The accompanying Blondie story provides us with an opportunity to print another picture of the band's DEBBIE HARRY, for which we make no excuses.

RADIATORS FROM SPACE BANNED

RADIATORS FROM SPACE have land two of the dates on their current tour cancelled, because the venues concerned have decided against singing so-called punk shows. Most surprising is the scrapping of the hand's projected February 19 gig at £ondon Kensington Nisshville, where most of the leading new-wave acts have performed in recent months, but which has now decided to bur certain punk bonds "at its own discretion". The other gig off is February 25 at St. Albans City Hall, a council-owned venue.

seems much more credible and implies that, even if the Pistols do ultimately re-surface in some form, he won't be part of the hand. Said Virgin: "We don't yet know to what extent we shall hold them to their contracts, but a Rotten solo album is any one of a number of possibilities."

He added that they hope to have talks with the Pistols members in the near future.

Topping at Palladium ALEX IS

BACK!

ALEX HARVEY is back in the most significant manner possible by headlining a major London concert at the Palladium on Sunday, March 5 (7.30pm), when he's supported by his new band — plus a choir and orchestra!

— plus a choir and orchestra! Harvey appeared to have quit the music scene completely, when he walked out of the SAHB is mid-rehearsal for a TV show. He has since explained that he felt the routine of the then SAHB left a lot to be desired, from both a live performance and a recording visconding.

desired, from both a live performance and a recording viewpoint.

He became further depressed when his manager Bill Feheilly was killed in a plane crash — 50, after much consideration and increasing conflicts with his new advisers, he decided to try something different. This led to the announcement by Maontain that he had retired — which, claims Alex, astounded him.

During the last two or three months, he's been busy cooking up a brand new presentation and forming a new band, both of the high section of which will be unweiled at the Palladium.

The show will festure interchangeable scenery, spectacular lighting sets and an entirely new programme — including selected numbers from the old SAHB reperioire, new material and the debut of his new composition "Vibrania". Derek Wadsworth is scoring additional arrangements for the choir and orchestra.

Line-up of Harvey's new hand

ments for the choir and orchestra. Line-up of Harvey's new hand has not yet been announced, neither have his subsequent plans. But it's expected that other dates will be set for him to follow the Palladium gig, where he's being billed as 'The Sensational Alex Harvey''.

• Meanwhile, the former SAHB members are about to launch their new Zal band, See page 4 for details.



STOP PRESS

BS&T sax man dies

IT WAS LEARNED on Tuesday that Blood, Sweat & Tears sax player Geogory Herbert has died in Holland during the band's European tour. The cause is not yet known. The have cancelled a couple of shows in France this weekend but, at press-time, were still undecided whether to go ahead with their short British tour next week for Gig Guide). Readers are advised to contact MAM (01-629-9259) or Anchor Records (01-734 or Anchor Records 8642) for clarification.

VARIATIONS-

THEME AND VARIATIONS 1-4 and VARIATION 16

ANDREW LLOYD WEBBER

FROM THE ALBUM *VARIATIONS*

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featuring

Don Airey - Rod Argent Jon Hiseman · Gary Moore John Mole - Barbara Thompson Julian Lloyd Webber

MCA RECORDS

MCA345

THE ADVERTS are extending their current tour by adding another seven dates, all aimed at promoting their first album, due for release by Anchor on February 17. The extra gigs are at Cambridge Corn Exchange (February 24), London North-East Polytechnic (25), Croydon Greyhound (26), Bristol Locarno (28), Dundee University (March 2), Aberdeen University (3) and Glasgow Queen Margaret Union (4), It's likely that still more dates will be added subsequently. PISTOLS 'REUNION' SCOTCHED

THE FUTURE OF The Sex THE FUTURE OF The Sex Pistols, both individually and as a group, remained in a state of limbo this week — despite widespread rumours of a semi-secret reunion gig to the near tuture and, to total contradiction, Johnny Rotten's statement of intent remedite his role above.

regarding his solo plans. Talk of a Pistols reunion show

has been in the air for several days—It's seggested that they'll play, possibly under an assumed name, at London Roundhouse on Saturday, February II. But no confirmation could be obtained, and the project appears to be little more than wichful thinking, perhaps started no a boas.

as a boat.

A spokesman for Virgin Records commented: "There's

absolutely no chance of a Pistols date at this stage. Those who are putting the story around are obviously under-estimating the severity of the spit. Only when they're all together again in the same place can it be decided what the future holds in store."

Rotten's statement at the weekend—that he's planning a solo album and is looking for musicians with this in view —

Sabbath tour dates

DATES AND VENUES have now been confirmed for the major spring concert tone by Black Sabbath, plans for which were reported last week, It will coincide with the release of their new Vertigo album "Never Say Die", which they started recording in Toronto at the weekend.

As revealed in our lant issue, Orzie Usbourne is now back in the band, having had second thoughts about his autumn decision to pursue a solo career— and his return means that Sabbath have now parted company, with their short-term new singer Dave Walker.

The tour itinerary is Sheffield City Hall (May 16), Liverpool Empire (17), Glasgow Apollo (18), Aberdeen Capitol (19), Newcastle City

Budgie

return

ZAL BAND SWING INTO TOUR ACTION

ZAL CLEMINSON has now ZAL CLEMINSON has now added a fourth member to the line-up of his new band Zal which he formed after the break-up of the Sensational Alea Harvey Band in the autumn The newcomer is Billy Rankin, a 17-year-old guitarist from Kirkintifloch in Scotland, who is the property of the sense of the s KirkintiBuch in Sculland, who is also a classically trained planist. He now joins Germinson and two other SAHB stalwarts—Chris Glen (bass) and Tec McKenna (drums)—in the Za

outfi.

One other musician, said to be a "surprise," has still to be named before the diseast is complete. Although he is already working with the band, his identity can't be revealed until certain formalities have been tied up. Zal left last week for a low-key tour of Sweden to

try out their new material. They return on February 14, and soon afterwards begin their first British tour, coinciding with the release of their debut album.

Doctors will stay a trio

DOCTORS OF MADNESS have decided to continue workhave decided to continue work-ing as a three-piece. following the departure of violinist Urban Bhiz — at any rate, for the time being. They felt that bringing in a replacement would delay recording sessions for their new recording sessions for their new album, so they carried on as a trio. And they've opted to retain this format for their next British tour, which will coincide with the release of the album, titled "Sons Of Survival,"

Hall (21), Manchester Ardwick Apollo (22), Hanley Victoria Ball (23), Portsmooth Guildhall (25), Ipswich Gaumont (28), Coventry Theatte (30), Lefecter De Monfort Ball (31), London Hammersmith Odero (Jone 1), Oxford New Theatte (2), Suthmyton Gaussont (3), Birmlaghum Oderon (5), Bradferd St. George's Hall (7) and Preston Guildhall (8).

Guidhall (8). Tickets are ulready on sale for some venties, through box offices and the usual agencies, and elsewhere they will be available very shortly. Prices are £2.80, £2.20 and £1.75 for all dates except Hanley (#fl at £2.20) and Hammersmith (£3, £2.50 and £2). Bookings may also be made at promoter Harvey Goldsmith's own loss office, situated at Chappell's in London New Bood Street.



PETER GREEN (left) signing his comeback deal with PETER VERNON-KELL

occasional reports of him working as gravedigger, barman, commune member, guest guitarist and hospital orderly. But now, at last, he's decided to had for stardom again — and 1978 could be the year he achieves it.

BUDGIE return to the British cuocert circuit later this month, after spending allmost eight months in North America—where they've been busy touring, recording and building up a fairly substantial following. They are already set for another coast-to-coast U.S. tour during April and May but, prior to this, shey're beadlining their own eight-date schedule in this country. They play Shefflield City Hall (February 23), Liverpool Empire (24), Marchester Ardwick Apollo (25), Birmingham Odeon (26), Newessile City Hall (28), Hantley Victoria Hall (March 1), Derby Kings Hall (2) and London Hammersmith Odeon (4). Their second A & M album 'Impeckable' is released on February 17. At 63 degrees below zero my amps never sounded better.



Besides Scott Gorham on lead guitar. Thin Lizzy comprises Phil Lynott, Brian Robertson and Brian Downey

They've had a string of LP successes from abond of the Western World' to their latest Bad Renutation:

The albums of the last few years have benefited from the gutsy Marshall sound.
Scott Gorham uses five 50 Watt Marshall Valve Combos. Four are stacked up for his guitar and a lifth is used as a cross-stage monitor for Brian's guitar.

The Marshall range now includes two new Master Volume Valve Combos. The 2103-100 Watt and the 2104-50 Watt Master Volume

The Master Volume Control allows the musician to regulate the overall volume whilst the pre-amp volume control produces the warm overload or clean biting sound as required, making these combos exceptionally versarile. The full Marshall fone equalisation is provided with Presence, Bass, Middle and

Treble controls. A standby switch is provided to keep the amp in constant readiness

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Like most bands. Thin Lizzy carned its reputation playing on the road.

This particular night, we were booked to play the Chicago Stadium. During the night the Alaskan weather had come down into the United States

The temperature was 63 degrees below zero. None of us had been through anything like it before

The city was completely trapped. There were accidents and ambulances were stuck three miles away trying to get through.

They blasted out warnings on the radio that no one should go out with any skin exposed, because it'd turn to frost-bite in three minutes.

Of course we were all worried how the amps would play.

We'd got all the stuff outside in the truck. And it all started freezing over.

Then a roadie got frostbite on one of his legs trying to get the gear out.

Well, the amps were perfect and 20,000 people managed to see us. Crazy

I'd seen other bands using them but now. I'm calling the Marshall 50 watt combo my sound

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making a tresh start in the business. First stage in his comeback is the signing of a three-year worldwide recurdinge and publishing deal with PVK Records. He's scheduled to release a single fairly soon, followed by an album which has been produced by his former colleague Mick Fleetwood. Promotional live appearances are likely at the same time. Green formed Mae in 1967 and wrote most of their early hits, including "Alhatross", "Oh Well" and "The Green Manalishi". He left the band suddenly in 1970, donating all his cash and royalties to charity. Since then he's led a recluse-like existence, punctuated only by Stiff's Live Stiffs - and Devo's debut

RECORD NEWS

Comeback by

Peter Green

PETER GREEN - founder of Ficetwood Mac and near legendary singer, composer and guitarist, who has been absent from the rock scene for over seven years — is making a fresh start in the

business

THE LIVE ALBUM "Stiff's Stiff label — though the first Live Stiffs", recorded during the 5,000 copies will be the Ameri-Bunch Of Stiffs package tour last—can issue embellished with a Stiff THE LIVE ALBUM "Stiff's Live Stiffs," recorded during the Bunch Of Stiffs package tour last autumn, is now confirmed for release on February 17. It retails at £2.99 and featured artists include lan Dury, Nick Lowe, Wreckless Eric, Larry Walls and Elvis Costello.

Stiff also announce that they

and Elvis Costello.
Stiff also announce that they have nequired exclusive rights to the first three singles by highly-rated U.S. band Devo, who were first tipped for access by NME early last summer. Initial release is the single "Mongolnid" "Juko Hormo", issued un February 24 on the Booji Boy /

can issue embettished with a shirt stricker. David Bowie is so entitusiastic about Dexo—who hail from Akron, Ohio—that he wants to produce them as soon as possible. Reissued next week is the single "Promised Land" by behavie. After a consintity

single 'Dhinnie single "Promised Land" by Dohmie Alben, originally released in 1974 on Charlie Gillett's Oval label. Its chances were killed almost immediately when Elvis Presley's version was rushed out, but it now re-appears on Oval-Stiff, a new label launched with Gillett

Emmylou, Linda and Dolly on one album!



e ERIC BURDON'S new album in the service of the ser as back-up vocalists. Polyder also resiste. "Ritchie Blackmore's Rele-bow", the band's first LP which was previously available on the Oyster label.

• Freda Payno's latest sibum is "Stares And Whispers", for Capital release on Fabrusry 10. The same label will be bringing out the new Bob Seger LP "Stranger in Town" within the next few weeks, though the exact date is not yet schedulod.

◆ Barry Manilow, recently voted Top Male Vocalist in the annual American Music Awards, has his single "Can't Smile Without You' released by Arrist on February 10. Out on the same day and label is the Alan Parsons single." I Robot' the instrumental title track of the album which charted task year.

Latest single by Queen is "Spread Your Wings"/"Sheer Heart Attack", Jushed out by EMI

be Earthquake — who, as reported lass week, play London Challs Farm Roundhouse on February 26 as part of their debut British tour — have an EP issued by Sesorkley this week. Titles see "Friday On My Mind", "Julie Ann," "Gill Named Jesse James" and "Mr. Security."

THREE OF America's most outstanding (in more senses than once!) contemporary country sweethearts — Emmylou Harris, Linda Ronstadt and Dolly Parton — are combining forces on a new album. They are already working in the studio together on the project, and should have it wrapped up before Emmylous leaves for Britain next week. Spring release is pranned by Elektra/Asylum. Said a spokesman: "It would be great if they could come over together to promote it, and we'll certainly try to persousde them."

Advertising's new single is "Selen Love", issued by EMI on February 10. Out the same day on Raik is Donoven's self-penned "Dare To Be Different".

• Two tracks from their latest album "Scarabus" are featured on the lan Gillan Bend's single, out this week on Island. They are "Mad Elsine" and "Mercury High".

Thin Lizzy's former label, Decca bring out a maxisingle this week featuring three of the bend's early tracks — "Whiskey In The Jar", "Vegabonds Of The Western World" and "Sitamois."

Smokey Robinson is the latest artist to be the subject of a compulation album Titled "Smokey's World" and issued by Motown on Februery 10, it leatures a cross-section of his work since he left the Miracles five years ago.

● The soundirack album from the new sci-6 film speciacolar "Close Encounters Of The Third Kind" is released by Aristo on March 10. It's preceded this weekand by two variations of the major them and the original John Williams Kineme and a disco version by Gene Page.

Rose-Morris & Co. Ltd., 32-34 Gordon House Road, London NWS LNE, Tel. 01-267 5151

MAJOR TOUR FOR GORDON GILTRAP

GORDON GILTRAP, whose current single "Heartsong" is a strong chart contender, headlines his most important tour to date next month—when he plays 14 of the country's top concert venues. Together with his regular band, he visits Sheffield City Hall (March 6), Liverpoot Empire (7), Edinburgh Usher Hall (8), Glasgow Apollo (9), Newcastle City Hall (10), Bristol Colston Hall (12), Manchester Free Trade Hall (14), Brighton Dome (15), Portsmouth Guildhall (16), London Rain-bow (18), Croydon Fairfield Hall (19), Birmingham Town Hall (20), Oxford New Theatre (21) and Derby Assembly Hall (22). Tickets are priced £2, £1,50 and £1 at all venues—except the Rainbow, Croydon and Oxford where they are £2,50, £2 and £1,50. Promoters Kennedy Street Enterprises have still to name the support act.

Rush cancel Scots gig

CANADIAN BAND Rush, currently on a sell-out UK tour, have had to cancel their gig at Edinburgh.

They are pulling out of the

concert planned for February to as a suitable venue is not available, so instead they play an additional concert at Glasgow Apollo, where they are already set for the follow-

Dream provincial dates confirmed

THE SIX provincial concerts next month by Tangerine Dream

SPITERI, lest back from a month-long concert series in Venezuela, resume gigging at Bedford Cranfield Institute on February 10. Other one-nighters are being set, and the sales band are also confirmed for two residencies at London Romes South a Cub Trabrusry 24-27 and March

THE STYLISTICS have made a few changes to their previously-reported early spring tour. They now play four nights at the Lendon Palladium (April S-8) instead of the full week originally planned, and have added a show at Coventry Theatre on April 9. They have also interchanged their two cabbrest sonts — at Stoke Joflees (April 19-22 instead of 26-29) and Wakefield Theatre Club (23-29) instead of 16-22).

EMMYLOU HARRIS and the Hot Band have added a second London concert to their short British hour, starting next week Their gig at his vanue on February 9 is now completely sold tollowing night (10), and tickets are on sale

"EVTA", the musical by Tim Rics and Andrew Lloyd Webber based on the life of Eva Peron, is now set to open on June 21 at the London Casino — which, as previously reported, is being re-named the Prince Edward Thestre following is convection into a full-time thestre. Casting of the show is not yet complete.

THE SANTS have been forced to cancel all their current gigs, except for London Kansington Nashville this Sunday (5). This is due to a wrist nuyry sustained by besids Absidar Ward in a car accident. But he expects to have recovered fully in time for the band's month-long British tour in March

RACING CARS are playing just three dates this month, between sessions to their next Chryselis album. They are at Newtich East Anglis University (this Shiurday), Sheffield Crucible Thester (February 11) and London Mile End Queen Mary College (18).

GRAND MOTEL go back on the road this month after a three-week shufdown, due to eickness. They have a Sunday residency throughout Fabruary at London New Barnet Duke of Lancaster, and one-nighters include London Covert Garden Rock Garden Hoth Sattedryl; Weymouth Pavilion !February 10), Watford College 111, London North Polytechnic 141, Crawfey College of Technology (17), Derdord Thames Ploytechnic 181, 18th Wycombe Nags Read (23) and Bromley Technical College (25).

KRAZY KAT have added London Fulhem Golden Evon (Fabruery 16). Winchester King Alfred college (18) and Treferest Glaemogan Polyrechnic (22) to their innessey listed two weeks ago. And their gig at Bedford College is exintched from February 18 to 25.

London show at the Hammers-mith Odeon on March 20, reported last week. The new-took T. Dream, now featuring founder members Edgar Froese and Chris Franke plus two newcomers, have an album titled "Cyclone" — described by a "Cyclone" — described by a spokesman as "a real surprise" — released by Virgin Records in four weeks' time.



Wilko's London charity

WILKO JOHNSON and bland top the bill in a special benefit concert at London Chalk Farm Roundhouse on Saturday. February 13 — their first appearance since their debut four last year. Guestling in the show are the Count Bishops, Iron Fist & The Hordes From Hell and our own, our very own, Blast Furnace & The Hentwaves—with lightling by Liquid Len and the Leasmen. The giz starts at 5.30 pm, and all tickets are £2.

The concert is the climan of a week of events at the Roundhouse on behalf of the Wordsworth Heritage Appeal. Wilko begins a British tour in the middle of March. WILKO JOHNSON and bls

RADIO STARS AND SQUEEZE ADDED

Rods tour is now a package!

RODS are being supported by two other recording bands — Radio Stars and Squeeze on their extensive concert tour starting concert tour starting February 15, thereby boosting it to package status.

ing it to package status.

And five more dates have been added to the itinerary—two in England, three in Ireland—making a total of 37 gigs running through to the end of March, easily the longest major tour of the 1977-8 season.

The extra dates are at Swindon Oasis Centre (March 25).
Portsmouth Gruidhall (26), Belfast Utster Half (28), Dublin Stadium (29) and Cork Arcadia

THE STUKAS this week begin a full two-month tour, aimed at promoting their first three-track single, issued by Suner Records comorrow (Friday). Titles are "Sport," "Dead Lazy" and "Send Mc A Post Card," and the first 15,000 copies are being marketed in a doubte picture hag. March dates are still being finalised and will be announced shortly, but the 18 gigs confirmed for this month are:

STUKAS BOMB

AROUND U.K.

other acts on the tour was taken by promoters Straight Music, because original plans for the Dwight Twilley Band to guest fell through.

Dwaght Twitey Band to goed fell through.

A new single by Squeeze titled "Take Me I'm Yours" has just been released by A & M, to be followed on February 17 by their album "Squeeze", produced by John Cate. Radio Stars will be promoting their current single "Nervous Week". but their signing means they've had to cancel the last 18 dates of their own current British tout, reported two weeks ago—though all these serapped gips will be re-scheduled later in the year.

Manchester Rafters (today),
Thursday), London Stoke Newington Pegasus (Friday), Pertsmouth
Polytechnic (Saturday), Nottlegham Beeston Ketie's (Sonday),
London Marquee (Fabruary 6),
Bagshot Pamilies (7), Luten Royal
Hotel (8), Cowentry Mr. George's
19), London Kensington Royal
College of Art (10), Webvyn
Garden City Mid-Herts College
(11), High Wycombe Nags Head
(16), Brighton New Regent (17),
London Stoke Newington
Pegasus (18), Corydon Greyhound
(19), London Camden Dingwelle
(22), Leighton Buzzard Hunt Hotel
(24), Wolling Centre Halfs (25) and
Doncaster While Hart Hotel (26).



GLENN TILBROOK, vocalist

Tavares visiting

TAVARES return to Britain for a series of major concert appearances during March. Dates and venues are currently being finalised by promoter Derek Block, and details are expected in a

whech or two.

The group's new single "The Group's new single "The Ghost Of Love" will be issued by Capitol to coincide with their visit. The song runs for six minutes and in America it's a double-sided release with Paris I and 2 — but for the British market it's appearing as a full-length A-side, with "Bein" With You" as the coupling. The latest Tavares album "Future Bound" is also scheduled for next month.

next month by Tangerine Dream have now been confirmed. They are at Oxford New Theatre (March 19), Portsmouth Guid-dhall (21), Birmingham Odeon (22), Neweastle City Hall (23), Manchester Ardwick Apollo (25) and Croydon Fairfield Hall (27), These are in addition to their

ON THE



JENNY DARREN has edded several more dates to her cerrent tour — at Penzance The Gardan february 14, Weymouth Pavilion (20), Bémingham Barbarella* (22), Cestiff Top Rank (28), and Wigan Cesino (Merch d), Her February 11 gig is switched from Glastonbury Town Hall to Strode Saths Hall, and her projected show at Barmingham Town Hall on February 21 is now cancelled.

S.A.L.T. are on the road at Braintree Technical Collage (tomorrow, Friday), Londen School of Pharmary (Saturday), Denham Bede Collage (February 11), Leeds Florde Green Hotel (12) and Galmaby Technical College (13). They then play four London giga — at Camden Music Machine (17), Deptford Albany Empire (20), the Marquee (23) and Southbank Polytechnic (24).

THE YETTIES are in concert at Exeter St. George's Hall (formorrow, Friday), Shepton Maffer The Centre (February 8), Tunbridge Wells Assembly Hell (\$1), Brighton Dome (17), Turville (decombe Farm (18 and 25), Melvern Wiinter Cardens (22) and Creydon Fairlieid Hell

BLACK SLATE play four gigs in London — at Regent's Park Bedford Coffeee (February 10), Camden Music Machine 115), London University (17) and Stoke Newington Rochester Castle (24). They then visit Scotland to play Edinburgh Fiffany's (27), and Glasgow Satellite City (28). STEEL PULSE started their current tour with dates at Norwleh East Anglia University (February 9), London Club Norick (10) and Menchester Polytechnic (11).

THE SURPRISE SISTERS have extra dates at London Camden Music Machine (Fabruary 10). Chalmaton City Taverm (17), Bristol Aris College (Macro St. Southampton University (11), Ceemarvon Trinity College (17), and Read-ing University (21).

ong University (22).

DEKE LEONARD'S ICEBERG have made a few changes to their date sheet, reported last week. Two new gigs are at Edinburgh Antoria Balhoom (tenight, Thursday) and London Camden Music Machine (February 8). Their vanue this Saturday (4) is switched from Glasgew Queen Mergaret Union to Manchester University, and Leede Forde Green Notel (7) is carcelled. For the duration of the tour, drummer Anthony Stone replaces Terry Williams, who is fulfilling recording commitments with Deve Edmande, And leebboarde player Howard Hughen has now joined the band permanently.

EARTHQUAKE, the Beserkley band already set for Lendon Chafk Farm Roundhouse on February 26, start their European four with dates at Salford University (February 10) and Coventry Warwick University (11). More dates are being set for when they return here later in the month.

ROOGALATOR play a few gigs the month to tie in with the February 10 release of their single "Zero Mero" on the Do It sebel. They play thigh Wycombe Nago Head (tonight, Thursday), London Kensington Nashville (Friday and Saturday), Satherd University (10), London Oxford St. 100 Club (13), Manchester Rafters (17) and Wigen Cesino (18).

THE BRAKES play Muldatone College of Art (tomorrow, Friday), Chelmstord Chancellor Hall (this Sunday), London Kensington Nastwille (February 7, 14, 21 and 28), London Camden Dingwalls (15), London Stoke Newington Rochester Castle (16), Middlesbrough Rock Garden (17), Harrogate P.G.'s (18) and Portsmouth Polytechoic (23).

THE ENID are headlining another major London concert on Sunday, February 19, at the Victoria Palace where they appeared so successfully shortly before Christmas. Tickets are on sale now priced £2.50, £2 and £1.50.

EDITOR for New Musical Express

Applications are invited for the position of Editor of this topical, weekly music paper — the leader in its field.

Candidates should have experience of directing writing and production staff, together with a knowledge and keen interest in the contemporary rock music scene.

Apply with brief career details to Eric Jackson.

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MUSCLES, the Birmingham funk band, are to support. This Turner in her two shows at London Hammersmith Odenn on Fabruary 11. They then play gigs in their own right at Notingham. Trent. Polytechnic. [14], Sheffled Polytechnic (15), Birminghem. Top Rank (17), Leeds Trinity Coffege (18), Sutton Hospital Club (20), Bradford. College. [24] and Leiesster Polytechnic (25).



THE PLEASERS have only two gigs this month at Sheffield University (tomorrow, Friday) and Loughborough University (Saturday) — before starting work on their next single end album. The Sheffield show is being broadcest

TME 'SOUL FEVER' package tour — featuring Delroy Williams, the Soul Explosion, Mr Super Bad and the Satin Bellia — visins Furley Tiffeny's (February 19), Norwich Samson & Mercules (23), Southend Zhivago's (28), Stonehaven Commodore Hotel (March 3), Ayr Darlington Hotel (M.Potamouth Locamo (7) and Heastings Pier Pavilson (11). More dates are being set.

HEAVY METAL KIDS take a break from recording sessions and play five gigs during the next week or so. They are at Birkenhaud Hamilton Clob (February 6), Menchester Rafers (7), Derilogton Technical College (8), Gromer West Runton Pavilion (10) and Northempton County Ground (11).

Ground 111.

THE TROGGS go back on the road this month to promote their released hit single "Wild Thing", which comes out on Lightning Records on February 17. They play Coventry City Centre feoright, Thursday), Londen Harlesden Roxy. Thosite (this Saturday), Londen Ordend St. 100. Club (February 6), Cambridge Corn Exchange 19), Keele University (10), Reading University 111), Blastipool Norbreck Castle (14), Milifard Haven (15), London Hilton Hotel (17), Fishguard Frenchman's Motel (18), Worksop Whrtwell Club (24) and Knighton Norton Arms (25).

The first message has been received ...

THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND."

ARIST 177

THE MESSAGE ON THIS STUNNING SINGLE IS THE MUSIC BY JOHN WILLIAMS TAKEN FROM THE FORTHCOMING FILM.

AVAILABLE IN A FULL COLOUR BAG.

We are not alone - there are alien versions Be careful.

Zidne ENE PACE

ARISTA

AVID BYRNE'S harsh angular features belie the frailty in his voice. "A talking head," he explains, glancing awkwardly at me then away into the corners of the quiet Ladbroke Grove hotel room," is video terminology for a simple

head and shoulders shot."
But Byrne has hardly finished his sentence when, perched restlessly at the other end of the sofa, the voluble Martina Weymouth snatches the topic. "We found out after we named the band that talking heads — that's what they call any kind of chat show now in video jargon — are the most boring form of television

enterfariment.

"In fact, the talking head—the newscaster just talking face-on with no action footage—requires the most amount of concentration. It requires somebody sitting in front of the television and thinking about the words the man is saying. That's supposed to be a much better form of communication, but it's also considered the most boring."

Here comes a riddle: Since the name of this band is "Talking Heads and since their visual qualities are virtually static beyond a certain fascination caused by the very mundanity of their appearance, why does this not apply?

Here comes a clue: Talking Heads are not boring, they are perplexing. I had been intrigued—ever since the name was first mentioned alongside a brace of other New York hands supposedly foriging a re-definition of rock's then terminally facile and solothful nature, making it mean something, and say something, like it only ever seems to do for a few tenuous moments. In fact, the talking head — the

I was intrigued especially by Talking Heads because the name evoked images so tangential to the normal context of a rock hand that there had to be something fresh going on with them. Well, if not had to be, it at least held promise.

at least held promise.

But proof of the promise was slow in coming. First, at the end of '76, came the thoroughly unheralded "Love Goes To Building On Fire", one of the earliest releases from the revamped fledgling Sire Label. Unheralded because the only thing remotely comparable was, ten years earlier, Love's classic (and I don't use that word lightly) "Forever Changes" album, but even there the relationship was strained.

David Brune's (rushteninely

was strained.
David Byrne's frighteningly high-pitched vocal ewitterings sounded like the work of a love-struck fool. The whole thing sounded like a cross between a Cossack dance and a child's riddle. . Once lodged, though, the song just wouldn't shake free. In the interim period between that single and their eventual mesmerising Rock Garden debut, interest grew. Written reports of the hand were

characterised by an inability to jig-saw Talking Heads into the usual frames of reference, often wildly contrasting in their attempts to capture and define the band. Upon witnessing them for the first time the reason for this became clear.

Talking Heads simply don't have a precedent. They take the tried-and-true basic ingredients — six

precedent. They take the trued-and-true basic ingredients — six guitar strings, four bass strings, a voice, a keyboard and a set of drums—and after all these years, when you begin to think maybe it's all been said, manage to conjure a crackling new syntax.

Just to throw everybody off, I could begin by saying the first thing that struck me about Talking Heads live is that they are one of the funkiest groups on the planet, which they are. But that's not strictly true — the first thing that hit me was their appearance:
Four souseaky collegiate types, one

Four squeaky collegiate types, one of them a girl — a diminutive waif eyeing the singer constantly with cat-like intensity, fingering fragile bass patterns that, coupled to drummer Chris Frantz's clean muscular downstroke give Talking

muscular downstroke give I atking Heads a vigorously hard jerky syncopation. And the singer . . . He seemed to be enacting some sort of private primal therapy right there on stage,

THE HEADS

CASE

An investigation of the theory behind TALKING HEAD music. By PAUL

RAMBALI.

beginning prissy, nervous and clean-cut, and finishing sweat-drenched, almost stammering. It transpires that that David Byrne truly enjoys what he does on stage. Asking if this was the case elicited one of the few moments of unconsidered, instant response from the man. "Yeah", he grins, adding with mild sarcasm," I like writhing around on stage. It's a lot of fun to get up there and make a lot of noise. Banging away and getting attention.

Ranging away and getting attention But there is a method to his seeming mental imbalance. "There

are certain thing I feel need to be done in terms of music and performance" he declares. And what these things amount to is that what the world doesn't need is another

the world doesn freed is another posturing clown yammering away about his 'baby.' Byries, and also his music, strip away the conventional houpla that most other rock artists surround theirs with. He feels the lyries can be used to describe a feel the described feel the second. osed to described feelings, views, situations, or whatever else without resorting to the usual bloated rhetoric. "Removing all the phoney embellishments so that they could establish the property of the prop

actually say something directly.

And this reflects in his And this reflects in his performance. He simply expresses the misod and emotions of each song much more freely, much more opently, and paramountly just much more than the average rock performer.

"Thut's what people are paying fur, that's what it's all about. The other way is along a line that leads to Las Vegas — even if it's something like heavy metal. They end up in Las Vegas hecause they start off on the premise that they are doing a show. "Our premise is that we are trying to present something that's convincing, music that we helieve in.

convincing, music that we believe in. It can get a little difficult that way...

OWEVER, IT seems to be working. The response chain for Talking Heads begins with a mixture of hermisement and intrigule and ends with a feeling of having just seen something very special. One can reasonably assume that an initial response of that mature leads inevitably to a similar conclusion. It happened to me. Since then I've watched it happen on three separate occasions with unfailing regularity to others.

occasions with unfailing regularity to others.

Even a hell - bent - on - a - head-hang crowd, which they faced when they toured with The Ramones mid-way through last year, couldn't help but grant at least one encose wherever they went. This suggests that any precurecytions hiding out there would do well to be put aside. Talking Heads, you see, have what all the great bands have. That is thus They can hit the head, the heart and the feet with equal force, precision and style. But they do it in ways you don't expect.

Insidious tones, of which this hand have more than their fair share, provide the most immediate lure. The snare, though, comes from less obvious quarrers.

snare, though, comes from less obvious quarters.

Startling off-beat lyrical couplets ring out at any given moment graving the listener by dint of their strange constructions and aften (to rock) content. Then there's feers Harrison's succinct gustat frills, David Byrne's strident 12-string, the continually terme rhythms, and the way in which all three interplay in a





Pix: ADRIAN BOOT. PENNIE SMITH

From previous page

brilliantly textured and controlled sound.
It seems apropos to note here that though I have no corroboration for this — Chris Frantz admitted before our internation that though I rrant samilies are rive our interview that they'd developed pat answers to such questions as "What are your influences?" The relevent one being "Our influences are whatever we've heard and liked etc. I reckon Talking Houst ones something Talking Heads owe something to the Stax and Memphis soul

tradition.
Listen to anything Booker T
& The MGs worked on with a
halfway decent singer and
you'll hear the same powerfur,
disciplined economy that
underlines Talking Heads.
Listen to an Otis Redding side
and you'll hear it enupled to
the kind of direct emotional
evocation David Byrne
sometimes achieves.

Is it an accident, then, that is it an accident, then, that they used to do Al Green's "Love And Happiness", and still do an exceptional reading of his "Take Me To The River"?

ALKING HEADS emerged initially from the Rhode Island School of Design, town of Providence, State of Rhode Island, Chris

Frantz and David Byrne rantz and David Byrne who was in fact born near Glusgow, but emigrated to Baltimure at the age of two met there as Freshmen in September 70.

However it wasn't until September 73, after Byrne had retried from a period

september 7, aner Byrind doing photography, video, pointing, and whatever else caught his attention — "I wanted to get my money's worth" — at a Baltimore college, that any seeds were

Chris Frantz describes Chris Frantz describes
Providence as "a fun,
easy-going place to live,"
adding with characteristic
dryness, "we had a lot of
parties." It was to play at these
carties that he and Pures. parties that he and Byrne formed The Artistics, known amongst their friends as The Autistics.

Autistics.
But it's one-time school
cheerleader Tina Weymouth,
who had met Frantz-through
sharing a school studio, who is sharing a school studie, who is most willing and eager to talk about those times — and indeed anything else I care to mention. Her tone betrays fond memories as she relates, somewhat proudly, that though she wasn't write! though she wasn't actually in the bund, "I was at every performance and every rehearsal, and I co-wrote a song with Chris and David called 'Psycho Killer'."

"The aesthetic was called Mondo and there was a lot of black leather. The Artistics wore all black and David also wore all black and David also had a leopard skin guitar. They did a lot of cover songs — some Troggs songs, '96 Tears'. The Knickerthockers' 'Lies'—and some original. 'Sick Boy', 'Spin Spin', and also 'I'm Not In Love' system a lebel time. In Love' existed at that time

In Love existed at that time but in a more primitive form. "It was very very loud. You couldn't stand closer than 50 feet to the band because it was so loud it was abusive. At one party in a concrete loft everybody was just squished into one corner because of the

Chris: "It was really terrible It was just
AAAARRRRGGGGHHHH.

Tina: "But they were really

Frantz's phonetic approximation of the mascent Talking Heads sound prompts Byrne to enter the conversation for the first time. He says it wasn't that had and points out that it bore some comparison with early Tom Verlaine/Richard Hell bands veriane: Richard Fiell bands, adding that this was one of the things that caused the band to consciously develop away from that particular stylistic parameter upon their arrival in New York, September 74.

They were drawn to the Big Apple, it transpires, by the

lamorous reputation of that ity's art circles. "It seemed like a place

"It seemed like a place where people got famous" says Frantz. "The only people who ever got famous in Providence. Rhode Island were people in sports or people who committed some sort of hilleaus crime."

Again, Tina is anxious to Again, Fina is anxious to elaborate: "You can be an artist in New York and be successful — enough at least to survive — and be stimulated and be stimulating in a way that's a for harder to be in other places. other places.

"Plus it seems people go there when they have the most outrageous dreams. I remember our friends saying, 'you're going to go there and you're going to have a band?."

Laughter.

ROUND January '75 ROUND January "75 what we have come to know as Talking Heads began rehearsals in their loft on the Lower East Side. "Tina was enlisted to play hass because she had a similar acsthetic," explains Frantz. "She wasn't into wearing platform shoes and things like that."

Tina: "We rehearsed until late May, when we decided it was time to get in front of an audience. Two blocks up the

street was a place called CBGB's. Although Patti Smith had played there and attracted a Soho and St Marks art clique, a sont also a teat is at entire its own crowd — just hand's friends and musicians, who came mainly because it was the only

place to play original music.
"We thought it would be a we mought it would be a good place to play if we bombed because there were never more than 30 people there. But we had to find out what we were doing, because the whole point of this thing is to be accessible, to communicate to needle

"So we played with The Ramones one night and did okay. The next week they had a Summer Rock Festival, and this attracted that same are crowd, which in turn started a word-of-mouth thing for all the

groups.
"A young journalist from the Village Voice was there every night, and he proclaime it was a turnaway from glitter in an article they called The than article my care if in conservative my care if in new rock underground. They chose our picture to put on the cover, probably because we most fitted the title. Studdenly CBGB's was a hip place, and instead of there being 30

There'd be 35", interrupts

But the momentum was established. By the end of that year the attention they'd received, though admittedly premature, had spurred the band into making themselves worthy of it. "There was a time," admits Tima, "when we felt like people pretending to be a band. "Then all of a sudden we realised we were a band."

Tima left her day job — "we weren't lucky enough to be on

Tina left her day job — "we weren't lucky enough to be on unemployment" — and the band hegan tentatively to move out of the closetted CBGB's environment.

About the same time, ex-founding Modern Lover Jerry Harrison gave up his teaching job to return to the road with Effiot Murphy and play on his "Night Lights" album.

It was in '76 that it began to turn real. By June the band had been interviewed by The New York Times, been seen by Jerry Harrison, recorded demos with Beserkley's Matthew Kaofman—whence emanated his typically off-the-wall description of them as being a "wheaphone demoses". flamenco' group - and turned

pro.

By the end of the year
Harrison had guested with the
band on guitar, they had
signed to Sire, and released
"Love Goes To Building On
Fire" as the opening gambit in
their bid to oust The
Committee from the Carpenters from the international stardom throne 'Seventy-seven found them

gigging constantly and saw the gigging constantly and saw the masterplan approaching fruition. Jerry Harrison joined the band painlessly shortly before recording began on their debut album — recording which was interrupted by their European tour with The Ramones, and finally finished last autumn.

last autumn. Common concensus has it Common concernsis has it that white being one of the year's most superior platters, "Talking Fleads '77" captures several shades less than their true and full spectrum, the only way to experience that being, for the moment, the live environment

It emerges that the bond largely agree with this, and that they are more than pleased about Brian Eno's offer to produce their next album, Eno being a confessed Janum, Fine Terming a comessed fain. In fact, in a gesture of tribute, his recent "Kings Lead Hat" was so titled as an anagram for Talking Heads. One thing the release of "Talking Heads" '77" did illustrate, though it that a care

"Talking Heads '77" did illustrate, though, is that as a songwriter, David Byrne stands apart. The intricacies of his approach, necessarily only glimpsed in performance, evince a knack for viewing his subject matter — itself not the must common fare — from abstruse anneles, thereby

most common fare — from abstruse angles, thereby obtaining a fresh and usually used no perspective. Instead of writing a love song, for example, Byrne in "First Week", Last Week" and "Uh Oh, Love Has Come To Town" tackles the task of capturing the exhibitation and confusion of it all as the confusion of it all as the rational man beco rational than becomes suddenly irrational. Alternately, in "I'm Not In Love" he presents the case for the rational man wondering what all the fuss is about.

Like Randy Newman, he can create the inner world of Like Randy Neuman, he can create the inner world of his characters and all their personal fears and values with merely a few broad and soft stockes. He presents that world without a trace of moral judgement, allowing the listener that fuxury. As others have noted before me, Byrne's its a rare quality, with more in common with the short stocy than the popular song. Talking about his design, though, is clearly not the cusiest of things for him. He speaks quietly, his sentences trailing, often furnishing with a look that almost hegs for comprehension on my part. "Sometimes I use personae, though most of the songs are things! I really feel, that I believe in when I write the

believe in when I write the benieve in which the song. But I strati-jacket myself, limit myself to one point of view because I may feel I have the ability to express it at that time. It comes out almost like It could be another person because some of the songs are so

■ Continues page 38





DON'T FART BEFORE YOUR ARSE IS READY.



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"Matchey Harray"
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Tutted Macanines Flast

Only in America"

Blue Sunde Shoes

Don't the Crush"

Heard Dog"

All Around The Worl

Six Five Spanial

"I'm Gentle Richer"

"Art Heard off

"Lovin' You"
"King Creole"
"All Arrevious Bey"
"Only in Asserice"
"Sound Off"
"Mema Liked The Rose
"Fursher Akang"
"How Great Thou Art!"

G.I. Bluse"
Double Trouble
"He's Not You!
"Devil to Disgusse"
"Hot Dog
"Trouble"
"Fasture"

Surfenger
"Loving You"
"I Want To Hold Your Hand
Medley"
"Yesterday
"World Without Love"
"Are Yaw Lonesome Tonight

"Goria Loss Lovin"
"West My Ring"
"Rassly Teddy
"Art You Lonsoome Tonight
"Vive Lee Yegae"
"Do You Know Who I am?
"All Shook Up"
"Mystery Train"
"Train To Get Te You"
"Tron Much

Teddy Beat

Kerd Headed Woman
Den 1
Good Luck Charm

Return to Sandar

Big Herk Of Love

My Saby Left Mg
One Mught

Treas Me Ning

Mean Woman Bluss

Mean Woman Bluss

ONCE UPON A TIME ALL ROCK GROUPS USED TO LOOK IKE THIS

Edited by PHIL McNEILL and KATE PHILLIPS

... UNTIL ALONG CAME A **BUNCH OF** RIGHT **HARDNUTS** WHO LOOKED SOMETHING

ND SUDDENLY...

BACK TO... 1950 with Greaser Cool as modelled by Whirlwind. The music is chicken-pickin' rockebilly revved up into overdrive, and the clothes march it up perfectly. The idea is to look even more like Jerry Lee Lewis than Jerry Lee Lewis does. Please note: Greaser Cool is not to be confused with Ted. The differences are small but vital.



BACK TO... 1970 with Aggro Ecstasy as modelled by Skrewdriver. Boots, braces, collarless shirts, ½-inch hair, surfy expressions and music to match, Identification with a local footbell team is mandatory, as are reports of fights at your gigs. If you don't actually want or like lights at your gigs, invent some after the fact.

BACK TO... 1973 with Glam On The Half-Shell as modelled by Adam of Adam And The Ants. You may think ell this laughable old shit went out with Jobrieth, but you can't write anything off in this racket (except for Cosmic Drip and Cocaine Cowboy, that is). For this one, you need to be either davastatingly pretty or cataschysmically ugly, augmented by dyed hair, make-up and all the other tricks that bad boys rip off from bad girls: exposed flesh, lurex and smoking cigarettes in public.

I THEREI IT'S OUR PRIVILEGE and pleasure to welcome you to the '78 edition of the Whole Rock Catalogue, your guide to all the different styles, looks and schlicks available to those of you who're planning to make this year the year to start your own rock and roll band!

Just to refresh your memories, long clean heir, mystical expressions, complicated and expensive instruments and complicated and expensive music ere out. Q-U-T. In the dumper. Dead as a doornail. Finito, Infra dig. Uncool. Totally boring. Had it. Wouldn't touch it with Chris Squire's. No-one who's even remotely chic would have anything to do with it

at all.

The only thing deeder is country rock, so that's that.
The logk that did most to sound the deeth knell of Cosmic
Drip was Conceptual Chic a.k.a. Classic Punk (seen above as
modelled by the Clash). The rips, the leather, the spilty
hair-dos, the sneers, the big boots, those terrribly witty
trousers ... my dear, everybody was cra-zee about it!
Conceptual Chic, let it be said, is still a viable option for '78,
but the main emphasis in this year's Collections is nostalgia.
Yes, you can advance into the future by retreating into the
past! Just make sure you study these veriations cerefully
before even thinking about forming your own band.
Please note that all those styles are herein represented by
young musicians in or just out of their leans.

BACK TO... 1965 with Mod Almighty as modelled by The Jem. For this one you need flickenbacker guiters, mohen suits and those cute little mocessin-type shoes with the little chains across the tongues, plus immaculately back-combed short heircuts. If you heven't got an older bra't a clue you in, invest in a copy of The Who's "Guadrophenia" to get you up-to-date (or "back-to-date", as the case may be).





BACK TO... 1963 with Mootop Mania as modelled by The Pleasers. The emphasis here is an clean-cut boyish lole de vivre, energetic but not aggressive, stimulation without corruption. Moptop Menia means that you don't have to be dirty to be fun. It also means that you never have to say you're sorry.



BACK TO ... 2008 with Urbane Spaced Men es modelled by Devo. This only goes to show that if you don't fancy any of the existing categories, you can either invent your own or else just play the blues. It is not recommended to attempt both at once. That's it until the Thrills summer collections. Happy window-shopping!

CHECK THE WEEK'S TOP 60 AT LONDON'S TOP VALUE RECORD STORES

0 D

		R.R.P.	OUR		A.R.P.	OUR
1	RUMOURS FLEETWOOD MAC	.2.50 -	2.50	31 DRAW THE LINE	-2:55	2.99
2	THE ALCUM	_4.30-	3.20	32 WHAT A LONG STRANGE TEMP	_5.50	3.99
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6	ALL N' ALL EASTH, WIND AND FIRE	4.30	3.30	36 SOUNDTRACK	-5.50	3.99
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13	WIEKIND IN LA. GEORGE BENSON	5.60	3.99	43 GREATEST HITS	4.30	3.30
	NEVER MIND THE BOLLOCKS SEX PISTOLS	4.10	3.10	44 LITTLE CRIMINALS	3.50	2.50
	TOB MAPLEY & THE WALLES	_4.40	3.10	45 THE STRANGLERS	375	2.75
16	FOOTLOOSE & PANCY PREE	4.50	3.25	46 ARRIVAL	4:30	3.30
17	ELOWHAND FRIC CLAFTON	435	3.35	47 IN FULL BLOOM	-3.50-	2.50
	THE SYMMIGER BLLY JOIL	2.09	2.99	48 STEELY DAY	3.80	2.80
	SPECTRES BLUE DYSTER CULT	430	3.30	49 GREATEST HITS	3.99	2.99
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22	THE CONTENDER JIM CAPILLOY	3.95	2.95	52 LIVE AND LET LIVE	5.50-	3.99
23	SHOWDOWN GALLAGRER EYLE	3.85	2.80	53 STEVIE WONDER	299	6.00
24	CM GLAD YOU'RE HERE WITH ME.	435	3.30	54 PASSAGE THE CARPENTERS	-3.99	2.99
25	WANT TO LIVE	3.99	2.99	55 BOY SCAGOS	4.30-	3.30
26	FLECTWOOD MAC	3.50	2.50	56 BAASS CONSTRUCTION III	350	2.50
27	NCE HPON A TIME IONINA SUMMER	5.75	4.00	57 SATURDAY NIGHT FEVER	_ 6:30 *	4.75
28	PASTICHE MANHATTEN TRANSFER	3.50	2.50	58 POWERHOUTE	.3 .9 0*	2.90
29	COME AGAIN DEPEK AND CLIVE	440	3.10	59 FICH WAKENAN	3.99	2.99
30	BLUE LIGHT IN THE BASEMENT ROBERTA FLACK.	3.50	2.50	60 STATUS GUO	-3.93	2.99

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WHITE RIOT IN DUNSTABLE QUEENSWAY

UNSTABLE, SUBURBAN OVERSPILL territory just 30 miles out of London, was the scene last week of some of the must unbelievable audience scenes witnessed at a rock gig in a

good many months.

It was also the scene of probably the most tensely exciting Clash event since the Hartesden Coliseum epic a full 10 months

most tensety exetting. Clash event since the Hartlesden Coliseum epic a full 10 months ago.
Yeah, that's right. The Clash City
Rocker-Billy Rehels in your home town. Not so much another top secret tour, just one of a series of one-off low-key provincial dates before they get down to recording their next platter.
"We just wanted to keep our hand in," said Mick Jones. "There's a lot of people in Luton and Dunstable who wanted to see us."
The Queentsway Hall itself is a coliseum-like oval balltoom. The Sex Pistob.— supported by The Jan. would you believe—once played before 70 people at the same place. Tonight it's packed. A top heavy punk audience.
The but at the back of the hall is stocked with no glasses — plastic or otherwise — just those long, economy size ring pull cans. A fudierously naive move on the part of the hall management. The first band. Birmingham's Modelmania, come and go. By their third number, the sporadic can starts flying towards the stage. The situation gets worse until, after the set, the road crew face a struggle to shift the gear offstage against a forrent of cans.

Joe Strummer walks onstage to cheers and makes a worth effort to calm down the fans as a

against a torrent of cans.

Joe Strummer walks onstage to cheers and makes a worthy effort to ealm down the fans as a can bounces off his head. Joe steps into the swelling mass at the front of the crowd and a kid who a moment earlier had ainced a can at a roadic rushes up and vigorously shakes his hand. Just when it seems things are cooling down, the worst scenes of the evening begin.

Fernale French quartet The Lous take the stage. On their night, The Lous take the stage. On their night, The Lous are a great little band. They play bouncy, nocking rhythm in blues, and enjoy it like neonne else around. Co the last full Clash tour, they surprised a lot of people by their tough resilience to life on the road.

ao. Tonight, they don't stand a chance. Dunstable? To The Lous it was more like

Dunkirk.
The cans and spit rain onstage. Rhythm guitarist Raphaele shouts something incomprehensible at the audience. But The Lous main problem ain't one of communication. Some of the things going down in that crowd would disgrace Inter Milan versus Lavin.

"Here, why did you throw that each

"Cos they "re crap, that's why!"
If this is audience participation, count me out.
Drummer Sacha — the Lou with the best
English — bravely steps out from behind her kit
to the front of the stage, and tries to reason with
the audience. We witness the sickening sight of a
can striking her full in the face.

In their second song, "No Escape" (all too appropriate), they have no choice but to leave the stage. They don't come back. An incensed readit swings a steel mike stand above the heads of the front three rows, I later to their Second Second

above the heads of the front three rows. I later learn he is Steve English, former Pistob bodyguard, Next it is the turn of Mick Jones and Paul Simonon to 1ry their hand at cooling down the lounies. They are met with cries of "We Want The Clash."
You lot hardly deserve them.
Anarchy in the Queensway Hall. A White Riot. A mindless one.
The lights go up. The promoter tells everyone that the gig is cancelled. But The Clash, above all else, are about playing, and minutes later they take the stage.
"We've just come to play some rock 'n' roll, 'shouts Mick, and the band are into "Complete Control". A crazed "Londow/Dunstable's Burning", which used to be the show opener, follows.

follows.

A funky daum intro from Topper, and Mick Jones takes over vocals for the old 101'ers song "Clang Clang (Go The Jail Guitar Doors)". Then it's "Clash City Rockers", the forthcoming single (with The Blue Custum Glathaman Sandy Pearlman as a likely producer, scoopfreaks!) Joe's vocals are as had to nitt as ever, helped by the echo on the PA, but what hits you is the overall intensity of the performance.

It was as if they'd reducovered themselves after the oneoine and toosing of the last tour—

after the poncing and posing of the last tour — adverse conditions bringing out the best in the

band.
Two new songs were previewed: "The Last Gang In Town", and a staccato two-minute gem called "Tommy Gun", in which Topper's mean kitwock took him right incough his snaredrum, and finally buried the ghost of Terry Chimes.
They played it a bit safe by leaving out the two finest—but unfamiliar—of the newer songs, namely "The Prisoner" and "White Man In Hammersmith Palas." But the vitality and noise of the Harlesden gig, the 100 Club and the ICA was there again for the farst time in months.
Aazah, newfalgia.
The audience now had what they wanted—

Aarah, nostalgia.

The audience now had what they wanted — indeed, they were won over from the first song. Even "Career Opportunities" — a song The Clash should now drop a last as they dumped "1977" — was touching. Strummer leading the crowd unaccompanied through the first verse before the rest of the band joined in. Yet even now the can-throwing horders are giving a new meaning to be fleavy Metal. The cans, now squashed flat into fethal weapons, continue to drizzle stagewards, and Mick Jones is bloodied on the cheek by one.

A popposing mass invokes the stage for the swift encose and then The Clash are gone, after facing

bloomed on the creek by one.

A poppoing mass invades the stage for the swife encore and then The Closh are gone, after facing an audience from which most rock in "roll bands would have run a mile.

Their heads are still well above the waves.

ADRIAN THRILLS

THRODGS

NEW MUSICAL EXPRESS

Page 13

Bap Bluxes

DRASTIK PLASTIK MUSIK. (2)



DRASTIC PLASTIC TOUR

Feb. 5th COVENTRY II
Feb. 6th NEWCASTLE
Feb. 7th GLASGOW Ap
Feb. 10th ABERDEEN C
Feb. 10th LEEDS Grand
Feb. 11th LEEDS Grand

reb, 8th ABERDEEN Capitol Theatre feeb, 10th LEEDS Grand Theatre feeb, 12th LEEDS Grand Theatre feeb, 12th SHEFFIELD City Hall Feb, 13th BRADFORD St Georges HANLEY Victoria Hall

Feb. 16th Feb. 18th Feb. 19th Feb. 20th

WOLVERHAMPTON Civic Hall BIRMINGHAM Odeon OXFORD New Theatre BRIGHTON The Dome LONDON Odeon - Hammersmith LONDON Odeon - Hammersmith BRISTOL Colston Hall PORTSMOUTH Guildhall ALBUM

SYNTHETIC SONGS FOR THE VIDEO GENERATION

PANIC IN THE WORLD

Right: THE VIBRATORS in tion last week at the Speakeasy. Yes, folks, it was res, roks, it was another SURPRISE TOP SECRET gig — just like the Pistols, Clash, Gen X, Johnny Thunders, Gillingham FC, Blast Furnace and the Manharace and the Heatwaves, V.D. Skarr, Bob Dylan (who?), The Who (what?), The Why (fronts?) and The Vibrators (when, when?)



BAAAD **VIBRATIONS**

LL THE ENGINE DRIVERS are away, and there's only the oily rags left!" Thus did Vibrators manager Dave Wernham choose to describe his colleagues at CBS Records last week. Evidently he was in no mood to mince words.

The reason for Wemham's ire was that he'd just heard that the release date of The Vibrators' second abum, "V2", had been put back to April. Originally scheduled for February 10, this was its second postnorment. was its second postponement -and, for Wernham, the final

So why the delay, Dave?
"I wish I fucking knew," quoth he.
"Presumably they re busy with Abba
or Neil Diamond. We're really

The album, it transpires, is completed. But "Pure Mania" has only just been released in the USA, and CBS don't want import copies of "V2" stealing airplay from the first

Fair enough, except that to rair enough, except that to promote the new album the band have set up a big UK tour — which CBS now refuse to finance. Even if they wanted to blow it out, they couldn't afford to for their careers'

couldn't afford to for their careers' sake.

"People have almost forgotten us," says Wermham. "Let's be honest, all these people have come along — XTC. The Boomtown Rats — and totally eclipsed us. If we're not careful we could slip back into obscurity."

To fuel Wernham's frustrations even more, last week happened to be the date of one of CBS's seemingly bi-monthly conferences, this time in New Orleans. With Maurice

Oberstein, Dan Loggins and other bigwigs away, Wernham claims he heard of the new LP delay "by accident", on instructions from "the powers that be", leaving him nobody to take his gripe to.

These same "powers that be", he claims, also instructed the CBS Press Office that they were not to do any Vibs press.

At Sobo Square, page of the "roity."

Vibs press.
At Sobo Square, one of the "oily rags" categorically denied this. Although Wernham was "not the

easiest manager to work with' knew the state of play — whic that Ellie Smith was currently

knew the state of play — which was that Elie Smith was currently handling the band's press. Unfortunately, like "everybody that matters," she was in New Orleans. However, the oily rag assured us, CBs was "just as behind The Vibrators as ever", and even went so far as to agree with Wernham's anxiety to hit the road pronto. Beyond that, no comment. Late news: Ms Smith returned from America on Monday to say she thought Wernham would be "only too happy" to put back the new album in order to increase the old one's chances in the States. As far as she knows CBS are going to finance the tour, they'd just like a few early dates put back.

Meanwhile Wernham has snubbed CBS and hired A lan Edwards as publicist, Claims CBS asked him to retract his statement. Refuses.

If it's any consolation, Thrills will be happy to lubracte a foresasd oily rag anytime.

NIGEL DUMPSTER

NIGEL DUMPSTER THROUGS

'BREAKERS TO BREAK UP?

TH THE SEX
PISTOLS bust-up
confingrating every
which-way like some scabrous pimple, the late of another of the Pistols' peer/punk groups has been completely ignored in the rush to grab the goods on Rotten

Johnny Thunders Hearthreakers were last written about in November of last year, when Nick Kent's Thrills piece detailed the position at that time, principally pointing out the fact that the band had severed their connection with Track Records.

Other details in the aforementioned Thrill concerned the hand's enlisting of ex-Clash dromner Terry Chimes after founder member Jerry Noham had stormed out of the combine for numerous reasons — mostly, it was claimed at the time, centred around his extreme disgust at the crummy mixing/production job that Track had meted out to the band's "L.A.M.F." album.

The basic tone of the piece was one of optimism, mind you, as Johnny Thunders had claimed that a 'major' deal with CBS Records was all set, needing only the four signatures of The Hearthreakers themselves to be set into practice. Thunders' chaim re CBS, though, was premature to say the least, as subsequent events and enquiries have since proved that no such alliance was desired by the Columbia bigwigs anyway. Indeed, word of The Hearthreakers' current situation, regarding not merely their attempts to secure another record deal but also the band'n very existence, can only be described as disturbing. Just as that November Thrills piece hit the stands, The Heartbreakers played a two-night venture at the Vortea, primarily as an initiation for drammer Chiner' onstage cultability—though they did also include three brand new songs in the set.

After that came . . . well, nothing

really. We were informed of the birth of a second Thunders Jut — a brut name of Freedo, apparently — but beyond that, nothing except dark rumours about the band's future.

rumours about the band's future.
So, to the present bewildering set of
circumstances. You see, as January
crawfs into February It is only too
obvious to some observers that no
such union as J. Thunders'
Hearthreakers currently exists.

The band remains in the same

such union as J. Thunders' Heartfreakers currently exists.

The band remains in the same no-record-company limbo caused by the Track break-off, and their former publicist Alan Edwards has been relieved of his duties. More to the point, both bassist BiBy Rath and guitarist Walter Lure are still encounced in their mative Manhartan, where they returned for a brief Christmas holiday two months ago. Only the band's communal pad in Chelsen is still operative, though the phone has been disconnected through lack of payment, various other samenitles are in jeopardy, and important bills have apparently still not been paid. Thanders alone stays on in the house, along with his wife and two children.

Thunders himself, either biding his time before his cohorts return or else as a direct result of the band's break-up (no-one's saying it out loud—yet) has choose to take a shot at solo cureer. Using the Hot Rods' rhythus section of Paul Gray and Steve Nichol, plus The Only Ones' leader Peter Perrett on rhythm guitar and Smatch on backin vocals, he's set lead or to the time you read this).

On the recording front, Thonders has laid down three tracks with Nicol and Gray in Island studios, and has signed for a one-off single deal with Eshand—much like the torpid Rob Typer, whose "Let's Rock" also unidises members of the Hot Rods in back-up position. Of the three tracks, one—"Dead Or Alive"—in an early Heartbreakers number, while "Leave Me Alone" is the Dolls' old "Chatterbox" slightly updated.



We are very sorry but POGO DANCING

IS NOT ALLOWED DUE TO **ACCIDENTS & INIURIES DURING RECENT WEEKS**

FOX ENTERPRISES mm

OR SIMILAR

www. PLEASE NOTE

YOU MIGHT EVEN WIND **UP IN THE** SHOP DOWNSTAIRS

THE COURTEOUS ANNOUNCEMENT above appears in a handout from the Greyhound Club in Croydon. Pretty weird, huh? Here's the story.

When Mark Jefferies, who brought this notice to our attention, went to the Greyhound to see The Damned, the DJ told the merry throng not to pogo because the floor was in danger of collapsing! What's more, a ten-foot drop waited beneath to engulf the heavy-footed. Not unnaturally, Mr. Jefferies was more than a little perturbed by this announcement, and asked us to check out whether it had any substance.

A spokesman for For Enterprises had a slightly different story to

whether it had any substance.

A spokesman for for Enterprises had a slightly different story to tell. The Greyhound was built over a row of shops and, he informed Thrills, whilst no pogoer has ever sustained anything worse than a sprained ankte, the ceilings of the shops immediately below the dance-floor were beginning to crack distressingly. This, he claims, would be the result wherever two or three hundred are gathered

together to jump up and down.
Therefore he now issues punters with this leaflet at the door, and the hit about injuries is simply included because "you can't just self the youngsters of today to stop doing something. You have to give

them a reason."
So there'll be no more levitation at the Greyhound. "Anyone who wants to pogo can go elsewhere," declared our spokesman, adding significantly: "We have a large and strong security team." AMY PROSSER



Above: Johnny Thunders (right) carousing with manager Lees Black Childers and Ari Up of The Slits back in the days when everything was

Au Island spokesman became Au Island spokesman became somewhat cages when quizzed on the enact details of the Thunders deal, stressing that this is only a one-off single and nothing more (though Thunders bimself may initially have been under the impression that he would be able to record a whole album for the company). When asked whether Track Records had crossed swords with Island over their deal with Thunders, the spokesman replied in the negative, quickly adding that "this definitely isn't The

Hearthreakers'.

Track itself remains'
incommunicated on the subject, so it's extremely difficult to ascertain just exactly what hold they may have over the band's label-hopping activities.
Thunders maintains that no constructs were ever signed, but the forsaken label is not taking the departure laying down. They claim that the 'Breakers owe them something in the region of £106,000.

On a hopefully more positive note, the break-up of the Pistols alongside The Hearthreakers' apparent disintegration could well soon lend to some interesting coalitions.
Thunders, for example, makes no secret of wanting Paul Cook in his band — Terry Chimes appears something of a lost cause right now — which could also mean Steve Jones coming in as well (though Thunders still rings the praises of his old pal Walter Lure, and appears to desire an active reunion with the latter).

Lure, for his part, has reportedly been getting together in New York with Rath and former Dolk David Johansen and Silvain Silvain, with the intention of gigging as The Works.

Meanwhile Sid Vicious has openly expressed a desire to work with both Thunders and berry Nolam — which would be stretching it some what, considering the to onchy nature of the pair's relationship since Nolan split from the band. The latter has its fact had a hand together with two guitarists for some months now, and is currently looking for a bass-player.

Last moorth, he was tafiking about importing former N.Y. Dolks cassualty. Arthur Kane for the job, but Vicious tow seems to be up for the pig.

In fact, Vicious went off for a session with Nolan immediately after his tireside chat with Chris Salewicz on Friday night.

Yet beyond all these musings, there lays a heavy surfeit of unanswered questions. Have The Hearthreakers really broken up? If so, why not make it public? If not, why aren't Messes.

Ruth & Lure back in London yet?

It's about time camanger Leee Black Childers, who has been completely elusive of late, cleared up those

WILHELM HICKEY

THRICOS

IT'S A PUNK SUPERGROUP!

(WELL, IT'S A GROUP, ANYWAY . . .)

ORE SURPRISE TOP SECRET GIGS coming TV Lyour way soon, fight fans . . . This time from the world-famous Greedy Basstards! The Who? No, The Greedy

Re Write You have directly basslands.

Led by Phil "Em Up' Lynott (bass), the band features Jimmy 'Gimme' Bain (also on bass), Gary 'Gimme' Moore (guitar), Chris 'Brat' Miller (drums) and 'Greedy' Gary Hotton on yorak. vocals.

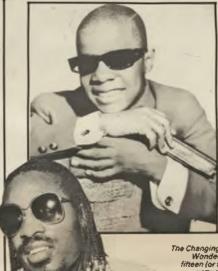
Lynott describes the project as "just a series of jams" — definitely not Thin Lizzy gigs — which originated as a kind of "Help Chris

Miller Fund". Then they realised that all the parties concerned could do with the bread (except, presumably, Moore and Lynott), so The Greedy Basstards it was.

Lynott hopes the band will do about four as yet unscheduled gigs, and over the weekend he was beard enthusing about being in a two-bass band (apparently he's long wanted to try it out), and trying to decide on material. Currently under consideration are recent hits by Quo, the Pistols, Bowie and Talking Heads.
All this, of course, is terribly hash bush. OK?

JEAN BERK

THROUS



SHOO BE DOO BE DOO BE DOO DAH DAY

The Changing Face of Stevie
Wonder — from sweet
fifteen for thereabouts) to
netty twenty eight for
thereabouts). Boogle on







Wreckless Reconnez Eric Cherie Rags **r**atters ********

CHAMERING BENEATH ALL the multi-million dollar rock movies due for release in '78 (outlined in Thrills, 21.1.78) there's a far more modest production that's just about ready to boil over into your homes. Modest, that, is, only in terms of financial backing for the terms of financial backing, for the subject is about as flamboyant as they come: no less a character than Januammues Brown (Soul Brother No. I or the geriatric lonk machine, according to

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"I won't say it was easy," he summed up his efforts. "Two years is a long time to be working on a film of this kind. But I think the result is worth it."

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The company first hit the national TV screens in May of 1972 with "Twenty Dynamic Hits", a compilation of their recent hit singles. As it and its smaller rivals Arcade and Ronco have continued to do, K-Tel acquired its stock for the album through what are known in the trade as "lease-tape deals".

And so life continued happily for the three companies for three whole years, before the British record industry — an industry which likes to think of itself as truly radical, both in its signings and in its business practices, but which had in fact been truly reactionary, dull and self-satisfied for several years — suddenly secmed to see what was going on.

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In 1975 Phonogram became the first British-based record company to employ an advertising agency, McCann Erickson, to go to work on shifting their product.

The first album on which McCann's

Next page



SWITT IN THE LEGISLATION OF THE



COLIN McFAULL and GARRIE LAMMIN

TV PART TWO

♠ From previous page The Best Of The Stylistics." Prior to being marketed like this. The Stylistics had never had a bit allow in the UK.

McCann's changed all that. They took The Stylistics had never had a bit allow in the UK.

McCann's changed all that. They took The Stylistics out of the discost and straight into suburbin. Not only were they unmarketed however. but

and straight into suburbia. Not only were they upmarketed, however, but a bir of (well, actually quite a lot of) sauce was added, loo. Play The Stylastics Record at your dinner party, like they do in the ad, and you might (whaddya mean might? Definitely will)



get laid, the adverts seemed to suggest. The Stylistics were suddenly making.

music to swap partners to.
"The Best Of The Stylistics" sold. 850,000 oopies. Apart from Arcade's Ebvis compilation, that is the biggest sale ever racked up for a tele-advertised record. But as what a fearful price!

But at what a fearful price? A hundred grand, actually, 190,000 of which had been spent on buying space, the other 10,000 on production costs.

(Production costs for an average K-Tel ad at that time were estimated as being much lower—nearer to £3,000 in fact.)

However, even of it had cost.

However, even if it had cost £100,000, R\$0,000 copies had still been shifted. Phonogram were doing

arrigin.

They continued to do alright with a Peters and Lee album — and then McCann's went to work on the Polydor catalogue (Polydor and Phonogram are each a division of Polygram, a Dutch-owned company).

By now the agency was providing both the title of the album and the shoeve concept. James Last's "Make The Party Last" was, as opposed to The Stylistics, definitely

The Stylistics, definitely down-market. "The idea was to sell it to a bast of idiots to dance to," maintains the Upwardly Mobile Young Copwriter. The first pause on the road to world domination came at the end of 1976, when "The Story Of The Who"—which was again conceived by the agency—askes of W-million, was considered "a disaster." 250,000 double albums sold is disastrous? Even if the ad cost

£120,000? What did they want? "Mull

If Kintyre"? By now, though, the race was going

strong.

In middle of the long, hot summer of 1976, Polygram woke up one sanggy morning to discover that ther TV ads were no longer alone. EMI had brought in Collet. Dickinson & Pearce — known in the advertising industry as a "highly creative" agency — to tele-promote their "Golden

—to tele-promote their "Golden Greats" series

The Beach Boys record that set the series in motion became a No. 1 album, and racked up huge sales. As, no doubt, EMI hoped it would. After all, in addition to putring it into the shops on a sale or return basis, they had spent £400,000 on promoting it. They enjoyed similar success with "Glen Campbell's Golden Greats," and have since followed it up with The

and have since followed it up with The Shadows, Cliff and The Supremes. The Beatles "Live At The Hollywood Bowl" also had £400,000 spent on it.

This time, however, it is doubtful that the money was resourced.

This time, however, it is doubtful that the money was re-couped.
Utilising re-shot horror movie footage, the "highly creative" Collett, Dickinson & Pearce came up with one turkey of an ad that managed to be both crass and obscurantist.

Presumably there was intended to be authinial link between the idea of a subliminal link between the idea of screaming at horror movies and the screaming on the record. It didn't happen at all, "Live At The Hollywood Bowl" was relatively



a much bigger disaster than "The Story Of The Who" had ever been It is this kind of serious It is this kind of serious miscalculation that is now making record companies think again about the viability of their continued investment in TV advertising.

Meanwhile, utterly undeterred by the majors' whims and follies, K-Tel

plod on, regularly releasing six or eight albums at a time, knowing that at least two are bound to chart, cover all costs and provide a healthy profit.

CHRIS SALEWICZ

RUNNIN' RIOT WIV THE SPARRER

OU KNOW COCK SPARRER. That bunch of loud-mouthed West Ham bootboys who, between kicking shif out of anyone and everyone, boozing, travelling to away games, and kicking yet more shit out of innocents, find time to play rock'n'roll. The musical contingent of the barmy West Ham army, right?

Wrong.
Cock Sparrer might enjoy gettling out of order at various grounds around the country, but don't for one minute think that going to one of their gigs is the rock a roll world's war substitute. It, however, you do go along intent on continuing Saturday afternoon's terrace bijinx, then a band of worthies known as the Poplar Boys just might be forced to break every last bone in your thick body.
The band themselves are five of the most antiable, suprelentious and brutally lonest guys you're ever likely Wrong.

most antable, unpretentious and brutally honest gusty ou're ever likely to meet. This honesty, and the Poplar enfourage, are probably, the two main reasons why Cock Sparrer are currently languishing in relative obscurity, in spite of the Decca Records contrast that a time a list or DUSCUTTRY, IN SPITE OF THE FRECCH Records contract they signed eigh on a year ago now. Calling a spade a spade or, in Cock Sparrer's case, an asshole an asshole, may be an admirable attitude, but it leads to

aumaranea aumore, but in easts to problems.

Lead singer Colia McFaull admits that they "have upset a lot of people"—including, it seems, Malcohn McLaren. Gerrie Lammin, C.S.'s token spike-head (fluffy-head, more like—Ed.) and rhythm gultarist, had read in T-Zerrs some 18 months back that McLaren was about to create a band which would make the Dolls look like The Monkees. Suitably impressed, "Sparrer descended on his Kings Road joint, played him a tape of themselves, which the man seemed to like, and invited him to one of their rehearsals.

to like, and invited that the days later "He came round a few days later and told us we didn't look right and to get our hair cut and all this shit." Garrie sneers. He was promptly boated out.

"Anyway, he had the last laugh—

and what a laugh, eh? We always wanted to be on the cover of the News of the World, "Jokes Lammin

of the World, "Jokes Lammin regretfully.

The other reason for not exactly being the world's best known band is, indirectly, the Poplars. Garrie Lammin: "We were always more interested in football than fashion.

Lammin: "We were always more interested in football than fastion. We wanted to be a band that could reach other people like us, other football supporters, ordinary kids who couldn't afford to get into all that kings Road shit."

This desire — and eventual ability — to attract "ordinary kids" was, the hand claim, the cause of bans from places like the Vortex, the Marquee and the Nushville, after the exaggerated skinhead stance led to the band developing their own hard, and I mean hard, one following.

"They do tend to get a bit heavy sometimes," admits Colin MicFaull. On both the occasions I "ve seen C.S., the Poplars were boisterous but never trouble. The heaviest thing I saw them doing was buying each other

them doing was buying each other

But if you must insist on using the footer yobbo analogy, then use it with footer yobbo analogy, then use it with reference to what goes down on stage. Dual P-O-W-E-R ciffing, courtesy of Lammin and his fellow lead/rhythm man Mick Beaufoy, crumples into yer shall like a quick one-two, left then right, from a pair of Dr Martens. Steve Burgess's bass runs are comparable to the knee coming up to snap off another two or three molars, while Charlle Bruce's whipping drums are the motor-cycle chains smashing into the cranium. into the cranium

The broad, and in this case The broad, and in this case authentic, Cockney vocusis are the icing on the cake — or, if you prefer, the internal baemorrhaging. Cock Sparrer are all about raw, raging in 'roaring POWER. Recognising kindred spirits, The Small Faces gave the support slot on their 'comeback' four to C.S., and there is even talk of the mighty Marriott guesting on the furthcoming

there is even talk on the magas. Marriott guesting on the furtheoming album.

Since that tour, however, things have become increasingly difficult. Due to their reputation, the band are currently faced with an average of two gigs a mooth, the income from which can hardly be expected to keep five strapping Londoners' bodies and souls together. Mr G. Lammin was receasily tossed onto the strap-heap by the Dept. of Employment, and is now digging tolose to stave of funger. Other members of the band are still on the do'e, but only by the grace of the almighty, their Musicians Union cards, and the Department's inability to find work for musicians'.

After a highly unsatisfactory partnership, Cock Sparrer have recently severed their contract with manager Cliff Cooper—who handles John Miles, for God's sake.

And where do you come into all this? Even if you don't already happen to love Cock Sparrer—you probably do, of course you do—disten to their singles.

Their version of the Stones' "We Love You" is almost as good as they say it in, and the B-side of "Runnin Riot", "Sister Stuzie", is particularly sary. . . . a must for all Led Zep freats — it'll show you just where J. Page went wrong.

freads — it'll show you just where J. Page went wrong. If you still don't like it, pop next door and tell the kild that lives there — the one that dives for Saturday afternoon, likes rock but maybe not punk, and couldn't afford a plastic bondage soit even if he wanted one - that you know just the band for him. Just let him know. Let him know.wo-g-o-ob.

RONNIE GLIBB

BEST RE-ISSUE OF THE DECADE

JOHNNIE ALLAN PROMISED LAND C/W OHE HEART. ONE SONG PETE FOWLER







Wanted: one manager for five friendly lads with big boots, short hair and hearts of gold (honest,

STEATY

NIMMERING RENEATH ALL the multi-million dollar rock movies due for release in '78 (outlined in Thrills, 21.1.78) there's a far more anodest production that's just about ready to boil over into your homes. Modest, that, is, only in terms of financial backing, for the subject is about as flamboyant as they come: no less a character than Janaammmes Brown (Soul Brother No. 1 or the geriatric funk machine, occording to

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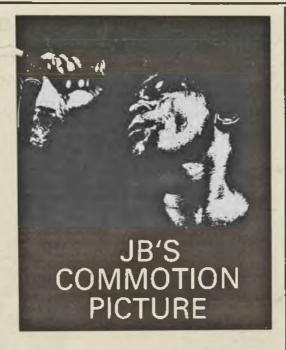
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Maben, whose credits include the 1974 Pink Floyd film, gave Thrills a brief history of Keep On Drieln' and explained why he became involved in such a radically different venture to his previous music film.

"We started shooting in December, 1975. At that time Polydor were sharing the project with Brown, and I was called in to cover his concert in Scnegal. Unfortunately, while we were out there filming, James had one of his periodic rows with the company and they promptly decided to drop out of the picture. The whole thing nearly came to nothing. But when I got back and saw what I had on film I determined to try to carry on."

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After all, if we are to believe the words of one of the upwardly mobile young advertising copywriters behind the growth of TV as a medium for selling records, the market—being, in the efficit terminology of the Harvard Business School, the C and D income groups, and therefore not too bright—cannot possibly handle the — cannot possibly handle the profusion of product being beamed out.

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The only trouble is that most of these hit albums as-advertised-on-TV are not put out by ordinary record companies, but by the proven brand leader and well-known marketing organisation, K.-Tel.

K.-Tel, who first hit the Christmas buying masses at the beginning of the 'Ds with kitchen gadget equivalents' of things - for - taking - stones - out - of - horses' - hooves, is a division of the North American supermarket chain. K.-Mart. With their gadgets, the Canadian-based company reckoned to sell at least a million of each product. ("The Golden Granny-skinner. Over one million sold in the UK.")

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McCann Erickson, to go to work on shifting their product.

The first album on which McCann's

· Next page





U.K. Tour.

Feb 12 Birmingham Odeon

Feb 13 **Leicester,** De Montfort Hall

Feb 14-15 Newcastle City Hall

Feb 16 Edinburgh Odeon

Feb 17 Glasgow Apollo

Feb 19-20 London, Hammersmith Odeon

Feb 22 Sheffield City Hall

Feb 23-24 Manchester Apollo

Feb 25 Liverpool Empire

Feb 26 Bristol, Colston Hall

Feb 27 Southampton Gaumont



Published by Heath Levy Music Co. Ltd.

marketed by phonogram

QUEENS AWARD

TO IDIOTS.

o'nu?"

OH MAMA, CAN THIS REALLY

(ROLL THE CREDITS QUICK - WE CAN'T STAND ANY MORE)

VELL, IT WASN'T AS NUMBING as Barry

Lyndon.
The most interesting question raised by Renaldo & Clara — an amateurish mixture of concert footage, cinema verite and Warholvian semi-fictionalised semi-improvisational semi-acting shot on the Rolling Thunder tour in 1975 and running nearly four hours — is exactly why anybody will sit still for this kind of stuff.

I'm not just making snide

it meant that henceforth not only it meant that henceforth not only would we not be willing to sit still for anything that took the slightest bit of intellectual effort on our part, but we would be able to sit through endless hours of soup requiring no real thought at all. Television was the main culpcit in the latter development, and Warhol just gave it the necessary bip intellectual impormants.

the necessary purite necessary in interior imprimate.

All of which hopefully belps explain why even though I found Renaldo & Clava intensely boring, I kind of liked it. Hell, I sport an entire afternoon with the son of a bitch, and familiarity

Girls, et. al. Similarly, there are some beautiful carpets in Renaldo & Clara, some interesting interiors, some nice footage of New England air and snow falling on various American cities. All of these things are very important, are the poetry of Renaldo & Clara, the kind of poetry you arrive at when you conclude that texture is much more important than character and allow the external physical world to swamp the human beings in it. That wasn't exactly Warhol's point — he and Stanley Kubrick are more interested in seeing both humans and their Stanley Kubrick are more interested in seeing both humans and their environmental components as interchangeable aesthetic objects—but in both cases it's a product of perceiving your own environment as o dead that it only comes alive when reproduced on film or videotape.

Of course, that's just my theory (or my problem) and not what Bob Dylan thinks. He thinks his friends are real cute, and as for the way he lingers on

Imms. He times his freeds are real cute, and is for the way he lingers on their general vacant faces, like he says in the film's publicity handout: "I can't believe that people think that four hours is too long for a film. As if

four hours is too long for a film. As if people had so much to do
... Americans are spoiled, they expect art to be like wallpaper with no effort, just to be there."

See, Bob's just as twisted by his relationship to boredom as the rest of us—time passed slowly out there in the mountains, and after he got back into the city too—but as for the

the mountains, and after he got back into the city too — but as for the wallpaper, I don't know. Wallpaper vs Joun Baez pretending to act — as a hooker, yet! — with a fake foreign accent that you couldn't decide whether it was Spanish or French, is obviously a pretty stiff contest.

Also, I'm glad that Bob saved himself most of the films best lines. Among them: "Oh," to Ramblin' Jack Elliott; "I do too," to his wife Sara when she asks him if he's been messing around with Joan and says she hates liars; and, best of all, "What other graves have you visited?" when Allen Ginsberg takes him to Jack Kerouac's burial site.

What's troly amazing is that in a

Rerouge's burial site.
What's trily amazing is that in a
movie this long, which is so patently
self-serving for its creator, you learn
so very little about that creator. He
doesn't give himself much diologue—
perhaps because, of all the non-actors
bumbling through the film's

disconnected series of little vigaettes

Tertic beyord a joke

LOWRY

disconnected series of little vignettes loosely suggested by song lyrics, he is with the possible exception of Joan Baez the most embarrassingly inept. Ronnie Hawkins is great in one seeme laying the world's oldest condown on a young farm girl, but other wise Dylan's wife Sara just about steals the show through pure Jewish American rolpors's aperessive American princess aggressive

American princess aggressive self-absorption.

There are other levels on which Renaldo & Clara is truly offensive, most notably its exploitation of Authentic Americans — Indians on a reservation, black people in Harlem in New Jersey, old Jewish ladies in what looks like a Carskills tounge where Gimberg reads Kaddish what looks like a Carskills founge where Ginsberg reads Kaddish—who are almost invariably condescended to even as they are trotted out. This only has the effect of making their reality contrast all the more damningly with the smugly pretentious fantasies included in by Dylan and his acolytes.

The music isn't that good, either.

Sure Dylan inger batter bases this out.

The music isn't that good, either. Swe Dylan sings better here than on 1976's horrific TV special, but he hasn't really put any energy or conviction into the live delivery of his songs for years, and Rambhin' Jack Elliout shuts him down by a mile on wry understatement alone. Because it's so inceptly handled, what could have been the film's most offensive element—the nurrissistic most offensive element—the nurrissistic.

what could have been the narcissistic playing on the well-publicised Dylan-Sara-Bacz (mangle a la "Angie" — doesn't really amoy, although you may find yourself

BENYON

wondering what anybody could find interesting enough about any of these people ever to work up actual ousy.

jealousy.

Although there is humour present, most of it's of the bad in-joke variety: Dylan trading Joan Baez to actor Harry Dean Stanton (who, along with the monstrously beausiful Hellena Kalijaniotes, is completely wasted) for a horse; that Bob Dylan can ride a horse; poets Anne Waldman and Allen Ginsberg meeting as hooker and client in a bordello.

The most interesting the terson in this.

and citert in a Dordelin.

The most interesting person in this movie, the one who comes most alive and whom you come away feeling like you know something of , is David Blue. Significantly, all he does is lean up a pinhall machine reminiscing with

up a pinball machine reminiscing with not unconscious humour about the early days of the folk scene in Greenwich Village.

With the exception of his segments, what's finally true of all four hours of Renaldo & Clara is that Nothing is Revealed. The crucial difference between this film and the shifting levels of Dyblan's best songs (or, for that matter, the films of someone like Antonioni), is that the latter were designed that way on purpose. With Renaldo & Clara, you get the feeting that Dyblan just didn't know how to do it any other than this floundering way or, perhaps more likely, that these days there is just not that much left there to reveal in the first place.

LESTER BANGS LESTER RANGS

THROUGH



comments, either. That most people won't sit still for it has been established, and the film is sure to bomb, but I must ask myself as just one audience member exactly why I was willing to go and stick it out when I knew in front how boring it would be and haven't been that fanatical a Dylan freak in years.

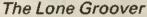
The answer has something to do

The answer has something to do with our changing relationship to boredom. If by the end of the '60s that generation's (and Renaldo & Clara's prospective audience's) collective attention span had been destroyed by the combined effects of drugs and TV.

sometimes breeds fidelity if only out

sometimes breeds fidelity if only out of defensiveness; i.e., how an I going to justify this monumental waste of time to my friends? I suppose it might be comforting to Dylan in a way to know that after we got out we truly fell like we had lived with his movie, if not its creator.

Anyway, whatever affection one feels for a movie like this is totally alien to the possability of affection for the sensibility behind it or the people in it. Not for nothing did Warhol make a point of cutting in for seemingly pointless close-ups of things like lampshades in The Chelsea













WHOLE CARROTS IN SALTED WATER



Specially for all technoliesh fans— Thrills reveals EXCLUSIVELY to you the latest activity of the terrible trio: growing carrots! (Contains no synthesized additives...) Sent by Michael Ellis of Wakefield,

THE END

GENERATION X...



ALDRICH: CHOIRBOY IN WOLF'S CLOTHING

IN A CAREER spanning three decades, film-maker Robert Aldrich has come in for more than his fair share of criticism. Movies like The Big Knife, Kiss Me Deadly, The Ditty Dozen and The Mean Machine have earned him a reputation for explicite explicit. have earned him a reputation for stylistic extravagance and extreme
violence. (I'd prefer to
credit them, at least, with
immense muscularity and
wicked cynicism.)

But lew of his productions
can have been as consistently
condemned as his latest. The
Chotrboys, an unrelenting
black comedy about a group of
cops working the night which in
an LA police division.

Joseph Wambaugh's original
novel was praised for its 'scabrous humout' and 'ferocious
invention' — "As though
Catch 22 had been written by
Popeye Doyle," es the New

York Timer put it. But Aldrich's movie version has been written off as coarse, crude and cynically opportunistic. A Hymn of Hate, indeed.

One of the reasons for this commonplace critical dichotomy is, of course, that the writer has ample time to elaborate upon any jarring plot developments or peculiar character traits (which the reader, in any case, can carefully consider at leisure), whereas the firm-maker is constantly lighting against time.

consuming ingiting against time.

Consequently, the brutish behaviour of Aldrich's bull-necked cops in The Choinboys is much barder to take than Wambaugh's symbols of blue shit escaping the emotional torture of police work. A more fundamental reason is that, quite simply, Aldrich—confronted with an essentially episodic structure lacking a single unifying focal point

(unlike The Dirty Dozen)—
fails to marshall his large cast
effectively. The cops remain
symbols of blue shit', unlike
Wambaugh's, who each have
clearly defined individual
personalities.
There is one absolutely
heart-stooping moment in the

There is one absumery heart-stopping moment in the book when two of the cops—Calvin Potts and Francis Tanaguchi — discover the bodies of a woman and her children in a seedy apartment house."

bouse:
Caloin Pons knew for
Caloin Pons knew for
certain what he would find in
the hathroom and his hear
was banging in his ears when
Francis switched on the light
and stepped aside so let his
panner see the child dangling
from the har over the shower
stall. stall

stati.

She was the youngest, four, clad in animal cracker pyjamas. She was hanging by two pair of panty hose knoted together. The coroner was to say later it probably took her

the longest to die. Calvin did not want to see if she had been burned. He did not want to touch her. Her eyes were open like her mother's. Her mouth was closed because the head hung forward on her chest. She turned stowly when Fancis touched her foot. "Whot the fack you doin'?"

n.: "Huh?" said Francis

dumbly.
"Keep your hands off

"Keep your hands off them;"
"Huh?" Francis said, not knowing he had reached out and consolingly patted the tiny feet which were strapped together at the ankles with a brown belt and were pointed dominard like a ballerina's. In its offinand, stark presen-tation, Francis Tanaguchi's unconscious action is as chil-ling an incident as the death of Bob Slocum's son in Joseph Heller's Samething Happened— Ilmagh any similarity of

Bob Slocum's son in Joseph Heller's Sameching Happened — though any similarity of effect begins and ends there since Wambaugh is but a workmanlike writer, his hardboiled prose (unfike Heller's) carrying few reverberations beyond the time it's taken to read. Which is another reason the film disappoints on certain disappoints on certain evels — Wambaugh, though uncredited, wrote it. He was so angry over Aldrich's 'misin-terpotation' of his book, he demanded his — name be removed feor the tilles. Addrich isn't entirely happy with either the book or the film. A stout, henign man of 60, Addrich isn't entirely happy with either the book or the film. A stout, henign man of 61, Addrich isn't entirely happy with either the book or the film. A stout, henign man of 62, Addrich isn't entirely happy with either the book or the film. A stout, henign man of 63, Addrich Jefended his version when in London recently, auxiously awaiting the critics 'verdict. Blimey, even people in the NME office hate The Choirboys, and some of them haven't seen it yet. "You learn to live with criticism," he says, with suprising equanimity. "If it troubles you, you just jump into a boule of scotch for a couple of days. The Choirboys got bad press in the States, but it's dosing good business. You can't go by reviews. The Killing of State George got favourable reviews,

but didn't do any business. Twilight's Lass Glearning went out and fuckin' died. I though people would be concerned about our silly behaviour in Victnam, but I was wrong. "Maybe the problem now is that people don't want to laugh at policemen. It'll be interesting to see the European reaction, Italians will laugh at cops, that's predictable, but Germany — that's in such a mess at the mounent that they probably won't. probably won't.
"The film originally ran four

hours, so I had to cut two hours out of the final version. Obviously, you knew much more about the guys in the longer version. My films have always dealt with mutual vulnerability and heroic acts. I keep using that theme — the heroic gesture. Not necessarily the winner, but the guy who keeps trying. And the most interesting people are those who've fallen from grace, lost their self-esteem, and struggle

to make up for that — not in any establishment sense, not for society's acceptance, but for themselves. Wambaugh's book wasn't structured to have any mutual vulnerability bring-ing those men together, no theme to take you from A to

So what attracted him to the book?

book?
"I thought it was outrage-ously funny. Wambaugh's quoted as saying I've rurned his tragedy into a comedy. Well. I certainly hope so! He's a good, maybe even gifted, writer, but the book has a terribly serious epilogue which is create existentialism, pablum Sartre. Very tacky. And I just don't believe it, not in that story.

"The LAPD are a terribly corrupt repressive, totally corrupt paramilitary force. They're well organised, but do they overreact? You bet your ass they do. They didn't have kill those people in 126th St in search of Patti Hearst. And the Watts right. Watts riot

"Are they integrated? You "Are they integrated? You don't see any real concern for black officers in Wambaugh's books, Oh, sure, burcaucracy is attacked but he's an establishment man."

Aldrich professes himself a



Director ROBERT ALDRICH (right) shows Roscoe Rules (TIM McINTIRE) how to fight dirty.







Produced by Islan Gillan Band



SOULFUL SYMMETRY: ROBARDS and FONDA in JULIA

cynic, and isn't perturbed that many people movies fascistic consider

movies fascistic
"I've been called a lascist
plenty of times, but in America
I'm considered a communist
who escaped the black list. In
The Dirty Dozen, I tried to
show that Americans could be

The Dirty Dozen, I tried to show that Americans could be just as brutal as the Germans, as anyone. The parallel with death camps was not understood in America.

"It's like Kiss Me Deadly was a well-prepared attack on McCarthyism, but that was overlooked in the States."

Aldrich will continue to expose cynicism in his movies, a reflection of his increasing disenchantment with the West. "This system is the best one around if you can properly guide it, but Can't see anyone smart enough to do it. You can't have those Watergate guys come out for Christmas when Ihousands of imprisoned blacks did far less violence to the United States — it's an outrage. I'm disappointed with the attitudes, not only in my country, but in Europe too. We don't know what's going

on and I suspect no one will tell us about it. We'll wake up one

Julia (A)

Starring Jane Fonda, Vanessa Redgrave Directed by Fred Zinnemann (20th Century Fox)

"WE'RE IN a computerised period of film-making where exorcism, science fiction and catastrophic events, human cartoon figures and mythology takes precedence over character development, realism and humanity. Maybe with Julia the cycle will now be made about human relationships and the real problems of society." Rod Steiger, Holly wood Reporter, 47th Anniversary Edition.

Steiger's on-the-button comment goes part way to cartoon figures and mythology

comment goes part way to

explain why an essentially maudin film like Julia should receive the accolades and awards it already has.
Based on Lillian Hellman's bittersweet recollection of a childhood friendship which survives years of retries only

childhood firendship which survives years of parting only to end in fragedy, never quite manages to overcome a feeling of staginess.

To my mind Jane Fonda simply doesn't possess the right kind of emotional strength to portray Heilman—a tough lady in anyone's books—who drank hard, wrote good plays and defied the McCarthy hearings. The ex-radical was, of course, an obvious choice for the part, as was Vanessa Redgrave as Julia, who joins an underground anti-Nazi Reograve as Julia, who joins an underground anti-Nazi movement and suffers disfigurement as a result. Played with the same kind of English exuberance that allows her to combine the Worker's Recyality and the Revolutionary Party and the Morecambe and Wise Show, the role allows her to combine her acting talents with her politics to good effect. Director Fred Zinnemann let his leading ladies down,

action switches to Paris where we're fed images of the Eiffel Tower, rain on cobbled streets, accompanied by accordion music. Most effective are the scenes where Zinnemann builds up an effective feeling of

builds up an effective feeling of paranola as the cultured society that Lillian and Julia inhabit is threatened by the approach of fascism. Parallels with the late 1970s are perhaps intended.

Mention should be made of Jason Robards' excellent portrayal of Dashiell Hammett. Crusty, hard-boiled and surfably weathered. Robards delivers lines like "Fame is just a new paint job" with the right touch of world-weariness. Obviously, in many respects

world-wearness. Obviously, in many respects Julia is a significant film. Its portrayal of two independent women who are not sex objects or lesbians is downright revolutionary for Hollywood and is to be encouraged. However, good intentions aside, Julia lacks a cutting edge and disappoints as a result.

Dick Tracy

The Black

Panther (X)
Directed by Ian Merrick
Starring Donald Sumpter (Alpha)

IF I WERE convict Neilson, killer of three sub-postmasters, one black panther in Dudley Zoo, and an heiress, I would not be overly struck by this movie version of my exploits. A dull stick, I would conclude, quite devoid of my own richly loony fantasy life.

tony fartisty life.

The film opens with an intriguing sequence, Neilson laders with rocks, driving himself to the limit of endurance across rough country, an insignificant little family man in the erior to the country. family man in the grip of Stendhalian compulsions. At home, he runs wife and

daughter like a platoon, and spends most of his time closected upstairs with his army photos. In his own head, a Man OL Destiny, but unfortunately this is as close as the movie comes to psychological motivation, which is the only aspect of the common or garden murderer that renders him of interest. Anyone who trains like a commando and then knocks

Anyone who trains like a commando and then knocks over rustic post offices for events, killing in the process, is obviously fuelling on image rather than greed. Anyone who breaks into a zoot to kill an animal becuse the resents his press nickname:—semantic psychosis, this—has to be a monster of will and pride. Anyone who makes a bio-pic about this character without bringing any of this into focus is incompetent. Other muffed opportunities include the highly controversial role of the police, censured at the time for gross inefficiency—now there's a story.

gross inefficiency — new there's a story.

The acting throughout is uniformly glove-puppet. The sheer sadness and waste of lives sacrificed to Neilson's delusions fails to register.

One wants to applaud that rare beast, the British film, but this is a Dress. The Dolly kit

this is a Dress The Dolly kill Bring Case

Rabid (X)

Directed by David Cronenberg Starring Marilyn Chambers (Alpha)

AS AN OBJECT lesson in how to pander to a particularly morbid end of the marketplace, how to do it with panache and with integrity intact, Rabid sneaks easily into first

Basically a gruesome piece of low profile sci-fi, its storyline is utterly bleak. devoid of character interaction except from the

strangest of angles, and plotted with total disregard for standard schematic

rules.
Nobody wins, there is no cure for the accidental DNA mutation, no cure is even sought. Everybody

even sought. Everybody simply dies.

The film preysgently throughout on the inevitability of death, and our inability to come to terms with the natural, circumstantial forces that death represents. Linked to that throughout is an undercurrent of sexual repression as Marilyn Chambers follaving a woman of Chambers follaving a woman of repression as Mannyti Chambers (playing a woman of normally healthy emotional balance) struggles ficeredy to understand the bloodlust that racks her body, belf manifested in sexually symbolic terms. Her final

symbolic terms. Her final suicide comes as much from guit about her needs as grief over the plague she has caused. Writer/director David Cronenberg views everything with a dry eye, and reserves to suit sympathy only for Ms. Chambers. The one entotion his camera possesses is humour, therefore what would normally be sheer gore is transformed into stoical, visceral horror in what amounts to a mawerick black amounts to a maverick black

visceral horror in what amounts to a maverisch black comedy.

Such a style could eastly deteriorate into mere farce, but ingerious pacing and subtle manipulation of images always triumphs. Events occur with a natural momentum that overtakes the players and probably reflects the director's interest in our vain battles against lifes intractable forces. He makes little use of narrative, preferring to unfold his story with bold, imaginative graphics that underline the relationship between fright and fascination, and reach a startling climax in the final sequences of a dying, infessed Canadian city.

A more daring and off-beat way to prod the senses you would advant the control of the control

way to prod the senses you could only wish for.

Paul Rambali



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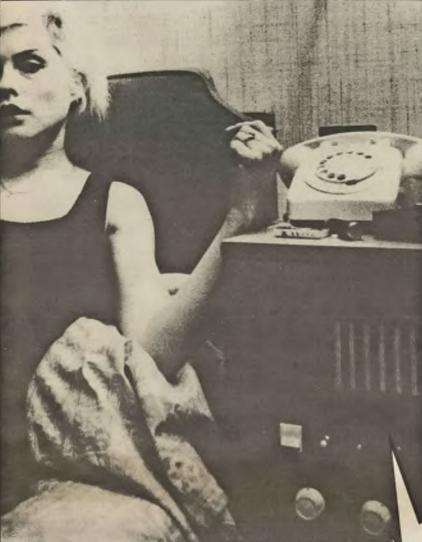
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By TONY PARSONS; pix PENNIE SMITH

and salad. "In New York they just sit at their tables and stare blankly

accustomed—to marks coming over their carbon paper at the mention of her moniker, but she is refreshingly open when she doth suss that your humble hero has no intention using a Bloodie feature to get his leg over his Imperial Good Companion

typewriter.
But, as she sings on the opening cut
of her new "Plastic Letters" album, I

of her hew "Plastic Letters" album sold my one cision for a piece of the cake/I haven't are in days... "The difference in the media's attitude to a boy or girl on stage infuriates me," she seethes. "If a band full of men is on stage and an

mand unfor men's on stage arise an an audience of girls are screaming at them then everything is as it should be, but if it's a girl on stage, then suddenly everything is cheap. Reaction to me has to be cheap because I'm a girl and they're not used to that. If it was the Bay City Rollers on there then everything

used to that. It is was the Bay City Rollers up there then every thing would be cool."

Debbie hisses through capped Ultrabrite dentures, "The attitude to women in rock is totally sexist." she affirms, and then shrugs with revealing finality, faintly resentful, white filter resignation.

revealing (manty, tainty) resention, white-flag resignation.
"I might not like it when a crowd shouts at me," she asserts, "but I certainly throse on it, I accept that it's something that is always gonua be

Because you didn't have the nerve to say no?

to say not:
Is it any wonder, then, that your
record company posts ads in the rock
trade papers with mudge-nudge,
say-no-more corny innuendos, like
the most recent one with the caption
"Wouldn't You Like To Rip Her To

Sheed?"
"I was furious when I saw that!"
Like, The Youth Rock Culture
(bah-hah-hah!) is as obviously willing
to bow in subordination to the
massive Team Game closet market as
any other grey-flannel industry lusting

for the quick buck, and with the current Boys Night Out almosphere purveying the gig-circuit changing rooms — Sham 69 dating "The Lewisham Boys", The Stranglers going steady with "The Hell's Angels" and sometimes "The Finchley Boys", etcetera, one can most effortlessly gauge the considerable, uh, units such a reactionary element of the lumpenprole (uh, oh — Cliche City — Ed.) explosion could consume. But to come on with this "Wouldn't You Like To Rip Her To Shreds" bullehit, ain't your motives oh so bullshit, ain't your motives oh so pretty blatant?£?£?£???

"Listen. I was furious when I saw that fuckin' ad! I told them not to fuckin' put it out anymore — and they didn't?"

didn'!!

Debbic says that the thing that curs deepest is when she hurrs her parents.

"When I first started getting interviewed and talked about being a junkie and a groupie — which is the truth, right? — when my Mom and Dad saw it in print it teally hurt them, and I hated that more than anything." Debbie sighs. "But it was the truth." She tooks up from the pea soup hopefully. "Do you like Donna Summer? It's commercial, but it's good, it says something. ... "I Feel Love" ... that's the kind of stuff that I want to do."

HE INFLATABLE doll seems to smile, like it's constantly saying "cheese." Mever mind the dignity. Three and a half decades in the USA is gome crode any starlet's self-esteem.

starfet's self-esteem.
"I manage to remain looking so young because I'm mentally retarded." Debbie quips lamely, her insecurity caused by the steadity advancing years and the knowledge that a peetily face may last a year or two but blonde bombshells in their thirties water up one day to the two rut notice roomstacts at their thirties wake up one day to the realisation that sooner or later they won't be able to promote themselves forever through the luxury of their koults.

"I'm mentally retarded... actually, I think the reason that I

■ Continues page 50

XCESSIVE HYPOCRITI-CAL bliss is the utlimate rock'n'roll lifestyle. Sometimes you wonder if musicians wouldn't swallow a cess-pit if that's what it took to keep the royalty cheques pouring in. Joe "White Mansion, I Wanna Mansion" Strummer rooms with lisping debs in accommodation suitable for cropped-heirs of the Habitat fortunes; John Lydon crooned Sid's "Belsen Was A Gas" before Uncle Mal's verhal excrement became so profuse that even Lester Bangs wouldn't have been able to digest it; Boh "Credibility By Association"
Geldof regards the inclusion of Tory-Rock classic "Looking After No. One" on K-Tel's "Disco Explosion" album as (smirk) "ultimate subversion".

And so it goes, so it goes, and where it's heading everyone knows, is a numbered Swiss wank account.

Or as Fee Waybill of The Tubes defines it: "I'll do anything for our audience. I'll kiss their ass if only they'll buy our albums. Then when we've sold a million,

I'll shit over everyone!"

I'll shit over everyone!"
You just gotta concede, when it comes to jaded cynicism—it's gotta be Hippy menopause.
And Debbie Harry (Blondie by any other name remains the same) traded integrity for ingratiating self-sabuse at the tail-end of 1977 when headlining the pseudo-prestigious Finsbury Park Rainbow. The chauvinistic Boys Club toss-pots in the audience had been at Blondie's gigs in the UK right from her debut supporting Television back in the spring of 76, of course, but in those days Debbie treated the perennial locker-room juck-schlock syndrome with the contempt it deserves.

"Yeah, same problem here as everywhere else," she streered at the buddy-buddy Man Must Have His Mate misogyny, her voice thick with vitriolic contempt, proud and feisty as she rejected the servile role expected from her gender. She blew Vertaine and Go off stage and sent the Boys Club scurrying home with their macho falcum powher spilling out of their padded Y-Fronts.

So different six months on from that gig when Blondie headlined at the Rainbow. When the putrid cat-calls came on that night. Debbie was content to swalkow them smilling "Get'em off!" bavled some pathetic shit head and all Debbie Yeah, same problem here as

pathetic shit-head and all Debbie

could come back with was a coy cursey (feminine movement of respect or salutation, made by placing one foot behind the other and respect or salutation, made by placing one foot behind the other and bending the knees so that trunk is lowered), cute pinky-finger modestly placed under chin and bashful lowering of cyclashes. Then she purred, "I didn't have the nerve to say no," and went into the song of the same name. Less than half a year before she would have made them choke on it, now she could be warming up a Strangler's crowd, her demeancout sucking up to the dumb Johns for the length of nothing but the show, but that was more than enough to shatter to smithereens any initial illusions concerning the future of Debbie Blondie.

It was tragic. She could have given Gilla Bluck lessons in tugging forelocks ... WHAT HAPPENED.
DEBBIE 27?

"I'd scooner have beckers than no eaction at all." Debbie sniles pility

"I'd sooner have hecklers than no reaction at atl," Debbie smiles glibly over her Kensington hotel pea-soup

HI THERE! WELCOME BACK TO THE SEXIST **PIG SHOW!**

nun



GENTLEMEN PREFER BLONDIES .

And the ol' chauvinist mentality is still with us. Not only that, but it's actually being encouraged by those who should know better, claims our man in the liberation front line. Watch out!

SIN(311)

CAPTAIN BEEFHEART: Sure 'Nuff'N Yes I Do (Buddha). Eleven years old and worth every penny. Rumoured to be Lance permy. Rumoured to be Lance Percival on guitar. If you are really on Pye you old bastard why don't you come and frighten some of your stablemates? Winner of a modern drumming prize as well

BLONDIE: Denis (Chrysalis). It makes the heart water. Debbie Harry sings beautifully and everybody at London Airport whistles this tune already. Consequently this is up for high placements top in the threes. Denis does not wear tight trousers that make his balls look soppy and have poetic hair and he is French. A single.

TONIGHT: Drummerman (TDS). Rancous pop at good best and convincing best wishes. As Buri Reynolds said: "It is not always the breadwinner what misses out." This single is a hitty

LONNIE DONEGAN: Rock Island Line (Chrysalis). A tribute item. Altogether more happy than a Gene Vincent remake but not as exciting as a real train. Beryl Bryden played washboard on the original and it was really her that influenced The Beatles without them knowing. If showbiz makes the world a better place, good luck Lonald

EARTH WIND AND FIRE: Fontasy (CBS). For last year's June brides and people to close their eyes to kiss to. This record is honest and beautiful and a worthwhile razzle. Those who wish to fly like birds would be ill-advised to carry weighty cudgels.

LAMONT DOZIER: Sight For

Coming along nicely: doing and very well. Every little helps said the wren as she pissed into the sea. Nobody wants any trouble it

ABBA: Take A Chance On Me (Epic). Everyone is aching to see this year's winter outfits, and just because Frankie Lymon is dead doesn't mean that Benny And Bjorn should really be producing Frankie Vaughan. Or Frankie

REVIEWED THIS WEEK RY IAN DURY!!

Howerd. The bookmakers of light music are probably really good sports in real life. If this record was a racehorse it would BILLY PAUL: Everybody's Breaking Up (Philadelphia International). This one is going under Lil's door to sweeten her up. This person has realised that silk makes a lot of difference, and he should do an album with Cilla Black if it seems like a good idea to the pair of them.

SQUEEZE: Take Me I'm Yours (A & M). Lil has been knocking up on account of the racket. Good flavours on this chap Might upset the applecart and

bloody good show. Some of the rotters in the dorm have got it in their tuck box. More rhythms and voices worth listening to. An absolute single

ART GARFUNKEL, JAMES TAYLOR and PAUL SIMON: (What A) Wonderful World (CBS), Sam

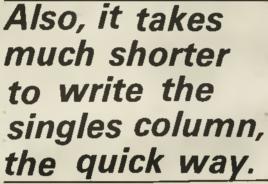
Cooke was great, and this interpretation of his song is by three men who know a lot of things. This is a lovely record of a smashing song and there are some super people in the world and everybody is pleased.

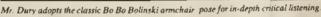
JOHNNY GUITAR WATSON: It's A Damn Shame (DJM). Mr. Watson is winking at himself and playing scat-ping guitar. The world is a better place owing to this person. It remains to be seen whether there is a place in the scheme of things and London Transport would be very grateful if they get their comb back.

BUDDY HOLLY: Wishing (MCA). Granted, he is an old master and they can always sound fresh. Laurel and Hardy only made the one, apparently

CLIFF RICHARD: Yes He Lives (EMI). And they phased his cymbals. The work of a great entertainer in his prime. Stevie Wonder and John Coltrane have hoth done music about Jesus also as well. Every time Cliff comes on, time stands still to this very day as we do now listen. Some say he lives in Hendon.

BUZZCOCKS: What Do I Get? BUZZEOUCKS; What Do I Get? (UA). A proper single. This seems to be pretty good and that is at least a positive note with which to end this. Reviewing records is easy









STAR SINGLE

TAPPER ZUKIE: New Star (New Star). The loughest DJ of '76 — when his "MPLA" single and album were omnipresent on the sound systems—
steps back with what is easily his best
dise since then, an impassioned rebel
talk-over pitched against the ghetto
gumman and his wilfully random
destruction of the innocent: "Seh
every day a new star born / Seh every
day a new pince born / Seh every day
a new king born / Seh no shoot de
youth / Give the youth man a chance
."Zukie hurls his lyric forward with
non-repetitive fluency that re-affirms
one's faith in the much-abused art of
the talk-over, and that augurs well for
his forthcoming Patti Smith/Lenny
Kaye-produced album. omnipresent on the sound systems

VOCAL GROUP AN' T'ING

VOCAL CROOLP AN' TING
CULTURE: Namy Work On (Sky
Note). This one's been around a while
now but li's too fine to let pass
without recommendation. "The
Cultures' on the label, but by any
other name it's Culture of "Two
Severs Clash" fame with the same
vocal and composing originality that
made them the reggde rause celebre of
"77." "Narry Work On" —
metaphysical consolation for the
Jamaican peasant class who toil Jamaican peasant class who toil "under the burning sun"—is produced by Sonya Pollinger and not (like the album). Joe Gibbs, but it's no worse for that as the swaying, shimmering magnificence of the dub-side testifies. Seek out.

TWINKLE BROTHERS: Jah Army (Carib Gems), Under-rated vocal outfit whose singing is as delightful as their name. This stately admonition of the wicked isn't one of their stronger numbers but it still has the smooth powerful uplift that these days only IA vocal combos (Culture, Gladiatots, etc) seem to deliver.

ROCKERS TIME

Reggae singles reviewed by **NEIL SPENCER**

WAILING SOUL: Back Out WALLING SOUL: Back Out (Conflict). Re-activation/re-issue of one of '77's less appreciated records. This trio aim, as their name suggests, to take up where the old style Walters left off; soaring lead vocal, mellow harmonies, strong melody. Add powerful Channel One production and dub to complete tasty recipe.

AFRICAN STONE: Choose Me (Tempus), A UK-based group, perhaps, seeing that it's written and produced by Dennis Matumbi whose characteristically smooth sound doesn't compensate for a routine song and sentiment. Dub is barely more interesting.

DR. ALIMANTA DO: Slavery Let I Go / Find The One (Virgin). Virgin's expedition into Rasta country takes another ponderous step with this one-off 12" from the good Doc, which by the standards of his current hit. "Born For A Purpose", is unexceptional. Univpically weak melody sets sent support from unexceptional. Drippically weak melody gets scant support from low-key rhythm and spindly. Bowie-style alto sax doodlings. Flip is even less distinguished while in both cases the dub fails to excite beyond the occasional glimmer of what the man can do.

GREG ISAACS: Let's Dance (Nationwide). A who sch Chi



TAPPER ZUKIE reminds the world of his hat

Monter? A John Holt song actually, which has given one of Jamaica's most consistent hit makers another success. As catchy as the title suggests but hardly out of the ordinary. Check your pressing before purchase.

Pic: CHALKIE DAVIES

TALKING BLUES

DILLINGER: Mickey Mouse Crub Louse (Jamaica Sound). Jamaica's raniest toaster — currently on tour here incidentally — issues a vitriolic here incidentally — issues a vitriolic warning against ladies of leisure behind whose glamour lurk unspeakable social diseases: "Beh me carry her in me house fe give her a souse and she gimme card dose / Seh me carry round the fire and she gimme genorriahhh / Seh de gal deh a mickey mouse ... "Dillinger, aka Lester Bullock, sweats up a fair fewer over the backing track of Letoy Smart's "Mr Smart", and it's certainly more "Mr. Smart", and it's certainly more inventive than much of his recent invenive than much of its recent work. Should appeal to those who've recently killed time reading the paper down the clinic waiting room. Like the Zukie single, no dub (shame) but a more routine toast. Definitely a better disc than ...

OILLINGFR: Marijuana In My Brain (Papillon). Opportunist, gimmicky, and uninteresting follow-up to the gent's two-year-old "Cokane In My Brain" which is still successfully doing the rounds. especially among punk fans. Disregard

BARRY MILITANT: Idi Amin BARRY MILITANT: Idi Amin Diaco Blood Up (Conflict). Probably the dumbest reggae record I've ever heard tyricwise as Mr. Militant chimes in with sentiments like "Amin sent fe feee black people / First on the seene! Watch Amin". Eulogising Bd Amin as a liberator of black peuple is rather

like the British championing Adolf Hitler cos he happened to be white and powerful. Oppression comes in all colours you no see't Militant. To make matters worse, rhythm, production, and dub are all stand-out, prediction, and dub are all stand-out, as you'd expect from producer Keith Hudson who should know better than to think his "Torch Of Freedom" is currently burning in Uganda, Tink again an't'ing

DENNIS ALCAPONE: The Bounce DENNIS ALCAPONE: The Bounce rethinds Fighth. "Tell you no lie / I'm Wanted By The FBI!" Alcapone was, along with U Roy, one of the pioneers of talk-over, though he's been out of favour for a long time now. "The Bounce" shows the gent's style has changed little over the years and its old-time feel probably won't attract too many of today's punters. Nice to be terminded of former glories though

LOVERS CORNER

HORTENSE ELLIS: Unexpected Places (Hawkeye). Few of the romantic ballads that feature prominently in the regge charts charge me with anything other than sloth, but this gracefully sung crisply produced melody is several antiches above standard fare with some canny keyboard work. Keen dub too.

FREDDY McGREGOR: Love FREIDTI MCCARGOR: Love Ballad (Ethnic Fight). Slow, four-in-the-morning stuff that despite creditable forch singing and non-formularised backing fails to take flight. Clumsy production deexn't help, though dub has a little life.

CASSANDRA: If You're Not Back In Love By Monday (Lovers Rock). Standard dancefloor cover version of current soul hit lacking sensuousness and deliberation of the original (by Millie Jackson).



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Cassotte Dack are finished with high quality brushed aluminium front panels, aluminium control knobs and switches. It is not possible to describe this system in brief terms so we recommend that you call at your nearest stockst and judge for yourself or write to us for details.



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THE END OF THE AFFAIR

Section A: Four days in New York with dole-queue statistic JOHNNY ROTTEN. Photos: JOE STEVENS.

Section B: An evening with Sid and Nancy. The Odd Couple Behind Closed Doors. By CHRIS SALEWICZ.



hat's that then "Final days of the fateful U.S. town RETIRED? RETIRING SOON ? Have your Social Security check deposited here automaposity Save STEPS TIME













readment corner of the room readings in experiencing her own problems. Almost transcally she opens a wardinobe and lugs at the handles of a chierry, white. mock-Louis Quinte drawer Suddenly Naticy's kneeling there on the carpet, the handles and the front panel of

the drawer having come away in her hands. Looking just a little buffled, she glances up at me from the floor. "I take a lot of branch. " her New York accent sheilte "Pour a small one for Sid and a big one for me. Sid's not supposed to drink. Otherwise

THINK I know what went have happened in fact, when had got somed in the afternoon in must fave incomed a really great idea to rang up the NAME and offers we reclaim to Side Tello All Inferioration Arter 181, 1914 to water 1819 good street, apparently. Great crosspin or make your forget you'd only had eight hours does you forget you'd only had eight hours does you they fact all, 1914 you were all the synu when they are they are the synu for the synu were the synu for the synu were the synu when they you were the synu were the synu when they are were the synu were the syn was easily good sired, apparency. Good enought on make you foregit you'd only had right hours sheep to the pust four day, and that you were completely through only and past had were completely through our on an invest pash as many completely through our of the property of the pust of the property of the pust of the p

Midden Centeria and to the less of catalogue and complete beside her. After a while, though, the write beyintees leave for a white, though, the write beyintees leaver. Design the transe had have rainmed Suarey, head more manifed pieces of measurements of the state of the state

se total future? In face, it is closes to pass satulance at anges, like the time you negly have come choic to best a hole right through you hand when you chalds



Sid and Nancy at Fivil Lymatt's Land Chalkin Davies 7 piecesgain Pic CHALKIE DAVIES

have to answer any of them. So when life in a

have to answer any of them to when lefe is a Pastel, which exce agains in real extreme, get a listle roo cordinates 5st reacts by minipping out is blade and showing is in two arm. The rests on his hands appeared, he says, when he because blood beathers with the Pirtols U.S.

read error of the first of the

permits — coinclevely when in detail returned into go or con- or that I can take it out out them and be at them to pulp.

"And I share a fine it can take it out out them and be at them to pulp.

"And I share a fine I fi

of discretimenting size, level with 5rd for a short while life describes him as "really sharp." So

LANN HITE BACK in a West London memory cottage.

Before we get usered it might be userfu saying that Sof has no intention.

Notacoper of playing in the Sof Provide ever against Indiced. The and Ferry Nokan and Moleony Thomptor, the Hearthweaker against spring spring in a comparable harmonic playing in the Carbon Soft and the

eriting a botal together.
If Sid'n'Nancy do not go to New York relive.



in's worth mentioning - - joint so everything is out in the open, as it were - that although the seven-year lapse on the cortage was brought with Soft's managest as field not us but users: but us that of Scotting Rectamend. Malesters Med agent's

Page 79

of Singhus Rectamond, Mateodan Med Jasen's severiagr. This was because they have they of active feet in which the three rem of family nature of Vectoria, and modelin their affirm you control count vectorial three properties of the properties of Sales, will glittle muffeld that the Pototis scene week on a highest wage than did by seek, and althoughts and the othern would be hought metric or they as noted as the arged seeens colour Per and the false. Sal stoys they disaster bear three properties of the properties to the properties of the properties the properties of the properties the properties of the propert

in themselves.

He's plus a little multed that he base's set seen

He's about inthe motived that he flusse's yet seen, any engalets sattement, he is these things due also ups time time, of course. Besides, the Med, area numeries spirit modals no denable emisse that everything men handled no denable emisse that everything men handled and discovers is really helying hard using a time memerie.

RAY ROLL (T'
RESOURCE "Side, perhaps you could
caption our what has western on lost week is
The fill where it wis sould that you and Malazalim
both decaded you'd had consuph of the band our
car ride out to San Francisco you could tay exactly what is was that decaded Self (pawer) "What was the question again."

you can shall. "What was the querylen upush" is all quarter welly tend. "The well-year and the querylen well-year and the shall all the shall all the goal as the

Sancy defivers a duarable against John Rosten. Her circuit approxical compares him to 'a piece of shot.' She abov, speaking by pricay for Sal in she constantly reminist me, complaint about of dish." Mer jahn, specializing by group for Sal as she cross rands promishs me, compliant about Burtlers, "cropper vicip skash shapeng," her fave his his mit beginning to a special procession by single performances or positive control for give a streeting come to evidence of a neveral fill, gig at a streeting-control procession procession part amount lie between gargaters is near control for give a streeting-control procession part amount lie between gargaters is near control for given a streeting procession procession part amount lie become point near on the group of the streeting procession of the procession process

roots such — As for in Econ insection by a bit's really belging to a let " You've talked to Maleston sure; you come

Yam're talked an Malesian sance you dame bork? Nancy "Yeab San't (Indesentantile) Nancy "TALK LOUDER." Sad (alment teerfully)." I'm ne plad I'm con of

Chee, Sad Nay as she now. Tell free was a just John Rather Hall of the Chee of

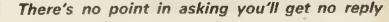
them. "Do you remember that pig is hes kartisch mas in the group at the Serven On The Green I to set with the Elevient O'R them of the Green I to set with the Elevient O'R themser them. After from The Shirt and The Clade is well." If we said, "Three S just in and The Clade is well. "I we said, "Three S just in open the rain in whom I would be employed as well give up the conteil that show (myght is as just in efficient generodates." And sow I musty plenated that it's all financies. I do not not provide that it's all financies. I will be supported to the said of the state of the said instance. I have severe years."

Songs And can I have some spray ***

Sold takes mammorh him off an inhalps which See Lines informed his off an unlarge serior preamurally he has for this lang condition. Fortified, he continues: "Till rell you gracify inkut happened, ngha?"
"I was staying with some friends ut San Fearmer. Malcolm phoned mg land cold me he

CONTINUES OVER PAGE

I don't want a holiday in the sun . . .







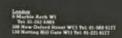
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(Grey gargoyles!!!)

FROM PREVIOUS PAGE

was coming round in a cab ... "Though his lips are still moving the actual vocals have disappeared into an inaudible whisper. "WAKE UP!!"
"And then we discussed IR ... inaudible

Malcolm said John was becoming like Robert Plant. Just behaving like an idiot." Nancy: "He was just becoming like Rod Stewart."
Sid (self-parodyingly?): "Hey, I could be Rod

REMIND Sid that a couple of months back he'd told Nick Kent he thought the Pistols were "the greatest hand in the universe". Had he changed his mind about that or was he just unable to work with them?

Sid nods off.

Nancy awakens him with a kiss.
Sid sighs: "I'm sorry I'm like this but I'm a bit out of my brain. I haven't slept for about four

out in ingreadays."
Well, tet's forget that one and try again: Did
you distike what the Pistols finally came to stand
for?
"Yeah. But that's basically down to John.
"Yeah. But that's basically stown to John."

"Yeah. But that's basically down to John, because he was what the Pistols were all about." I must say, Sid, this state you're in does seem to exemplify what's been said about your being the next candidate for the rock in roll mortuary. Obviously you know people say that about you? Sid is unable to reply because he's in the process of modding out again.
Retrieving Sid's oigneratte from where he's put it down on the sheets, Nancy takes over for a white.

while.

She tells me that Sid is totally exhausted because he's been working so hard. He was, she claims, the only Pistol who used to turn up for rehearsals three or four months back when the bond was supposed to have been practicing. "Sid, you're even snoring now!!! Wake up! JESUS CHRIST!!!"

She also tells me that Sid work: "four or five.

She also tells me that Sid wrote "four or five tunes" and that the other Pistols wouldn't listen

Sid wakes up. Managing to spill only a little of his coffee over Nancy he sits up on the bed and resumes his rap: "It's my belief that they tried to suck me because..." He slips back down

Nancy (rapidly): "Because Steve and Paul

Nancy (rapidly): "Because Steve and Paul wanted an easy way out."

Sid (making a mse effort): "They couldn't confront John. So they put it all on me so that if left the group they could go, too."

Nancy fills in. According to her. Steve and Paul had both wanted to leave the Pistols for some time but had wanted someone else to make the first move for them: "And all the time they would keep tumping it on Sid. So finally be said "That's it."

Paul and Steve had wanted to leave, save Sid.

said 'That's it.'

Paul and Steve had wanted to leave, says Sid, raising a new spectre about which he is unable to be more specific, since "we got that has thing and started losing all our money."

He continues: "Paul and Steve had wanted to go to Rio De Janeiro..." He halts.

"CONTINUE!!" says Nancy.

Sid (unintelligible): Nancy: "Try and talk intelligibly!" Sid: "They built those grey gargoyles because

Nancy: "What the fuck has grey gargoyles got to do with it????"

Sid: "Oh well, It'll be a funny interview. I'm not capable of talking intelligibly. Can't you do it?"

S YOU MAY see, it is not really feasible to discuss with Sid such vital points as the tramifications on the punk movement of the Pistols' having split on their U.S., centure. No., Sid sn't exactly up to theorising today. Pointless to query why the Pistols went to the States when they did, or why a strength-in numbers punk package—a U.S. version of the "Anarchy" tour which Clash manager Bernie Rhodes told me had been discussed with McLaren—never happened.

manager Bernie Rhodes told me had been discussed with MeLaren — never happened. We do learn though, from Nancy, that Sid's non-musician status, when he joined the band had caused a certain dissalisfaction within the ranks of the two playing members: "Sieve was always jealous. He said that Sid was really shit, y know."

Do you think you can play bass properly now,

Sid?

But Sid's nodded out again.

Nancy: "He plays in a Dec Dec Ramones' style that some people think isn't playing. But that's damn fast, man. We were over at Phil Lynott's. He couldn't play as fast as Sid. Sid plays melodic. He missed less notes than anybody else in that band. And I'm not just speaking from bias. Ask Sid. I'm always hones' about everything. If he played shit I'd tell him. Sid. use the ashtraw nor wire foot! You've stread Sid, use the ashtray not my foot! You've already humi me three nimes!!!" Ah. Sid's eyes are open. Let's leap in quick.
Sid, do you think the Pistols got swept up in the
consequences of the aggressive way they
approached things in the first place?
Sid nods (in agreement, as opposed to out):
"They have. Yeah. One of the things that saved

Nancy: "Me.

Sid (ignoring her): "I'm more ... I'm more animal mentally than any of them. I don't think about what I do very much. We just kind of do

things."
Nancy: "We're spur-of-the-moment people."
Sid: "And I just found they were playing very
safe. In Atlanta this guy started going on at me
about cutting my throat and spitting at me
Nancy: "ECANT HEAR YOU!!
Sid: "This guy in San Francisco
ummmm ... gave me some spaghetti
bolognese...."
Nancy: "What are you talking about?
Spagheti Bolognese? What was the question.
Chris?"
Ohtis: "Pm afraid tend?

Chris: "I'm afraid I can't remember any

in my face so I noted him in the lace and hit him over the head with my guitar. If go me really mad. And the others said I'd ruined the show because it'd got no continuity." Nancy: "Can you believe that? The Pistols used to jump into fights."

OR TRUE PARANOIDS like myself Property of the property of th

Queen' being No. 1 in some charts during Jubilee Week. Specifically, though, Sid claims the internal balance in the Pistols aftered drastically after John had been kinfed in May of fast year. "Ever since I ohn got beat up." he tells me, "he's never gone out unless he's had about 30 people with him. That just finished him off." It seems everyone in the Pistols camp was badly affected by that incident, including Sid and Nancy. Nancy: "All of John and his big strong finish and his hold we heard this knock on the door. And we thought 'Oh fuck!"

Sid: "And I had a pan of boiling water and I pulled out a switchblade."

Nancy: "We had knives and chains. And when we went to the door there were about five tiny kids wanting our autographs. We had to laugh."

ugn. Where were you living then? Nancy: "In Chelsea Cloisters." Sid says he joined The Sex Pistols because he anted "fun"; because he wanted to be a



ock'n'roll star. At the same time, though, he vicusty felt comp

obviously fell communent to what it was the Pisrols stood for, "Yeah," he nods, "but that was at the beginning. I was over-the-moon about joining them, then. They were so good at those first gigs at the Screen On The Green.

"But cos we weren't playing any gigs there was no incentive to write any new songs. It al

seemed fuile."

But whose decision was it that the Pistols weren't playing any gigs?

"Like I said, Malcolm picked me up in San

"Like I said, Malcolm picked me up in San Francisco.

No, no, Sid, Why weren't the Pistots playing any gigs in the U.K. earlier last year?

"Because our agency Cowhell."

Sid appears to drop off for 40 winks.

As I'm packing away my tape recorder Nancy tells me she's going to get Sid to go away somewhere on holiday to get his health back in shape. Morocco, I suggest, might be a good place for them to visit. Plenty of smoke and at the same time plenty of clean air.

the same time plenty of clean air.

At the mention of this Sid shakes his head worriedly. "I think fresh air might kill me."

BLONDIE Plastic Letters (Chrysalis)

BEARING IN mind that "you might just as well fall flat on your face as lean over too far backward", it's a good job Blondie aren't out on the edge. Old, cold and cuddly Debbie

Harry fails to raise that danger-ous rhythm within Blondie's new 'democratic' pose. The bassist has been replaced and a superfluous guitar added , leading Blondie's hired

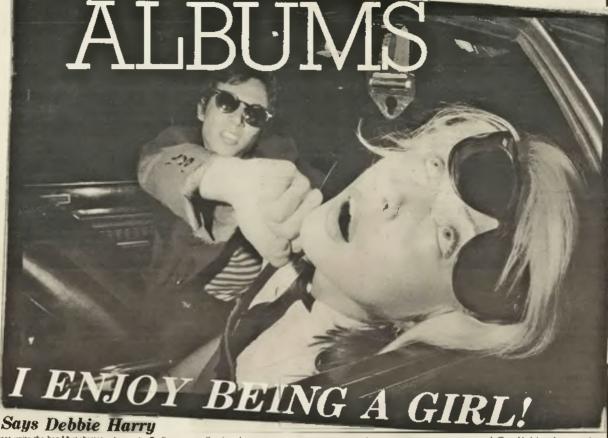
superfluous guitar added leading Blondie's hired enthusiasts to tout the product as "a deeper and infinitely more substantial sound that allows for repeated listening". For the wide-eyed and earless, maybe. The lead guitarist has swooned to too many Lita Ford axe-binges while the little twiddles of "deeper" and "substantial" electric progress nigle at my

while the little twiddles of 'deeper' and "substantial' electric progress niggle at my patience with all the allure of crunbs in the bed.

Gone is the soft-focus cameo clarity skimming the waterfront of a blonde's lifestyle—surfing, vice raps, gang warfare. Chinese girk, giant ants and caffights, Instead "Plastic Letters" bronds over lechers, crushes and misery in Intely-graded grey. Askward echoes of The Beach Boys, Beature cliches and tgay Pop, these sources are milked in desperation, by no means indeflight stamped even after three decades of media memories and teenage awe.

Almost every song in Blondie's first collection could have been written filteen years ago

die's first collection could have been written fifteen year's ago (what higher praise?). Here, only the cover version and imminent single "Dens" could survive in the jukebox jungle. Efforts such as "I Am Always Touched By Your Presence, Dear", "Contact In Red Square" and "I Didn't Have The Nerve To Say No" choke on their own cute narrowness. on their own cute narrowness, at once both indulgent and rownway The new egalitarianism does



not unite the band but shatter it, each member making his bid for standom, bursting fervently into fruition whenever Debbie takes a break, their various takes a break, their various voices and musical armanients forever at the ready. Their attempts to so impress their personalities have somehow blurred Debbie's own irresistible catiacature of a voice that reflects the shades of Nico, Siouxsic Sue and Patti Smith. Her emotion-by-numbers tones and Destri's pure and

lawdry Farfisa organ wallow in the mediocrity of the levelling mix and the mose-to-the-grindstone, shoulder-to-the-wheel pose the posse now strike.

That singularly antiseptic crispness of sound and diction are as dead and buried as the leader of the pack; one syllable words are tugged into three-heat yawns, "Denis" is the exception, a Spectoresque reject spliced with a verse of French dressing, which Debbu

swallows in one gulp.
"Plastic Letters" is a blander, blonder version of another blew Jersey girl who didn't get the chance to record her heroes, roots and American crasms until she'd sair tou for 30 years. The first rites boiled over with suppressed energy and imagery. Fun, fun, fun till her ego takes her talent away. "I sold my one rison for a piece of cake". Blonde scurred in on the crest of an alternative teket to the tire-

alternative ticket to the tire

some Awophopatowerbluck tirades already angling for a stranglehold last summer, but the longest lingering affectaste of "Plastic Letters" is a plea To Be Taken Seriously, no diffe-tent from all the other dole-neure differents.

gent from an tine owner uniquent diplomats.

Debbie Harry turned stylistics into an art form and thought that "Getting it together in three minutes" was the whole point — that's why at Hammersmith. Odeon on how first Foolibs with the mode her diest English visit she made

Tom Verlaine about as relevant to rock and roll as Whistling Jack Smith. But now she's surrounded by too many people too ambitious on their own behalf.

"Sit down, man. Yous'e a bloody tragedy" said James Maxton as Ramsay MacDonald addressed the House of Commun. For the last

House of Commons for the last time. Debbie Blondie might be wise to give her consorts the same advice

Julie Rurchill

VARIOUS ARTISTS Guillotine (Virgin)

IS IT a bird, is it a plane, is it an elpee, eepee, single or twelve inch discomix? No, it's a ten inch 33½ rpm eight track impler/compilation from Virgin Records.

Virgin Records.
A not uspleasing ginmick, and at \$2.99 an intriguing (though pricey) proposition for the discerning ponter, seeing that there's the top sides of four acclaimed singles here, plus four cuts of more than passing interest to the curious and collector. What It adds up his a time consecution in the second of these passing interest of the curious and collector. to is a juicy cross-cut of new wave meat and a chance for

Virgin to recycle their one-offs while advertising the wares of their more permanent signings. Peculiarly, two of the most serveting cuts are by groups who didn't get full contracts from the company.—The from the company — The Tuble with "Do The Standing Still" and Penetration with

"Don't Dictate."

The Table's offering received the accolade of NME



gle Of The Week when it Ningte Of The Week when it was released last year; it's hardly baggable, an inventive and tricky outing into territory bounded by Syd Barrett, Roxy Mosic, and oh. I dunno.... Penetration are younger, more mainstream punk.







Poly Styrene, Gaye Advert, and Pauline say:

though their "Don't Dictate" makes nonsease of the popula notion that all punk is frantic buzzsaw three chord wonder suff; it's a haunting, atmospheric single reminiscent of early lefferson Airplane if anything, a comparison helped by their well-voiced lady

inger. Well-voiced in a different Well-voiced in a different and less melodic way is Poly Styren of X Ray Spex whose music may be doesn't yet match up to her personality, stage presence and by freal wit. The Spex get their legendary-best/only "Oh Bondage Up Yourn" here. Roky Erikson is a weighty-name to decommon.

name to drop among knowledgeable rock critics but the ponderous "Bermuda" doesn't suggest why; a teaden, old fushioned beavy metal

The cut from Poet And The The cut from Poet And The Roots' reggae twelve incher is of far greater importance. Black poet Lypion Johnson intones his "All Wi Doin' Is Defendin' "over a stack

menacing rhythm, a bitter memo of black anguish that matches anything the Last Poets have put our way, 3'd never heard of Avant

Ed never heard of Avant Gardener before, but apparently they had an EP out on Virgin sometime from which "Stronge Gurl in Chothes" comes; simple, savage, stoned, backroom band stuff, no doubt a delight for ditertantes of the English admin.

Rock", a stray not-obtainable-elsewhere one not-obtainable-clsewhere one minute forty seconds worth from Swindon Iads made good XTC, and "You Reat the Hell Outs Me". a Motors B-Side which sounds much the same as the rest of their output and does mithing to dissuade me that The Moturs are little more. than slickly packaged twin earth deluxe headbanging with

Ryrds derived Rickenbacker

Ryrils derived Rickenbacker overdrive. Pass. One side of the inner sleeve has some informative and uncredited notes (though the iron Hand of Al Luigi Clark is surely detectable), the other has a message from Virgin supremo Richard Branson w husuld henceforth confine hi literary activities to signing contracts and royalty cheques. Neil Spencer

VARIOUS ARTISTS Punk Collection (RCA Import) Geef Voor New wave (Ariola Import)

WITH THE proliferation of so-many new labels and new hands, the EEC regard every aspect of rock's frenetic fourth generation with suspicion and generation with suspicion and urter confusion. As a result, certain labels are opting for the

toe-in-the-water K-Tel tree-in-the-water K-Tel ideology and conducting the ideology and conducting the ideology are treed. May be that's just as well, if it's done with discretion, because amongst other things '77 confirmed than many new bands can't expand their ideas beyond one vide of a single. A product of Italy, 'Pauk Collection' is a third-rate attempt to plunder Vertigo's 'New Wave' compilation and pad out the cest with whatever tracks are available to them

pad out one cest with whatever tracks are available to them under licence and some homegrown produce which has no right to be on the album in the first place. Not only is the actual quality of the album less than abysmul, but the price is one CE.

of the album less than abyomal, but the price is over £1 more than the Vertigo job. So much for the cloying "Special Punk Price" tag on the sheeve.

Once you've got past the packaging then you're really in trouble. Che truch one side one (Ehe Ramones" "Sheena Is A Punk Rockee") and it's immediately apparent that immediately apparent that both the bass and the guts have

been drained out of the pressing.
I can't believe that

t can i believe that cranning eight tracks per side is the result of the back of sound definition because the Dutch compilation, "Geer Voor New Wave", contains 15 cuts and doesn't suffer from cuts and doesn't suffer from any loss of quality. An import perice of £4.50 might frighten off a few perspective bayers but taking into consideration the contents is not only much

that taking into consideration the contents is not only much cheaper than accuraing all the singles but a reasonably accurate cross-section of some of 77% better records.

The albam includes Rubinsoos' "Rock & Roll to Lead", The Motors' "Dance The Night Away", Johanny Muped's "No One", The Hot Rods "Do Anything You Want To Do", The Adverts' "Gary Gilmore's Eyes", Jonathan Richman's "Roadruaner", Near Pistols' "Pretty Vacanti" plus tracks from Gen X. X. Ray Spex, Tom Petty, Motorhead, Dwight Twilley, Radio Stars, Radiators From Space and Earth Quake.

Lauess that for the



crash-course in familiarisation with last year until, in years to come, K-Fel put together the Great Pank Nostalgia Double



JENNY DARREN Jenny Darren (DJM)

WOMEN IN rock have tended

WOMEN IN rock have tended to be placed underneath a pedesial. Good job too, really, since I've yet to hear a female singing rock in roll who totally convincing (outside of Connie Francis, of course).

And just who does Jenny Darren think she's fooling?
Cop the titles: "I Got The Feeling", "Too Many Lovers".
"Do II To Me", "Good Feeling Inside" — subtle, or what?
All very well if the sentiments expressed were the work of the lady herself, but all the songs are written by her supporting musicians (all blucks), mainly producer/drummer. Geoff Gill and keyboardist Cilif Wade.
"Ladykiller" is the stomping opener. Ms Darren's voice in the hard-grainfied Elike Brooks (of old) tradition, sort of support lans learned Elike Brooks (of old) tradition, sort of

the hard-grained Elkie Brooks (of old) tradition, sort of supper club Janis Joplin, as she puts us geezers down — "I know you're just a little boy." That's tight, lady, last time I checked.

On "I Got The Feeling" she sounds more butch than Bronnic Tyte in the lowed intro.

On "I Got The Feeling should be sounds more butch than Bennie Tyler in the lewd intro. On "Good Feeling Inside" (I'w wanne ride on your reall jump on your trans/show down your shde/shde down your ice "ctc), she's a lemale Paul Rogers. Look, the only ladies with balls. The naw time for new West.

Look, the only address with balk. I've any time for are West Ham F.C. (Watch it — Ed). Mind you, it's tot all balls. There's disco, rock, soul, ballads — suitable for all occasions (depending on where you leave the volume knob), ideal for none.

Monty Smith

MEAT LOAF Bar Out Of Hell (Epic)

EXCESS AND incongruity seem to be the key factors at work here. An abundance of diverse stylistic elements

diverse stylistic elements piledriven und parked high into what must be last year's most off-beat American debut. And it appears to be catching. Meat Loaf, born in Texas into a family of gospel shoulers, survivor of Fed Nugent's "Free For All" album, is reported to be Notices, survivole feo
Notices, survivole feo
Notices, "Free For All"
album, is reported to be
gathering accolades and lares at
a learsome rate in Aroerica's
concert emporiums, mock
oxygen revival sequence an
all. But the central question
remains—is this some kind of
visionary synthesis, or jost
plain novelly."
Who knows, It is, at least
unusual. The cover, for
instance, features on one side a
conic book fantasy of the title
track by the renowned Ritchic
Curben, on the other
gauze-lens "French Kiss"-type
shot of Meat Loaf, unknown
female and songwriter Jim

shot of Meat Loaf, unknown female and songwriter Jim Steinman. The two sides could easily have come from completely different albums. So too could the music inside. Two lush, overdone and thoroughly trite ballads, two epic-length song marraities, and three average but well handled pieces of FM pop. All of which are recatly seen together by producer Todd "If a thing's worth doing then it's worth overdoing" then it's worth overdoing

Rundgren. The Runt's dictum, along with Jim Steinman's fondness for dense overweight lyrics, is in many ways responsible for the album's most obvious the album's most obvious quably — its momentous, flat-out, jam-packed (and thereb) important-ounding) sound. No mutil is allowed to move on in the songs until its full dynamic potential has been milked dry; many and ingentious are the ways in which enough of these motifs to fill the average album are worked into just one song. In terms of overall sound



THE (FAIRLY) INCREDIBLE HULK

then, the only harbinger for all this is Bruce Springsteen. Meal Louf's ferocious vacal bluster even sounds like Springsteen, plus equal parts of Paul Rogers and Demis Roussos. But the comparison is nailed home in Steinman's songs. Like Springsteen, the imagery is rich and filled with allusions to the romantic street night.

is rich and filled with allusions to the romantic street night, but unlike Springsteen, it is often either too rich or too crude. Recurrent is a pecutiarly macho vision of kurnan relationships, handled with all the grace of an errant buffalo by Mr Loaf.

Yet despite all this, and

Yet despite all this, and despite the fact that the backing band, Todd's Utopia,

is augmented by two members of the E Street Band, it doesn't of the E Street Band, it doesn't actually sound like Springsteen. Inevitably, it closely resembles latter-day Rundgren, repliete with skyward jet-phase solos from Philly kid binself, a passing nod to Queen, and sume liberal and fairly direct steals from Todd's pop heritage. The third factor in the equation is overload, which is what bappened to me after repeated listenings to this disc, and what you get when you cram more tricks, twists and divergent ideas into forty

divergent ideas into forty minutes than one would have thought humanly possible. In these times though, when

more and more groups start life by working out their potential market appeal first and the music later, Meat Loal's wayward hybrid is a welcome relief.

Paul Rambali

DON McLEAN Prime Time (EMI International)

YOU SEE, I've got this prob-lem — I hate Don McLean and all be Stands For (which, if anything, is namby-pamby, lyrical social comment, I lyrical social comment, I guess).

Quite irrational? Well, not entirely, since the main reason



I hate him is 'cause my idiot neighbour plays McLean's one-off hit "American Bloody one-off hit "American Bloody
Pie" over and over, very
loudly, at least once a week
(usually Sundays, during Songs
Of Praise).
Another resson is that
"American Pie" and that
godawfut "Vincent" are elfing
headaches.
So in a natibetic attempt

godawful "Vincent" are elfing headaches.

So — in a pathetic attempt at some kind of revenge (as in "I've got the new Don McLean album, nah nah", but more like "This is hurting me more than it's hurting me more than it's hurting you"). I played "Prime Time" very loud, very often. Result? Earache that a jarful of aspirin and seven pints of Youngs couldn't cure

McLean's idea of rock 'n'roll is the overlong tille track, a ragbag collection of glib TV/real life' juxapositions, with Kenny Asher's pianistic pyrotechnics sportlighting McLean's nasal, non-rock timbre

The TV thematic thingy continues with the miserably unamusing "Color TV Blues" the words rhyme but the point made is feebly facile. He sounds like Country Joe without a sense of humour, and he never exactly made me fall

about.
There's a couple of brief trad. baqio filters, the extraordinary Johnny Mathis / Al
Kooper overkill of "The
Statue", and other saccharin
melodies and tweedley-dee
words before "South Of The
Border" (yes, the downMexico-way once) provides a
suitably assinine climax.
Think I'll mash it up and

TO ALL ARTISTS GROUPS MANAGERS AGENTS TOUR PROMOTERS ETC. ETC

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shove it through the neigh-bour's letter box — choke on bour's letter box -it, y'all.

Minty Smoth

Turnin' On (Motown)

IN THE opening two lines of their debut album this comely quartet of chooslate nubites have anticipated the kind of reaction that their efforts

have anticipated the kind of reaction that their efforts inspire in spottsports like me. "You say you feel like somethings missing." they cao, "Well I think they're searching much too hord." Maybe, gicls, maybe. It's just that Fen a mile desappointed that a fresh young group like you should fall prey to such a tired old syndrome. I can fully understand, certain factions at Motown wanting to create a modern equivalent of the original Supremes, but whether the rest of the world is ready to make the trip again is another matter. matter.

the Inp again is another matter.

Anyway, at their peak, The Supremes had Holland-Devicer-Holland on their case. All you seem to have is an assortment of hacks who can't manage one really interesting song or memorable lune between the lot of them.

About the best are Pam Sawyer/Marilyn McL.cod's "You Can't Turn Me Off (In The Middle Of Turning Me On)", a cute little prece of work that's already been a hit vingle in America, and "High School", an appropriate theme under the circumstances, produced and co-written by soul veterara Limmy Holiday.

Elsewhere, you ving the

soul veteran Limmy Holiday.
Elsewhere, you sing the imbiferent songs very well. Beyond that though, I'm afraid that you're just going to end up as four more stooges from a production line that was reputed to have been dismanifed but seems to have been reactivated in your hopeour Trouble. vated in your honour. Trouble is, the machinery done got

Cliff White

Attention Shoppers! (Capitol)

Where Do We Go From Here? (CB\$)

Last year Starz released probably the best double-sided single of '77. You missed it? More fool you.

"Cherry Baby" and "Rock Six Times" opened the excel-lent "Violation" album, over whose merits I waxed lengthy last year — and it still outguns all rivids except Aerosmith and Boston at their best. Its great strength was that it

all rivals except Aerosmith and Boston at their bost.

Its great strength was that it was a concept album, setting this kid's rampont lever for rock'n'roll against an oppressive, benevolent Big Brother. In fact The Rods' recent "Life On The Line" is a good point of comparison, as it strack the same rebellious spark as the Rods' set, only with a inetallic power to match its youthful energy, and a lyrical thread that was actually credible.
"Attention Shoppers!" sees Starz moving into a more blatantly pop style — an album of catchy light heavyweight love songs, as belits the shift towards triviality that's in the air.

air.

In keeping with the move from futuristic to anachronistic, they've dumped the explosive production skills of Jack Douglas in favour of their own less densely textured efforts.

At first I was really let down, but then I started to hear it in the context of the myssiling.

the context of the prevailing beat/powerpop boom, and now it sounds really good. Sure cuts most of its rivals in that field to

most of its nvals an that field to shreds.
Compared to "Violation", though, "Attention Shop-pers!" is definitely a step back-wards. On the other hand, maybe leader Michael Lee Smith is just a very canny

Just in parts, this record suggests that Starz are now in the running for that covered slot that stands open for the



GOOD **QUESTION!**

band who can combine pop sensibility with technical power, teen appeal with musi-cal flair. This album won't get it for them, but just over the horizon superstardom beckons. It all depends on whether their stage act trans-

cends the usual drab garish HM stereotypes. By strange coincidence, while Kiss manager Bill Aucoin grooms Michael Lee Smith for world domination, his arch-rivals, Aerosmith managers Leber-Krebs, are

intent on placing the same post-HM pin-up crown on the bead of Smith's younger brother Rex, leader of the band of the same name. Visually, Rex is the Frampton to Michael's Jugger.

After last year's dreary debut album, I would have said Rex had no chance. But this time out Jack Douglas's old sparring partoer Ed Leonetti has injected a much more hefty sound into the five-piece outfit.

outfit.
This is the gen article: main-stream beavy metal. The Americans dominate this field now, and this album is typical: guitars zooming through the mix from great heights, crystyl-clear lead voices reinforced with all kinds of booster effects and walling harmonies, chants and wailing harmonies, droms and bass thundering into the floor like cannon shots, songs careering skywards on careering skywards on demented energy and massive volume

"Where Do We Go From Here?" is totally relentless, completely mindless. Play it at

completely minuneas, your peril.
Storz, on the other hand, look set to move in as the pragmatic playground bulles in the Cheap Trick school of aesthetic pop. They just might wind up with the top prize too.

Phil McNeill

Smoking On The Bog (Sonet)

REMEMBER Soud when I REMEMBER Spud when they were candidates for any going felk fest. Since then they be lightened up, added a regular drummer, found a nilty guitarist curn singer-songwriter in Kenny Wilson and now must be considered not so much a folkrock hand but rather a rock with with four tops; if nut unit with four toes, if not a whole foot, in Irish traditional

whole loot, in firsh traditional music.

So as you might surmise, the poteen comes shaken not stirred and seels and jigs like "Gusty's Frolics" and "Tickle Your Fancy" emerge fashioned for terpsicheceans equipped with best boover

equipped with best bovver hoots.

Bur "Smoking" is not all about Galtymore gallops. For amid antherns like "Nothing's Gonna Stop Us Toright" and trealitional tub-thumpers such as "The Farmer's Cursed Wife" are set a brace of upper grade love songs by the ubiquitous Austin Kennymandolin, guitar, banjo or recorder supphed to order—and "Scarlett", a serrated beauty of an instrumental.

This is the band's third offering and it's certainty their most substantial shot to date.

IMPORTS

A STETSON, shades and Zapparesque lip growth

Yep, you've right, Steve Young's been on the album trail once more and "No Place To Fill" (RCA) is around to prove just how he's been spending his studiotime. Though I stale it a couple of shots down on "Renegade Picker", the Texan's last volley in our direction, "Fall" stiff pans out as a fair bet for anyone who's into high-grade Nashville pickin' and beerstained Lone Star vocals.

The personnel roster of Bob Weir's "Heaven Help The Foot", the Dead head's newie for Arista, gave me a distinct louch of the deja vus, the list including David Foster, Waddy Watchel, Bill Champlin, Dee Murray and Nigel Olsson, a fivesome who comprised The Dinettes, the band-up hand on Michael Dinner's excellent 1976 album "Tom Thumb The Dreamer", a release that, like "Heaven Help The Fool", was produced by Keith Olsen of Pogologo Productions.

Another Arista offering, Larry Coryell and Steve Khan's

"Two For The Road", also had me thinking back, thanks to the inclusion of Steve Swallow's "Ocneral Moto's Well Laid Plan", a number which I remember Coryell embellishing on Gary Burton's "Lofty Fake Anagarin" album back in 1969. Seems that Kahn and Coryell have been getting it together for a number of years now, eiging as a twosome amid their respective stints with the Breckers and Eleventh House, and "Two For The Road", on which they re-jig Chick Corea's "Spain" and Bobby Hutcherson's "Bouquet", would appear to be a reflection of what they've been laying down at their two handed jamborees.

to be a reflection of what they've been laying down at their two handed jamborees.

Also around are alto-sax Robert Wasson's "Estimated Time Of Arrival", the first new release I've seen on the Roulette label in yonks; Katy Motfart's "Kissing In The California Sun" (CBS), which finds "Um, Um, Um, Um, Um, "M" and "Up On The Roof", being hauled out of cold storage for a trip on the revival roundabous; "Salsa's Greatest Hits" (Salsoul), a compilation that features Chocolate, Machito, Joe Bataan, Roberto Torees and other members of bongo bashers anonymous, and "Had It All" (Arista), an offering from Garnet Minnus, the "Cry Baby" hitmaker of '63 who discoed his way back to income tax problems with "What It Is" just a teabreak or two ago.

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22nd TOP RANK

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26th TOWN HALL

27th BOROUGH TOWN HALL HARTLEPOOL

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5th USHER HALL

7th ST GEORGES HALL

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10th VICTORIA HALL

11th UNIVERSITY

12th DE MONTFORT

13th POLYTECHNIC

15th TOP RANK

16th LYCEUM

17th LYCEUM

18th PIER PAVILION

19th TOP RANK

20th PAVILION

21st LOCARNO

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LIFE ON THE LINE:SPRING'78 TOUR

HANK WILLIAMS Hank Williams 40 G Hits (MGM) RONNIE HAWKINS Rockin' (Pye)

WHY THE hell should anyone want to get their hands on a double album of Hank Williams's greatest hits? Shall I just give you a few reasons?

The main one is that Hank Williams was the undisputed father of modern country music, and indirectly the father of rock and roll. He took what contemptuously referred was contemptuously referred to as hilbidly music, previously purveyed by either singing B movie cowboys or good old hoyx in overalls. He singlehan-dedly pumped so much taste, style and sophistication into country that it turned into an adult music form. adult music form.

country that it turned into an adult music form.

He wrote an enormous catalogue of songs, many of which are instantly recognisable even if the name Hank Williams means oext to nothing to you. Who could have grown up without hearing "Your Cheatin' Heart". "Hey Good Lookin'", "A Fool Such As I" or "You Win Again"? (Me for one — Ed).

Hank Williams is listed as a major influence by a roster of musicians that runs from Elvis Presley to Bob Dylan and covers Waylon Jennings and co

from.

And talking about where you're coming from, that brings us very neatly to Runnie Hawkins. If Hawkins wasn't one of the superstars of rock and roll, he was at least one of the great rockabilly legends.

He was too stomping and raucous for general teen consumption. He also didn't quite look right. He had an unfortunate resemblance to Teddy Kennedy doing an

amorunate resemblance to Teddy Kennedy doing an impression of Elvis. Among the hard core greate he was demiged, however. His vocal power was more than equal to, say. Jerry Lee Lewis's, although he tended to fall down in terms of style and finesse.

down of terms of style and finesse.

This was more than compensated for by the way in which be maintained a fearsome training regime for his young backup musicians. If nothing else counted, the roll call of graduates of the rockabilly marine training could stand on its own as Hawkins's musical legacy. On this album alone there are appearances by Jamic Robertson, Levon Helm. 'Ricky' Danko, Richard Manuel, Garth Hudson, King Curtis, Sam Taylor and Fred Carter. Jr. (who later played sessions for Simon and Garlunkel).

Sessions for Simon and Garlunkel). This album (for once a no bullshit rock collection) spans Hawkins's career from 1959 to 1963 and really does present the best of his work. Choice cuts include "Bo Diddley". the best of his work. Choice cuts include "Bo Diddley". "Susie Q", "Red Hot", "Ruby Baby", "Matchbox", "I Feel Good" and "Kansse Cily", in fact, twenty golden greats, as they say on telly. What more could you want? A free plastic yo-yo?

Mick Farren

HIRTH MARTINEZ Big Bright Street (Warner Bros. Import)

APART FROM its notoriety for encouraging idle hedonism, California also seems to breed an unusually high percentage of oddballs.

of oddballs.

Leaving aside the sociological implications, I shall simply list the names. There's the accredited genius category (Brian Wilson, Phil Spector, Randy Newman), the uncredited (Lowell George, Van Dyke Parks, Ry Cooder) and finally those just off-the-wall and through the starting gate, Leon Redbone and Hirth Martinez.

Martinez.
The Band's Robbie Robert-son calls Martinez 'a great songwriter", adding "believe



Above: Roanie Hawkins claims rewards of teen rock idol, early Below making do with cigars, early '70s.



Legendary Legends of Rock No. 5,008

eating people" to emphasisc his point. If, like me, you consider Robertson to be a consider Robertson to be a man of almost impeccable taste (leaving aside his foray producing Neil Diamond) then that should be reason enough to seek out Martinez first album, "Hirth From Earth", produced by Robertson and released two years ago in the US only.

At that time Martinez had the company of Robertson and Garth Hudson from The Band, plus a crew of top flight session stalwarts. His songs on "Hirth From Earth", all thirteen of them, were at the very least unusual.

unusual. The lyrics were arcane to a fine point. Martinez seemed preoccupied with expressing what he outdin't understand and attributing it to all manner of unexplained and mystical phenomena. Idiotic though it may sutund, he got away with it by means of much elliptical imagery and a dazzling. Becfbeart-like knack for wordplay.



His singing was redolem of Beefheart abso, but sounded closer to Dr John's low down growl. Though possessing neither the range or attack of either of those two, it was if nothing else distinctive.

Robertson engineered a sympathetic backing for all this werdness, creating a sound halfway between Dr John's "Right Place, Wrong Time" and The Band's ruratisms veited with a soft, jazz-like sophistication.

Despite its excellence, "Hirth From Earth" was almost totally ignored. In true eccentric style — he is rumoured to live surrounded by hundreds of his songs piled high' in boxes — it's taken Marlinez well over two years to venture back into the studio. In some ways "Big Bright Street" is a better album. Produced this time by John Simon, who did the same for

The Band's first two albums and who here adds some fine Bill Payne-style piano thumpings, the music is much the same as before, if a little rougher round the edger. Though still a long way from normal, it's less eccentric and therefore more accessible. Martinez however seems to have lost a lot of his fascination somewhere along the way. The

nave tost a not on instructionation somewhere along the way. The lyrics aren't as witty or imaginative and the inspired word dancing is barely evident. What's teft sounds like a good approximation of Dr John with me added foolishness. Also

some added foolishness. Also his voice, which is not the most adaptable, begins to grate, whereas it didn't and still doesn't, on his first album.

The reasons for these failings are hard to pinpoint, it may be the absence of Robertson's craftsmanship, but since John Simon is no sbuch either that doesn't ring true. What seems likely is that a more palpable product has been asked for in order to bring Martinez closer to the audience he perhaps deserves.

ence he perhaps deserves.

I don't think it'll work. If they're going to let people like this make records in the first place, it's wiser not to inter-



Something To Love (A&M)

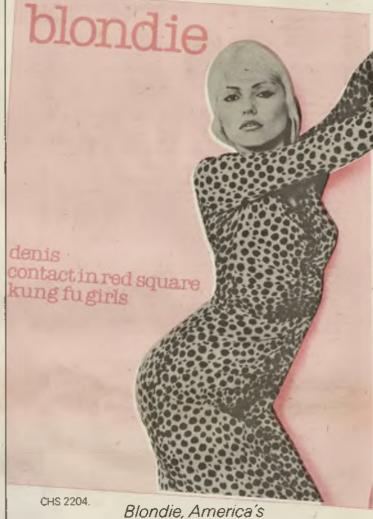
GOOD VOCALISTS with nothing new to say; adequate musicians with nothing new to play, produced by Bobby Martin in LA.

Actually, they're not too bad but they'd have probably been a whole lot better if they hadn't of been conned into believing that "Recording and prenar-

of heen conted into believing that "Recording and preparing an album is no longer something that can be done by a few people." Poppycock. Listen you guys, as long as you think like a committee you'll go on making music like a committee: ineffectively.

CERT White

IT'S WORTH EVERY INCH.



premier new wave band, are back in England.

Their new single is out now. And it's special. A limited edition 12" single in its own picture sleeve.

With two new tracks 'Denis' and 'Contact in Red Square' from Blondie's new album 'Plastic Letters'. And 'Kung Fu Girls' taken from their original album.

Catch them on their forthcoming tour in February. And see for yourself what the other side of the Atlantic

SOUNDS like. U.K. TOURDATES FEBRUARY: 23rd St. George's Hall, Blackburn.
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Glasgow. 27th Lancaster University. 28th Barbarellas,
Birmingham. MARCH: 2nd Civic Hall, Dunstable.
3rd Salford University.
Manchester.
5th Round House,
London.
Canterbury.

Chrysalis

WILL THE CIRCLE REALLY BE UNBROKEN?

ONNIE DONEGAN'S life seemed to have completed such a perfect full circle that it could almost prove even the dumbest hippy's half-assed theories of a rotating cosmos. In a much smaller and less significant way, it also complete a particular

much smaller and less significant way, it also complete a particular circuit in my own life.

Before we go any further with this, I have to make a confession. When I was maybe £2 or £3 years old I sent off my five both and became a fully paid up member of the Lonnie Donegan fan club. In return for your postal order you got a neal guitar shaped, blue and gold enamel badge, and a signed photo of £0 ntile. Donegan. You also were sent, every quarter, a little glossy magazine.

All this was pretty much like the average fan club fodder, except that in the club magazine, between the pin ups, chit chat and what-have-you, was a serious profile of one of the legends cither the blues or traditional folk music. You were actually being introduced to Woody Guthrie.

Leadbelly or Big Bill Broonzy.

It was that central core to Łonnie Donegan that made him a unique figure. Without exaggeration, he was the man who presided over the birth of British rock and roll. It was a drive that placed him far above the other British kids, the Tomny Steeles and Marty Wildes, who had found themselves a guitar and started aping their American contemporaries. Donegan went straight to the fountainhead. He used the same sources as the real '50s heroes like Cash, Cochran, Holly, Vincent and Presley. He was about the only Briton is his time who took both black rural blues and white country music and tried to lay them on a British audience.

To understand fully why Lonnie Donegan was so important you have to understand the Britain of the time. It was a bleak world. Rationing was still an all-too-recent memory. TV was a firekering black and white affair for a few hours a night. Big deals were time and the sure sources as the real '50s heroes like Cash, cochran and The read the part of the sure and the sure sources as the real '50s heroes like world. Rationing was still an all-too-recent memory. TV was a firekering black and white affair for a few hours a night. Big deals were

It was a bleak world. Rationing was still an all-too-recent memory. TV was a fickering black and white affair for a few hours a night. Big deals were Lita Roza. Workers Playaime and The Goon Show.

National service took two years out of your life and anybody who wanted to see a folk/blues giant like Josh White had to go to the Chiswick Empire and sit through two jugglers, a comedian and a dog act. It was also a world that had never heard of Elvis Presley. The highest form of sophistication was a Mk I Ford Consul.

NTO THIS mess Lonnie
Donegan attempted to introduce
Afro-American folk music. When
in 1956 be had a freak hit with the
Leadbelly tune "Rock Island Line",
he was suddenly jerked into the public
spotfight as the skiffle king, Britain's
very own answer to the Yank
rockabillies.
The essential difference between
Donegan and, say, Carl Perkins or

LONNIE DONEGAN, who, like it or lump it, presided over the birth of British rock'n'roll way back when, is staging a comeback aided by the likes of Ron Wood, Elton John and Rory Gallagher. MICK FARREN reports.

Jerry Lee Lewis, was that Donegan was accessible. He tailored his music to Britain.

to Britain.

"I picked songs that were, for example. Leadbelly songs, but also songs that could be understood not just by some old spade in the cotton fields 60 years ago, but also by the tram driver in East Ham High Street.
"One hit, 'Have A Drink On Mc', I adapted from a blues originally called 'Have A Whiff On Me', a cocaine song. I mean, you couldn't self a coke song to Aunty Emily in those days. It wasn't done." wasn't done

song to Aunty Emily in those days. It wasn't done."

Vincent, Cochran, Perkins et al were exotic. They came from the land of Cadilfars, chocolate malteds and Marlon Brano. Donegan breathed the same air as you and me. You could almost feel that he could be behind you in the queue at the chip shop. If he could stand up with a guitar and make no pretence at coming from Louisians or Tennessee, maybe you could too.

All over the country, kids began to buy, beg or steal guitars. They formed oi-ty-ourself groups that aped the Lonne Donegan style. The boom was so great that one mail order firm which specialised in six pound plywood guitars used a picture in their ads that was about as close to Lonnic as the copyright laws would allow without their having to pay him royalties.

royallies. Twenty years later, Donegan has pulled out a set of his old hits and recorded them with the cream of his crop who cut their musical teeth on the selfsame six pound guitars. They include Ron Wood. Rury Gallagher, Elton John, Ringo Starr, Brian May and Leo Save.

the both and be both and the both and bot

seemed to see imagined it."

Not all super sessions work. When Howling Wolf was matched up with Eric Clapton, Charlie Watts and like luminaries the results were little short.

of dismal.

"Just because one guy's very, very good, he may not necessarily know what the next guy, who's also very.

very good, is going to do. They tried this years ago with Louis Armstong and Sydney Bechet. That didn't work I guess in my case it did. I was just delirious."

OT ALL of Donegan's career has been quite so artistically credible. At the start of the 60s, Donegan, like so many of the other early British tockers, decided that his future could only be secured

by learning gags, tap dancing and doing everything in his power to reach the complete family audience. In these days, when selling out is the worst insult that can be hurled at an artist and even The Sex Pistols in their public enemy number one days could still laugh all the way to the bank, it seems hard to believe that a guy who sneaked Muddy Waters records from the Library of Congress in order to learn the blues could find it necessary to pick up a straw hat and

cane and join the ranks of Max
Bygraves and Frankie Vaughan.
When I put this to Donegan, his
answer was amazingly frank. He
seems more than anxious to set the
record straight. Most of the time he's
a short wiry bundle of energy, with a
line of patter like a cockney
comedian. When he wants to get a
point across, however, he becomes
quietly credible.

"I think it was a case of needs must
when the devil drives. It's okay beine

omedian. When he wants to get a point across, however, he becomes quietly eredible.

"I think it was a case of needs must when the devil drives. It's okay being artistically pure when you've got no responsibilities. When you suddenty find you we got a marriage. Xids, a car and a mortgage, plus you've got foor guys behind you who've also got their wives and mortgages, it becomes a lot harder to stend by your principles.

"Also, we didn't really think about it. When you've become the biggest record seller in the country, you never envisage even in your widest dreams that all this popularity, you're going to get an adverse reaction from those who loved you up until the day before.

"Here I am singing all these songs that everyone thought were wonderful, and I sing one song. My Old Man's A Dustman', and all the people who'd loved me up until then went away.

"Where have you all gone?"

Lonnie pantomimes burt confusion. Then he's thoughtful again.
"It was really inverted snobbery. Dustman' was in fact a very true. British folk song."

I suggest that maybe the teenagers who once loved him hadn't wanted to share him with the new family audience. Donegan points a mock accusing finger and falls into a Peter Sellers Nazi accent.

"50! You finally confess, It wasn't me, it was the people in the audience you didn't tike. Right? You stopped coming because you didn't want to rubs houlders with Aunty Nelly, did that really mean thay you had to go the whole hog and start conducting sing-along-a-Lonnie at La Dolee Vila, Newcastle? It was, after all, only a matter of a year or so before the Stones and The Beatles were making fortunes doing exactly what they wanted to do.

Donegan is thoughtful again.
"You have to remember how it was

were making torulines coing exactly what they wanted to do.

Donegan is thoughtful again.
"You have to remember how it was when I first came into the business. It's changed now. Now the tail wags the dog. In those days it was the other way round."

the dog. In those days it was the other way round.

Surely the performer should be she dog and the business the tail?

"It should be, but the business doesn't see it that way. When I came into the business in 1956 the money men had it all their own way. There was no media. You couldn't do an interview like this, for instance. If you wanted to get through to the public. interview tax this, for instance. If yo wanted to get through to the public you had to allow yourself to be manipulated by the businessmen because they had all the outlets.

You had to go through the BBC, and for a long time I was blacklisted



Vintage DONEGAN



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DONEGAN

From page 36

because I had the reputation of being a rebel. It was an unofficial blacklist, but it was there all the same. Whenever there were two versions of one of my songs — 'Tom Dooley' or whatever — the other one would be the one they played.

"Jerry Lee Lewis was probably the worst example of the way an artist could be buried by the business. He arrived with a very beautiful and very young wife (she was in fact 14, perfectly legal in Mississippi). The people at the BBC didn't have very heautiful and young wives. You weren't allowed to do things like that."

SELLING OUT wasn't the only accusation that was levelled at Lonnic Donegan. Even when he was sticking to the straight and narrow path of folk and blues he still came in for a measure of flak.

"I was always being accused of plundering the heritage of American lofk masse"

This all started because a charitable music publisher told Lonnie about a legal loophoe. If a traditionat song is simply credited on the record label as "traditional", all royalties stay with the publishing company. If, on the other hand, the credit was written as "traditional — new words and music by Lonnie Donegan", then it would be Donegan who got the royalty rather than the "traditional property of the royalty rather than the credit was written as "traditional property of the royalty rather than the credit was written about the royalty rather than the credit was written about the royalty rather than the credit was recommended. This all started because a charitable

trauttomat—new words and music by Lonnic Donegan, who got the royalty rather than the publisher.

"The original writers were either long dead or untraceable, so I thought if it was a case of me getting the penny a copy or whatever or the publisher getting it, it might as well be me."

The whole arrangement seemed perfectly harmless, except soon die-hard purists didn't think so. Words like plunderer and rip-off were bandied about. What the purists didn't know was that Lonnie had been more than active on a number of charitable projects. Along with Pete Seeger and The Weavers he had arranged to pay ten per cent of all his royalties on Leadbelly's widow Martha Leadbetter.

He was also instrumental in active on a transport of the purise. cadbetter. He was also instrumental in setting

up the Woody Guthrie Children's Fund, and organisation that administered the late folk singer's estate and supported the rather numerous progeny Guthrie had left behind during his Depression

behind during his Depression ramblings.
Closer to bome, Lonnic also attempted, albeit unsuccessfully, to assist the great wartime comedian Max Milber. Despite immense popularity Milber had antagonised the show business moguls by consistently refusing to tone down the sexual content of his stage material. In some ways he was an earthy British equivalent of Lenny Bruce. By the end of the 50s he was virtually unable to work.

end of the 50s he was virtually unable to work. It appears that Val Parnell, the boss of ATV and the man in total control of the London Palladium, particularly disliked Miller's style.

Donegan cooked up a plan to belp the comedian attent a comeback by bringing Miller on to the stage in the middle of Donegan's act on Sunday Night At The London Palladium. "In those days Sunday Night At The London Palladium was the biggest thing on TV. If a band played their new single on the show, it was almost guaranteed to go into the chart. The plan was that I should go on with the group, play a couple of songs and before anyone knew what was happening. I'd introduce she wonderful, incredible, the living legend — Max Miller!

"It all went well, the record was great. Then, two days before the show, Val Parnell got wind of what was going on. He told me flat. That man is not walking on to my stage."

man is not walking on to my stage."

THE MAX Miller comeback may now have worked out, but the return of Lonnie Donegan has got off to a pretty fair start. Once the new album has been released, a series of major concerts is planned featuring as many of the musicians from the affourn as are available at the time.

With Adam Farth pulling the strings in the background, Lonnie looks set fair for a new lease of public life. For him, it's almost like coming home.

"It feels like the 20-year gap never happened. Back then I did some sessions and they weren't quite right.
Now I've got it right."



"Me on the Macklist, would you believe?" Pic: PENNIE SMITH

HEADS TALKING

From p.8

narrow-minded, and some of

nation-initided, and some of the songs actually contradict each other at times."
"Don't Worry About The Government" and "The Big Country" for instance—the former from a person who is content to live in his 'building'

Mail Orders to show

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and unwilling to look closely at the realities around him, the latter from a person who suspects the safety of such a comfortable, patterned existence

"I think," adds Jerry Harrison, "sometimes thiors should be said even though they're not completely and

niversally true. By having a ong as a short song it can encapsulate a certain iewpoint - there's a lot of validity in that. And certain

vanisity in that. And certain viewpoints in contradiction are also valid. "
Byrne: "People who don't use personae get to a point where they start writing about life on the road and girk they've met on the road and what they've drose to them." what shey've done to them I don't think that holds a lot of

don climit that bolds a lot of interest for people. "
Talking Heads prime drive is to communicate to their audiences on a fever that rejects the bullshit.
Their casual stage dress, for

example, is an implicit denial of the machinery others use to holster some grand illusion. However, it must be said that, tronically, their image is becoming the very thing they seek to avoid, and Byrne is clearly saiddened when he clearly saddened when he speaks of the fact that people are beginning to hold the ban

in awe.

"I feel", says Harrison,
"that's one of the reasons why
we're going to be limited to
playing places of a certain size.
Because we're trying to come
across on an emotional level
there will come a point when
we won't be able to transcend
those buge distances.
"On the other band there
are those bands that couldn't

"On the other hand there are three bends that couldn't play in a club. Kits, for instance, is an act that's made for the largest of places—they'te supposed to be larger than life.
"We're not trying to be bigger than hife, we're trying to be about life."

about life."
'But." adds Byrne

"But," adds Byrne philosophically, and soith the merest trace of disdain, "for an audience it's fulfilment to see someone that big and sort of superhuman, someone who speaks for them in a way It's a but like electing someone—
there's the assumption that the

there's the assumption that the person is more professional and capable of expressing your thoughts.

"This I think is a terrible idea because it has resulted in a lot of the problems, we have in government today. You elect peuple whom you assume to be better than you, more expert at their task, therefore you don't question what they do."

Jerry: "I always thought people voted for Richard Nixon because they thought they were smarter than him."

Pick up some sound tips free from Boots.





DON'T TOUCH THAT DIAL!

HI-FI By ROY CARR

Now quit molestin' me at parties

thing I used to dread at parties was when someone would corner me someone would corner me and, by way of introduc-tion, proclaim: "I manage a group ... they're the new Beatles, but how do I go about getting them a recording contract?"

Nowadays, however, the over the cheese-dip is:
"You're the bloke in the
know . . . what hi-fi system
should I buy?"

Where to begin? Well, first

Where to begin? Well, first let me make one thing clear; there's no ready-built answer because everyone's circumstances are different.

The list is on-going budget-my factors, the type of music enjoyed, size of room, facilities required and even aesthetics. I'm going to assume that you bisten to a wide range of music. And since in the past I've made it quite clear that any set-up under £250 is unlikely eive vou very good hi-fit reproduction I intend to discuss two mix in match systems that fall into I've AOK' category—one that fits comfortably within the "magical" £250 minimum, the other, a more up-market set-up at twice the price.

WHEN YOU'RE putting together a system (particularly in the low-to-middle price bracket) it's practically impossible to overfook Pioneer equipment. It really does take some beating.

beating.
For starters, the PLONEER
PL112D turntable has been a
phenomenal world-wide seller
and the sturdy standard of
finish and engineering would
be hard to beat at double the
price. A belt drive doubtlefflore
statem editors, external sizes. system clinates external vibra-tion. Average discount price LSS.

The PLU2D doesn't come

and not adverse to traversing discs that have not been kept in pristing condition. Average discount price £15.

As an alternative, why not check-out the TR0 KD1033 torntable which comes complete with a cartridge but performs even better when fitted with a SHURE M75ED2. Average discount price £55.

fitted with a SHURE MTSED2. Average discount price £55. Power for the system is provided by the JVC JA-S11 amplifier. Rated at 28+28 Wrms, it has mose than enough power for average domestic room sizes. The JA-S11 is renowned for producing a superh quality sound without any unnecessary frills or gimmicks. Aside from standardised features, this zamp incorporates the facility to dubbetween two tape decks and a houghfuld delay circuit to prevent that irritating and possibly damaging "bump" at switch on. Average discount price £80. When prichasing speakers you should always audition them extensively, preferably with records you're familiar with. What suits me might not suit you. But having layed that on you, may I recommend CELESTON DITTON ISXR's.

on you, may I recommond CFLESTHON DITTON ISXR's.

All Celestion's range of speakers are worthwhile investments but the compact size of the ISXR's makes them ideal for bookshelf mounting. The two drive units are augmented by an ABR (auxilliary bass radiator) which further extends bottom enc response. Average discount price 497 a pair.

Other units in roughly the Goodmans RB3S's, KEF Chorale's, Mordaunt-Short Festivals and Tangent TM3's, Total System Price: approximately £245, give or take a quid.

THE SECOND system is more up-market, weighing in at just over £500 and offering the investor greater power and an FM stereo capability



PIONEER rack mounting unit PLUS I bristlin' wie gre

FOR THOSE who don't want a musicentre but still crove

FOR THOSE who don't want a musicentre but still crave space-saving all-in-one convenience, the introduction of hi-fi system racks is proving a God-tend.

Cribbed from recording studio control booth "furniture," not only do these system racks look superb but, in the case of the PlONEER RMSI (650), offer provisions for turnable, amplifier, tuner, cassette deck and record storage space. Furthermore, the Pioneer is monatred on adjustable easters.

The drawback is that such racks are custom-designed to accommodate only that manufacturer's coulpment and offer no flexibility to mix in match. But seeing as IVC, Technics, Sony and Amstrad are now promoting their own models, it can only be time before adjustable versions hit the market.

As such nack combine the quality of a separated system, without the traumas of the more compact musicentre, the former could eventually vival the latter.

without the traumos of the more to



Single-jingles

FOR THE disc jockey with no personality, no schpeil and no imagination Euroscope Marketing have just produced a range of cassette single-jingles that will probably save his ass!

will probably save his ass!
Usually, unless in the bigmoney bracket, the average
club or mobile jock has little
hope of ampting up his act
unless he or she invests in an
imported set of American
"Crusin" albums (and tapes
the jingles, station breaks and
hinks) or has access to sophisticated pre-recorded oustomized
jingles.

jingles.
Whatever, it all costs a lotta
money. And money is something most DJs are short on —
most of their income going on

buying new releases.
So, for those ill-equipped to make their own jingles, Euro-

scope's single-jingles will help add a touch of professionalism.
Housed in a smart executive styled carrying case, "Single-Jingles" comprise 20 pre-recorded cassetties, each devoted to one jingle which is repeated four times with a one second interval. Furthermose, there's an index card and valuable instructions on how to integrate them into one's record show.
Familiar catch-lines like "H's Number One," "A Rave From

Familiar catch-lines like "It's Number One," "A Rave From The Grave," "Golden Oldie," sout Sound' plus intros, cout Sound' plus intros, cout Sound' "Happy Birthday" and "Auld Lang Syne" make this a reasonable investment (£18.99) for those relatively new to the vinyl jungle. For more information drop a line to Euroscope Marketing, 107 High Street, Evesham, Worcestershire WR11 4EB.

I mean, 500 notes isn't pin-money, so what can I offer. Well, to begin with, there's the THOREN TO 160MKH — a edoubtable turntable of Swiss-

redoubtable turntable of Swiss-German origin.

To return to the subject of ghost laying; over the last couple of years we've been hombarded by manufacturers lauding the joys of direct drive technology. Well, dear readers, the TD 160 features the older and less sophisticated belt drive system reckoned by countless hi-fi buffs to offer an audibly superior performance countless hi-fi buffs to other an audibly superior performance over other types. So much for progress and hype. Average discount £105. Cartridges are, like speaket

Cartridges are, like speaket set-ups, a very personal choice. Give the ORTOFON VM20F. a spin. It's perfect match for the high quality TPI6 to nearm on the Thorens and renowned for its clarify and unfatiguing nature. Average discount price £25.

And so to the engine room! And so to the engine room! Yet again, may I recommend the PIONEER SX650 as a first choice. A receiver (Tuner amp), it's a powerful beast, delivering 35+35 Wrms with negligible distortion. This receiver covers all bases. You can run two pairs of speakers simultaneously, dub between two tape decks and listen to "Sight And Sound" in "living stereo" via the immaculate "Sight And Sound" in "living stereo" via the immacufate stereo radio section. Add a cassette deck and you've got a permanent souvenir." Oh yes, remember to install a decent roof or loft aerial to improve reception. Average discount price £195.

Though my usual comments about comparing speakers, (in

Though my usual comments about comparing speakers (in this price range) still holds strong, first choice must again go to Celestion CELESTION DITTON 44's are large [30' high), three way floor standing and are noted for their exceptional "clout" and impact on all types of programme material. Average discount price £190 a pair.

Other worthwhile conten-dors are TANGENT, KEF, B&W MONITOR AUDIO

Total System Price: approxi-mately £515.







WINDOW

CLOSED FOR PRIVATE FUNCTION

THE LURKERS

THE STUKAS

BETHNAL

See Panel Below

NO DICE

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Plastix & Jerry Floyd





KILLJOYS + STAA MARX

ROOGALATOR

ROOGALATOR

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Wednesday 8th February at 8.15 pm, tickets £1.75.

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THE BRIDGE HOUSE

BAND WITH NO NAME THE * ROLL UPS *

See Panel below REMUS DOWN BOULEVARD **SPRINKLERS**

ZAINE GRIFF & FRIENDS

FILTHY McNASTY

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Thursday

BELFAST Greevenor Hall: MARY O'HARA
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BELFAST Greevenor Hall: MARY O'HARA
BINGERY College DAWNWEAVER
BINGERY College DAWNWEAVER
BIRMINGHAM Barbirella's: THE TALKING
HEADS DIRE STRATTS
BIRMINGHAM Barrel Organ. RICKY COOL & THE
KEBERGY ICEBERGS
BIRMINGHAM Golden Eagle: SHOOP SHOOP
BIRMINGHAM Railway Hole: MAGNUM
BIRMINGHAM Railway Hole: MAGNUM
BIRMINGHAM Railway Hole: MAGNUM
BIRMINGHAM Rebects': SCENT ORGANS
BLAKKPOOL Inthinson's Bar: BULLETS
BOURNEMOUTH Tiffany's: RADIO STARS
BRADFORD Princeville Club: SON OF A BITCH
BRIGHTON Polytechnic STAN ARNOLD
CIRESTER Smartzy Daco: GENO WASHINGTON
BAND

RAND COVENTRY M: George's: RADIATORS FROM

STACE
COVENTRY Warwick University: DEAF SCHOOL
DUNCASTER Outlook Club: SLAUGHTER & THE DOGS
DUNSTABLE, Chequers Club: RED NITE.
EASTBOURNE Gullover's : SOUL DIRECTION
EDINBERGN University: DEKE LEONARD'S
(KEBERG (DOLL BY DOLL
EXETER Grouche's: DAMAGE
GLASCOW Strathclyde University: SKROO OBERON
INGH WYCOMBE Nags Head ROOGALATOR
LANCASTER University, BOTHY BAND LANCASTER University, BOTHY BAND LEEDS Polytechnic: XTC LITCHET MATRAVERS Chauers Bur: THE LEAR.

LIVERPOOL Coconut Grove: BAND WITH NO NAME
LONDON CAMDEN Dingwalb: MERGER
LONDON CAMDEN Green Man: THE STICKERS
LONDON CAMDEN Music Machine: STEEL PULSE;
REGGAE REGULARS
LONDON CANNING TOWN Bridge House: FILTHY

ACTION LANNING TOWN Bridge House: FILTHY MENASTY LONDON COVENT GARDEN Rock Garden ADVERTISING LONDON COVENT GARDEN Roay Club: THE DEPRESSIONS LONDON FOREST GATE Freemasons Tuvern: KESTRAL.

I ONDON FOREST GATE Freemasons Tavern:
KESTRAL
LONDON FULHAM Guiden Lion; FLYING ACES
LONDON FULHAM Greybound: DESPERATE
STRATTS
LONDON HAMMERSMITH FOIL Centre: BULLY

LONDON HAMMERSMITH Red Cow WARSAW LONDON HAMMERSMITH Swan: POACHER

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CREPE'NDRAPES-ROCK ISLAND LINE
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GARY BALDWIN GARY BALDWIN
LONDON STOKE NEWINGTON Pegasus: PAINTED
LADY

LONDON STOKE NEWINGTON PEGISUS: PAINTED LADY
LONDON STOKE NEWINGTON Rochester Castle: RUMBLE STRIPS
LONDON TOOTING The Castle: PAINTED LADY
LONDON W.I Speakeasy. ALFALPHA
LUTON Royal Hotel: ST. ELMOS FIRE
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MIDDLESEROUGH Rock Garden: SUPPERCHARGE
MONMOLTH White Suan Hotel: MUCHT BIRD
NEW CASTLL City Halt: JUDAS PRIES
AND COTTING THE ROCK PRIESE TUBE
RABLES
MOTTING HARM JUMPS GOOD FELOWS: TEST TUBE
RABLES
MOTTING HAM JUMPS GOOD FELOWS: TEST TUBE
RABLES

BABIES
MOTINGHAM Imperial Mosel: PELICAN
MOTINGHAM Sky Bird Cub: TRAPEZE
GYFORD POlyschine, OSTBISA
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PORTSMOLUTH POLYMON FEBRUARY
PORTSMOLUTH POLYMON
PERMOLEN
READING TARGET CIDE. SAMSON
READING THREE TARGET SEL SEVEN
READING THREE TARGET SEL SEVEN
REPON COLEGE OF REPORT AND THE SEL SEVEN
REPON COLEGE OF REPORT SEL SEVEN
CONTENDES
SCUNTHORPE Bails Hall JIM CAPALDI & THE
CONTENDES
ST. AGNES TAIK OF THE WEST THE SUPREMES (until
Saturday)

SWANSEA Circles Club: SHAM 69 SWANSEA Nutz Club: ROBERT GORDON & LINK WRAY
WAKEFIELD Unity Hall: THE RICH KIDS
WALSALL Bilgion Borough Arms: EAZJE

<u>Friday</u>

ABERDEEN Music Hall, JUDAS PRIEST ABERDEEN University: CAFE JACQUES BANGOR Dissersity: LENNY DARREN BAND BASINGSTOKE Technical College: MOTORHEAD BIRMINGHAM Asson University: HENRY COW BIRMINGHAM Barbarellas: ROBERT GORDON &

BIRMINGHAM Barrel Organ: ROSES BIRMINGHAM Queen Elizabeth Hospital: LETTLE

ACRE HRMINGHAM Railway Hotel: SPITFIRE BLATH The Golden Eigle: THE SOUAD BRADFORD Star Hotel: GEOFF & PENNY HARRIS BRAINTRE! Technical College: S.A.L.T. BRIGHTON New Regent. SLAUGHTER & THE LOCKS.

BRIGHTON New Regent. SLADGHTER & THE DOGS
BRIGHTON Technical Coilege. STEEL PULSE
BRIGHTON 76 Ciuly. WARREN HARRY
CAFBWYS TOWN HAIL (OUR OWN CAFBUNG TOWN HAIR OF CHAPTER STORY HAIL (OUR OWN CAFBUNG TOWN HAIL OF CHAPTER STORY HAIL OF CHAPTER S

KILLERS EDINBURGH University: XTC



BE-BOP DELUXE, whose Charlie Tumahi (left) and Bill Charlie Tumahi (left) and Bill Nebon are pictured in action above, set out on the concert trail this weekend with a lengthy tour taking in most of the country's leading venues — starting at Coventry (Sunday), Mexesday) and Aberdeen (Wednesday), and Aberdeen (Wednesday). They're playing 22 dates altogether, among them two nights at London Hammersmith Odeon towards the cord of this month.

Odeon towards the end of this month.

STEELEVE NPAN are gaing on the road in what we are assured is their farewell tour. First gigs are at Harrogate (Saturday). Liverpool (Sunday). Chester (Monday), Manchester (Tuesday) and "Sheffield (Wednesday). Maddy Prior (pictured right) and boys say they may come (ogether occusionally in the future for special one-off dates, but the general feeling is that this is the last we shall see of them. So make the most of it?



EXETER St. George's Hall: THE YETTIES
EXETER University: LESSER KNOWN TUNISLANS
GLASGOW Amphora: THE MOTELS
GLASGOW Strathelyde University:
PANACHEDOWNTOWN FLYERS
GUILDFORD Surrey University: OSIBISA
HODROFHEDER TS. Built DEFORD OR ANGE

PANACHEDOWNTOWN FLVERS
GUILDFORD SURRY University: OSIBISA
HORNCHURCH The Buil: PEKOE ORANGE
HUDDERSFIELD Polytechnic: DEAF SCHOOL,
HULL College: NO DICE
KETTERING Centai Hall: SOUL DIRECTION
LANCASTER University: THE RICH KIDS
LEDS Grobb Wine Bar: SPYDER BLUES BAND
LEICESTER Phoenix Theatre: JEREMY TAYLOR
HVERPOOL: Eric's: WIRE
LIVERPOOL: Eric's: WIRE
LIVERPOOL: Polytechnic: JIM CAPALDI & THE
CONTENDERS
LONDON BRIXTON
KERRS WHOOPEE BAND/STRING JAM
LONDON CAMDEN Dingwalls: ROCK/ZAINE
GRIFF

LONDON CAMDEN Dingwalls: ROCK/ZAINE GRIFF
LONDON CAMDEN Music Machine: FABULOUS POODLES
LONDON CAMDEN Southampton Arms: JELLYROLL BLUES BAND
LONDON COVENT GARDEN Rock Garden: GEORGIE FAME & THE BLUE FLAMES
LONDON FLIHAM Golden Lion: JACKIE
LYNTON'S HAPPY DAYS
LONDON HAMMERSMITH Red Cow: REGULATION CONTROL
LONDON HAMMERSMITH Red Cow: REGULATION CONTROL
LONDON HAMMERSMITH RED College
WARSAW PAKT
LONDON HENDON Middlesex Polytechnic KEVIN
COYNE
LONDON BENDON Middlesex Polytechnic KEVIN
COYNE

STRIPS
LONDON ELINGTON TROCKED, VENOM
LONDON KENSINGTON The Nashvile,
ROOGALATOR
LONDON MANOR PARK Three Rabbits: LAND-

LONDON MANUE PARK times section SCAPE
LONDON MARQUEE Club: WINDOW
LONDON PUTNEY Stat & Garter: GREIG &
NIGEL'S FOLK AND BLUES NIGHT
LONDON School of Economics: THE VISITORS
LONDON Southbank Polytechnie: RADIO STARS
LONDON SPUTNIGATE Royalty Ballerom JUGSAW
LONDON STOKE NEW RIGTON Rochester Club
TONIGHT
TONIGHT
TONIGHT
RESIDENT REGISTRANCE South's BUSINESS

TONIGHT
LONDON Upstairs at Ronoic Souti's BUSINESS
LONDON W.14 The Kensington: SOUNDER
MACCLESPELD Travellers Rev: MERLIN
MAIDSTONE Technical College: CADO BELLETHE
GD AVEC

BRAKES MANCHESTER Ardwick Apollo BLOOD, SWEAT & MANCHESTER Rafters Club: DILLINGER MANCHESTER University: CLAYSON & THE

ARGONAUTS
MIDDLESBROUGH Rock Garden. RADIATORS
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REVERY Emmaine is GOBBLINZ

EARBURDUGH Pembouse MIKE ABSALOM

SHEFFIELD University:THE PLEASERS
SOUTHEND TOP Alex: HYMIE BLOWS IT
STAFFORD North Staff Polytechnic; YACHTS
ST. ALBANS City Hall: THE TALKING HEADSDIRE STRAITS
ST. ALBANS Horn of Plenty: SAMSON
SITTIONIN-ASHFELD Golden Diamond: BAND
WITH NO NASHFELD BOW Cross: TATUM
SWINDON Brunel Rooms: ACKER BLK, BAND
TENBERY WELLS Bigge Hotel: LE RITZ
WEYBRIDGE Loilege of Food: THE END
WHALES BRIDGE LOILege Of Tood: THE STAFF
WINCHESTER King Allired College: TYLA GANG
WOLVEBLAMPTON Laipweite: RAZY KAT
YORK De Grey Rooms: THE ISSUE
YORK Rock Against Racson: THE PASSAGE SHEFFIELD University: THE PLEASERS

Saturday

ABERCYCV Hall THE INMATESMUSCADIN ABERTILLERY Six dells: SAMSON ABERYSTWYTH University: BRIGHT EYES ABINGDON, Cultum College. ASH TRAY & THE

DOGENDS ASCOTT-UNDER-WYCHWOOD Tiddy Hall: SEAN

ASCOTT-LINDER-WTCHWOOD Tridy Hall: SEAN CANNON CANNON CANNON CANNON CANNON CANNON CANNON CANNON CONCENTRATION CONTROL CONTROL

G I.'s
G I.'s
CHESTER Albion Hotel: QUORUM
CHICKESTER Bishop Outer Centre: PTARMIGAN
COLCHESTER Essex University: BOTHY BAND
CORR Areadin Baltroom: THE ADVERTS
CROMER West Runton Paython: OSIBISA
DARTOORD College of Education: BUSTER
CROMER West Runton Paython: OSIBISA

DARTFORD Princes Hotel, THE FEATURES DUNFERMLINE Kinema Ballruom, BAND WITH NO EASTBOURNE The Cavalier: THE HOLLYWOOD KILLERS
FBBW VALE Lebure Centre; JENNY DARREN RAND

BAND
FDINBURGH Odeon, JUDAD PRIEST
FOLKESTONE Less CHII Hall: THE ENID
GLASGOW Strathcyde University: DEAF SCHOOL
GLASGOW University: JIM CAPALDI & THE
CONTENDERS
HARDENAM VIllage Hall: SOUARE CROWS
HARBOGATE P.G.'S Club RADIATORS FROM
SPACE

HARROGATE Royal Hall STEELEYE SPAN HASTINGS Pier Paydion: THE CRABS

HITCHIN COMERC: SIOUXSIE & THE BANSHEESTHE HOT POINTSTHE BLEACH HUDDERSFIELD Polytechnic: YACHTS
II KLEY College: CREPES 'N' DRAPES DAWN-

HUDDERSTREAD Pobytechnic: YACHTS
ILKLEY COllegic: CREPES IN DRAPES DAWNWEAVER
LANCASTER University: STEEL PULSE
LEFEDS Grobs Wine Bass ICE NINE
LEICESTER Propriet Treatic, BUS ROCK
LEICESTER Propriet Treating FOR ROCK
LONDON CAMBEN Music Machine: THE KILLJOYSGONAZLEZ
LONDON COVENT GARDEN ROCK Garden
GRAND HOTEL
LONDON HAMMERSMITH ROCK OF BLAST
FURNACE & THE HEATWAVES
LONDON HAMMERSMITH Swan: LESSER
RNOWN TUNISANS
LONDON HAMMERSMITH Swan: LESSER
RNOWN TUNISANS
LONDON HAMMERSMITH Swan: LESSER
RNOWN TUNISANS
LESSER
RNOWN TUNISA

CONDON HOXTON SE Hilda's Youth Club: THE NOW LUNIDON ISLINGTON Hope & Anchor TONKOHT TONDON KENSINGTON The Nashville ROOGALATOR COSMOTHERA LONDON RECENTS PARK Cecil Sharp House COSMOTHERA LONDON SOLUTHGATE S.T.C. KESTRAL LONDON STOKE NEWINGTON PABRADE. STRIFE LONDON STOKE NEWINGTON PABRADE. STRIFE LONDON STOKE NEWINGTON ROCHESTE Carlle. ADAM & THE ANTS LONDON Upstairs at the Rainbow. CADO BELLE LONDON Upstairs at Ronne Scoti's BUSINESS MANCHESTER LESSEE FIRE Trade Hall: AQUAPTER ASSOCIATE FARKOW MANCHESTER UNIVERSITY DEKE LEONARD'S HIDDLESBROUGH ROCK Graden. SON OF A BETCH.

MIDDLESPROUGH ROCK Garden. SON OF A BITCH
NEWCASTLE University: XTC
NORTHAMPTON County Ground TYLA GANG
NORWICH EAST Angle University. RACING CARS
NORTHING HEAST Angle University. RACING CARS
NOTTINGHAM Hearty Good Fellow: DUTWARD
BAND
NOTTINGHAM Imperial Hotel TATUM
OXFORD Oranges & Lemons: LEFT HAND DRIVE
PLYMOUTH Polytechnie. THE STUKAS
SRACK THE STUKAS
SRACK THE STUKAS
PRESIDENCY COMPRES HAM 69
RHYL TIOS CIAB (ERROW WASHINGTON BAND
ROCHESTER Ness. HEAST ROBBELL
SHEFFIELD Polytechnie: ROBERT
SHEFFIELD Polytechnie: ROBERT
SHEFFIELD POLYTECHNIE ROBERT
SHEFFIELD POLYTECHNIE ROBERT
TAMWORTH Police Station: ARMPIT JUG BAND
WESTON-SULPRE-MARE Maximilian's THE LEARJETS
WISHAW Coom Hotel (lunchtime): THE PESTS

NETS
WISHAW Crown Hotel (lunchtime): THE PESTS
WOLVERHAMPTON Polytechnic: WARREN
HARRY
YORK White Swan: WITCHFYNDE

Sunday

AMERSHAM Crows Hotel: BULLY WEE BASILDON Treble Chance: HYMIE BLOWS IT BATLEY Variety Club: ACKER BILK BAND (for a

BASILDON Treble Chance: HYMIE BLOWS IT BATLEY Vaniety Cub: ACKER BILK BAND (for a week)

BIRMINCHAM Barbarella's: FRIENDS

BIRMINCHAM Barbarella's: FRIENDS

BIRMINCHAM Barbarella's: FRIENDS

BIRMINCHAM Rainway Hotel: ORPHAN

BOURNEMOUTH Winter Gardens THE DOOLEYS

BROMLEY Churchill Theatre: SYO LAWRENCE

ORCHESTRA

CHARNOCK RICHARD Park Hall Centre BILL

FREDERICKS (for a weck)

CHELMSFORD Chancellor Hall TONIGHTTHE.

BRAKES

CHESTER West Cheshire Club: DAVE BERRY

COVENTRY Dog and Trumpet: ARMPIT JUG BAND

COVENTRY Dog and Trumpet: ARMPIT JUG BAND

COVENTRY Theatre: BE-800 DELUXE

CROYDON Fartfield Hall: OSBISASPARTACUS

CROYDON Ferschold THE TALKING HEADS

DUBLIN Gastey Theatre. MARY O'HARA

DUMPRIES Balcasile Holet: BAND WITLI NO NAME

DUNSTA BLE. The University. JIM CAPALDI AND

THE CONTENDERS

GALWAY Leisureland: THE ADVERTS

GLASGOW Strathdyde University. CHICURGHT

HAND BAND

HORNCHURCH Queen's Theatre: THE SETTLERS

LEUS FROGE Green Hote! JENNY DARREN BAND

LITTLE BLOXWICH Nags Head: EAZIE

LIVERPOOL EN'S. DEVEL LEONARDS ICEBERG

LIVERPOOL EN'S. DEVENCE S. LIPSTREAM

LONDON CANDER BREANCH S. LIPSTREAM

LONDON BATTERSEA Nag Head: JUGULAR VEIN
LONDON CAMDEN BRECKRICK SLIPSTREAM
LONDON CHARK FARM ROUNDHOUSE: SPLIT
ENZRADIO STARS
LONDON CHARK FARM ROUNDHOUSE: SPLIT
ENZRADIO STARS
LONDON CHARING (ROSS ROAD ASTOIX
LONDON COVENT GARDEN Rock Garden: J. J.
JAMESON
LONDON DARLRY LANE Theatre Royali BLOOD,
SWEAT AND TEARS
LONDON ELL CIT, ATHIS: DESPERATE STRAITS
LONDON FINCHLEY Torrington: KRAZY
KATEURY
LONDON FINCHLEY TORRING KRAZY
KATEURY
LONDON FINCHLEY TORRING KRAZY
KATEURY
LONDON FULHAM Golden Lion: NORTH SIDE
RHYTHM AND BLUES ENSEMBLE
LONDON HAMMERSMITH Red Cow: THE
DEPRESSIONS

MORE GIG GUIDE

AND CLUB ADS OVER THE PAGE



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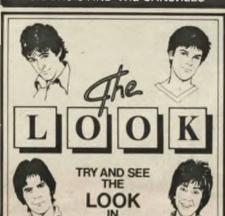
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Red Cow, London W6

16th The City Arms, London EC1

18th

The Pegasus, London N16 The Pegasus, London N16 21st

Red Cow, London W6 22nd

24th The Nags Head, High Wycombe

25th Windsor Castle, London W9 The Bridgehouse, Canning Town E16 28th

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COREA
Feb. 19/29 RUSH
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Millie Jackson ODEONS. BIRMINGHAM AND HAMMERSMITH

O NOW we know; Millie Jackson is every bit as raunchy as her reputation. And then

Ignoring the traditional 'grey tabby inyor wunnerful cuntree' cliches, her opening gambit was to instruct her British audience how to

swear properly.
"I know y'all cuss sometimes 'cause I been hearing people saying 'Shee-it." But there ain't no such thing as shee it. It's only got but one syllable. It's

"Let me hear ya now, alter SHITTON

"SHITH!"

And so, with the great communal cuss echoing off the walls, the tone was set for the rest of her performance.

Course, it's not everyone who cares for foul-mouthed women with a hot line in plain-speaking about the sexual inadequactes of the general populare.

Particularly one whose funky raps take up a good third of her act, thereby precluding several songs that I'm sue her Bitish fans wanted to hear.

Several song, that I in sum nor British fans wanted to hear. I was at three of her four British concerts (all of which were self-outs) and noticed a smattering of people walking out on her at each perform-ance, presumably either bored or offended. or offended

Certainly at Birmingham a

Certainly at Birmingham a few sensitive souls were outraged and left when she started referring to "Pools". In London, where she extended her raps and cut three songs out of her art, the few leavers were probably just treed of all the talking. Mr. I thought she went over

tired of all the talking.

Mr. I thought she wentower the top—particularly when she started acting out one of her stories in mime—but I certainly wasn't bored.

Millie works at the veryedge of disaster.

You can never be sure what she'll do not! whether the 'II she'll do not! whether the 'II she'll do not!" whether t

she'll do next; whether she'll be moving, outrageously funny or faintly embarrassing.

If you're not yet in love with Millie (... you obviously missed the gigs)

Comfort is not part of her

Comfort is not part of her repertion:

And just that fact alone puts her in a tiny minority of modern black acts. To be part of the Millie Jackson experience is a bit like sharing an evening with Richard Prysu and Mac West.

and Mac West.

A final word about her rapping: it wasn't half as formulated as most of her audiences probably thought it was.

Although she has a general framework for each of her routines (because they're all related to songs, to which she keeps returning from out of the monologues'), what she had to say, and the way that she said it, varied considerably from gig to gig, depending on her moods and the audiences' reaction.

The only consistency was

The only consistency was uncomprising plain speaking.

But enough of the incidentals; what of the music?

In a word, sensational.

I don't usually like to get too dogmatic about artists, but in Millie's case I don't mind going on recent as steating that the A-

Millie's case I don't mind going on record as stating that she's the most exciting female singer were some since, on, I guess, Irma Thomas and Sugar Pie DeSanto in the mid-60s. Not rechnically, you understand: emotionally. Her suice is amazing. Even deeper and more powerful than you'd suspection hearing her records; sometimes round and warm with a similar timbre to Gdadys. sometimes round and warm
with a similar timbre to Gladys
Knight, then distorted into
soulds that are beyond the ken
of most females, the ragged
end of frenzy that is the
province of a Wilson Pickett or
a James Brown She sings like a man. An old, gold soul man. (Or, to avoid feminist backlash, perhaps I should say, like the R&B ladies of yesteryear — which amounts to the same thing).

And, oh bliss. Not only is she a singer and a half, she's got the perfect band for accompanisment.

got the perfect band for accompaniment.
Eight-piece Easy Akshun are probably the closest thing to a upp-flight, Slax-style '60s outfit on the road today.

A drummer who's sharp enough even to please fans of the late Al Jackson; three horamen, including a character who doubles my valve and slide frombone, who make the same kind of impression as South-side Johnny's larger assembly; guitarists and a keyboard player who lend effective, prwerful support without once over-ading Miller's lead. Miracukusly, even the string-tynth wasn't offensive.

With such splendid back-up, Millie opened each set with the solid, and appropriate lunk of Philip Mitchell's 'Star InThe Ghetto', before sifting through an hour or so of rap

Philip Mitchells "Star InThe Ghettu", before sifting through an hour or so of rap and soul that was all draw from her recorded reperture, except "feelings" (which she'll individually soon record, if the audience response is anything to go by).

The Birmingham audience was treated to "There's Something Bout Cha" and "I Can't Say Goodbye" from her Lowingly Yours". I. P.—which "you didn't buy, but I'm gonta sing 'em anytow; and if you act like you don't like 'em I just might sing the whole goddam album".— Plus her early hit, "My Man, A Sweet Man", performed exactly as on



record. (A opnession to Brits; Millie hates the song). Londoners just heard the balance of the set, which was mainly her three extended roues de force, "Il Loving You Is Wrong", "All The Way Lover" and "Loving Arms", broken up by 8 straightforward file, no real, performance of broken up by n straightforward (i.e. no rap) performance of "Feel Like Making Luve", and capped by the obligatory encore, "If You're Not Back In Luve By Monday." Each and every one was stunningly performed, which is why I'm string here reviewing three shows: I couldn't get enough.

enough. Final verdict?

One rap too many, several songs too few; but still the greatest soul show for many a long month, a justification of every high expectation.

Supercharge

Music Machine THEY RAVAGED Reggae, they pulverised Punk, they gobbed on Grospel, and they weren't exactly charitable about Oueen, Glenn Miller, The Pixtuls, and a whole lot of other people.

Focal point of the band was insertiable, singer/sayist. Afhie insertiable.

Focal pount of the band was inevitably singer/sanist Albie 'Bunty' Donnelly. (he insists that I mention he's biseaual), baggy red trousers flapping wildly, hald pare a-glinting in the sportights. Non-stop gags and rock star rip-offs.

But nearly stealing the show was Professor 'Gazzer' Gaskell

was Professor 'Gazzer' Gaskell

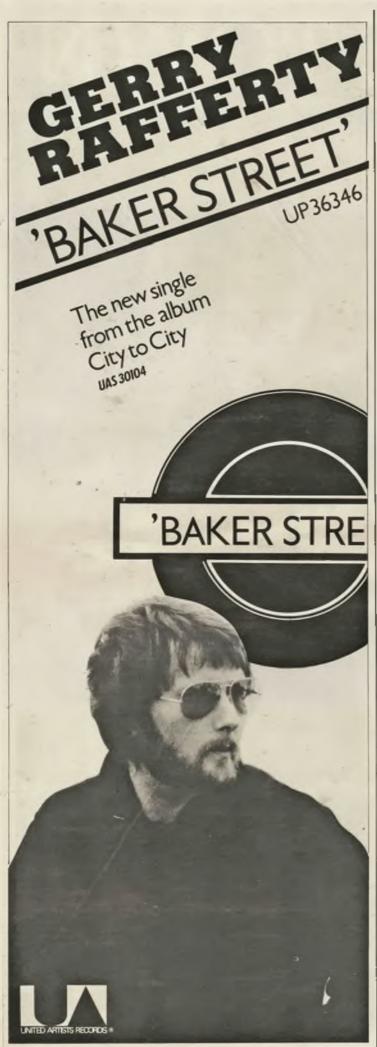
was Professor 'Gazzer' Gaskell (sax), looking almost dapper as Simon Templar.

In fact, the whole seven-piece hand demands attention.

A lot of pseudo-devotional handwaving in "The God Song" (cherus, "I wanta serify!"), and excellent shoowoop harmonies on "Doesn't It Make You Feel Sickly?", which devastated the entire Beach Boyx era in one blow.

blow.
But nothing compares with
the sight of Donnelly geosestepping crazily as the band all
move in automated robot jerks
on "Don't Wanna Be Funky
No More".

hysterical — as long as there's music they will grind it through their satrical mangle, destroy its pretensions, and still play it al its best. Mark Ellen



I just wanna be an all-round entertainer

Frank Zappa HAMMERSMITH

ODEON "FRANK ZAPPA is the leader "FRANK ZAPPA is the leade and musical director of the Mothers Of Invention. His performances in person with the group are rate. His personality means that it is best he stay away. for the sake of impressionable young minds who might not be prepared to cope with him. When he does show up he performs on the guitar Sometimes he sings. Sometimes he talks so the audience. Sometimes there is audience. Sometimes there is nouble..."— Extract from liner note to "Freak Out" by The Mothers Of Invention, 1966.

FRANK ZAPPA used to be the outside edge of weird — sometimes he was even as weird as he pretended to be — and pretended to be — and even now, as he steps out in front of his all-new, all-young and mostly-pretty band at the Hammersmith Odeon, his appearance indicates that there's something about him which is not unite normal.

thing about him which is not ... quite ... nomal. Consider: here's a guy with shoulder-length hair, but it's greasy and matted and generally horrible, falling around a meatcleaver nose resting on a Groucho 'tache in a face that's a living definition of "suflow". He's wearing a black'in white striped rughy shirt, heggy sceblow jeans and brown platform boots. He's such a misfit that you'd rather take Sid Vicious home to have lea with your num.

At least Sid looks . . . well.

At least Sid looks ... well, normal.

Zappa's pacing the front of the stage singing into a handmike — and for him that's definitely not normal, but then be slings his guitar over his shoulder and gets stuck into "Peaches En Regulai", which is. But then be takes the guitar off, removes the rugby shirt, ties his hair back and returns to the front of the stage to leer his way through "The Torture Never Stops".

It's a real nostalgibuzz to think of Frank having a "repellent personality", though. The man who used to threaten the world with dangerous ideas, bizarre, ugly music, a carload of screaming mutants, brutla saxophones, odd aleatory noises and psychotic conversations is now friendly, pleasant, entertaining and cager to please. Nowadays, Frank Zappa is about as offensive



and evil as Eddie And The Hot Rods. Where once he trained his satiric cannons on such targets as the U.S. military-industrial as the U.S. military-industrial complex, concentration camps and the hippie hoax (and please remember that Frank Zappa was firing nerve-gas pellets into Huight-Ashbury at a time when the rest of the world was still singing along with "All You Need Is Love", so don't call him a hippie unless yow want a Nargument), he is now content to spend several minutes (alout 15, to be precise) demolishing Peter Frampton with a long rap (delivered from a stool at line front of the stage) and a song entitled "I Have Been In You", which is in the grand tradition

of the stage) and a song enti-tied "I Have Been In You", which is in the grand tradition of Zappa jibes at anyone who is more attractive to pubescent girls than he is.

He used to take the piss out of Jim Morrison back in '68, but that's another matter.

It was a far cry from Wemb-ley a few years ago, when FZ played two hours of straight jazz (well, as "straight" as anything he ever does) with an encore of "Who Are The Brain Police?" to keep the natives from outright mutiny. This time around, Frank's into Entertainment, and it's very good Entertainment, I mean, I was Entertainment, I mean, I was Entertained Didn't get bored or nothin' Jaughed at the jokes, tapped me foot to the music, didn't even look at me watch but once or twice during the whole thing.

the whole thing.

Due to FZ's invidious posi-

tion record-wise, large particles of the set consisted of material written since his last album "Zoot Allures", which came out in 76, but therefore not released and thus unfamiliar to the audience at large.

Such new delights included "Broken Hearts Are For Assholes" and "I Woona Be Dead", both sung by drummer Terry Bozzio — also the subject of the whole "Punky's Whips" megajoke described by suave young Paut Rambuli in his Zappa feature last week — which I presume are some sort of Frankish comment on The Entire —Pheriumenon Of (Ahem) Punk Rock.

The songs would imply that FZ has a greater understanding of punk rock than the safety-pin jokes during the "I Have Been In You" monologue would have implied.

Frank's avuncutar joility even extended as far as bringing up members of audience to dance on stage (Jesus popped up—match — and was unly induced to leave the stage with the greatest reluctance). The result of all this was that he performed most of bis encorewind agin named Gloria wrapped around him. He sang "Camarillo Brillo" from the floor with Gloria's hand down his pants, but a good time was had by all.

The band were better than okay, even though the sound was on the weedy side — in fact, the only instrument on the stage that was decently miked and sounded okay was Zappa's own guitar.

Bearing in mind the vagaries of the P.A. system, Zappa sounded as if he was amnouncing Adrian Blue (guitar and Bob Dylan impressions).

ing Adrian Blue (guitat and Boh Dylan impressions). Patrick (bass). Terry Bozzio (drums, shades, vocals and jock-strap). Tony Mars and jock-strap). Tony Mars and Ed Mahon (percussion, maximbas, vibraphone and assorted etecteras). They all sound like fine hads who'll dovery well with their own bands. In short, fine entertainment from one of the great all-round entertainers of our time. Frank Zappa is the leader and musical director of Frank Zappa. His performances in

and musical director of Frank Zappa. His performances in person with the group are the only reason anyhody shows up for the sake of the wonderful kids who respond so warmly to Frank's warm and wonderful personality. When he does show up he perfurns on the guitar. Sometimes be sings. Sometimes he talks to the audience. Sometimes he is not satisfied to some some some sings on a stool smoking eigarettes and tapping his foot while the band perform. There is never any trouble.

is never any trouble. Charles Shaar Murray



Last word in Uneasy Listening

This Heat

ICA MUST ADMIT I couldn't restrain a chuckle when one of Pere Ubu's hairy crew recently announced that "what we (PU) are is not pretty".

All things being relative, David Thomas was speaking his own truth. But maybe he should bend an ear to This Heat (preferably

But maybe he should bend an ear to This Heat (preferably when someone can be persuaded to give them a recording contract); they make even Ubu's relentless Detroit motorik seem positively benign and companionable.

Meanwhile, back at the ICA, an itchy tape loop (sort of phased Morse) signals a formal start to proceedings. This Heat, who won't take to the small, cramped stage for at least another five minutes, use a lot of tapes, both prerecorded and made in situ.

Bagging This Heat is merelfully pointless.

Two items in their repertoire have a vague— nothing more—precedent in the chainsaw butchery of latterday King Crimson, but both "Hortzontal Hold" and "Romp" are more manie, more oppressive than anything Fripp and Co ever fluided into shape.

And that's just about it for close—or come to that distant—relatives.

Chattes Hayward drums with improbable precision; on 'Hold" he manages a fairty convincing impression of a Yeti with a clubbed for. Chates Bullen's gottar is a constant throb shock, a wide

convincing impression of a Yeti with a clubbed foot. Charles Bullen's guitar is a constant throb shock, a wide waveband of black noise. Gareth Williams' organ a nightmate of stabbings and screechings. Bullen especially looks the part — tall, skeletal and direly pallid. No, This Heat are not pretty either.

"Makeshift Swahili" (great title, dontcha think?) is just as unsafe, maybe more so, Hayward screaming lyncs as if presented over a huge megariff. God knows what This Heat are expressing

This Heat are exercising though.
But one-dimensional they're not. "Not Waving But Drowning" is a mouraful, by their standards pleasant song, a grey hymn. Bullen moves to clarinet, Hayward ritters through his assorted percusives, Williams doubles on base.

hass.

And later a series of descriptive instrumentals leading into another song, the hauntingly beautiful "Fall Of Saigon", illustrates the trio's ability to

illustrates the trio's ability to map areas beyond world's end. Their manipulation of tape and texture neatly explodes Todd Rundgren's (pathetic) fallacy that every note principled on stage has no be identified with a player before a hand can communicate effec-

a hand can communicate effectively with its audience.

In This Heat's instance, the trade in uncertainty is pronounced. Not knowing (where or why) helps rather than hinders, opens rather than closes. than closes

Their one concession to symmetry is Bullen's final solo, a steel cout sprung without (much) warning that resolves itself into the introductory tape signature. Bullen leaves the stage, his sprund in the finite repeat.

Bollen leaves the stage, ms guitar on indefinite repeat. An end. This Heat is, I suppose, uneasy listening — extreme music for what are extreme

music for what are solutions. But it's passionate (dare I say committed?) music, therefore its own justification and, unlike so many 'modernist' ventures that are interesting in theory but inaccessible in practice, defiantly vulnerable.

Augus MacKinnoa

Weird band, weird pix.



JAZZ DIA

DINGWALLS Saturday funchtime blowing session is a gig worth getting to — free admission, and, a coupla weeks back, David Murray borrowing an axe to sit in on "Perdido" and "C-Jam Blues" before brooming to Paris to record solo concerts. The Pizza Express, Dean Street, has Bud Freeman and Fred Hunt on February 10. The axes deliter at Pannie Sent's will be George 10. The next visitors at Ronnie Scott's will be George Coleman, and the Woody Shaw unit.

Coleman, and the Woody Shaw unit.

Jazz Centre Society gigs in London include the Tom Bridges
Quarter with Chris Vander Quartet at the 7 Dials on
February 2, Barbare Thumpson's Paraphernaba at the Star
and Gurter on 4th., and The Dutch Swing College Band and
Dick Wellstood at the Queen Elizabeth Hall on 6th. The 100
Clish leatures Jubula on Nrd.. The Blackbottom Stompers and
Roy Kirby's Parapus Jazz Band on 4th., the Gene Alten
Jazzmen on 5th., and Dick Cook's Inter-Cities Jazzband on
8th.

8th.

The Dick Morrissey-Jim Muffen Band's JCS Northern tour includes the Arts Centre, York on 8th., Band On The Wall, Manchester on 9th., the Dock Green Jim, Leeds on 10th, and the Decty Room, Leigh, Library, Leigh, on 11th. The Kathy Stobart Quintet with Marion Williams will be at East Lance Jazz Clab, Great Harwood on 9th. Norton Recreation. Centre, Castefields, Runcorn on 10th, and Hurffield Campus, Shelfield on 11th.

The first three three in the new Pagalo Scott Respective.

Sheffield on 11th.

The first three abouns in the new Ronnie Scott Presents series on Pye are now in the shops, and Ronnie's own album. "Serious Gold" confirms his belief that British jazz is the equal of any. Next two releases are George Melly and the great Louis Stewart. Lee Lambert Records will be releasing Volume Taree in their British Arrists series, "The Martin Drew Band" with Bill Le Suge, Brian Smith, Ron Mathewson and John Tashor.

Drew Band" with Bill Le Suge, Brian Smith, Ron Mathewson and John Taylor.

A&M's Horizon keep up the good work with the actounding duets between Chertie Hoden and Cherry, Ornett, Hawes and Shepp on "The Golden Number". Also released, Chet Baket's "You Can't Go Home Again", Thad Jones and Mel Lewis "Live to Musich", Billy Hart's "Enchance" which includes Diiver Lake, Don Pullen, Dewey Redman and Dave Holland, and "Herb Alpert-Hugh Mascheli", A fine quarter allbum from the great Max Rouch, "The Loadstar", on Italian Horo.

Brian Case









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On the tedious side of weird

Ultravox! Split Enz

EDINBURGH LADIES AND gentlemen — an evening of weirdness in two parts.
(You didn't really think

they were on the same bill, did you?)

trey were on the same bill, did you?)

Firstly to Clouds disco, where they're conducting an experiment — the show linishes at 10.30, apparently to ease the parents' troubled minds by sending the kids home early.

First on are The Doll who, apart from the novelty of having a (competent) Farfisa organ sound as lead instrument, have absolutely nothing to offer.

Tedious punk — more imitators, not initiators as the New Wave heads for a BOFdom of its own.

They're followed in due ourse by Ultravox! who well, in a nutshell, there's nothing quite so un-well, a weithness that's been carefully planned.

Ultravox! pustitively reek of Art School.

Seemingly interminable

interminable Seemingly interminable intro tapes precede a strictly orthodox execution of painfully arranged ingredients; some futurism here, a threat of cyberneties there, a hint of acxuality, a suggestion of languid decadence, a whilf of narcoties, a je-ne-sais-quoi of French for that certain chicness, a dab of nødern urban high rise buy to jar just 50. Seemingly

Mary Quant houtique.

Mary Quant houtique.
They evidently hope to be the
Roxy Music of the New Wave.
Occasionally they carry is off
"Hiroschima Mon Amour" is
the best Roxy song that Bryan
Ferry never wrote — but
mostly it's just laughably
pretentious.
"The Fronce One." "Avrid-

mostly it's just laughably pretentious.
"The Frozen Ones", "Artificial Life", "I Want To Be A Machine", drones John Foxx, Sure you do, kid. You want to be rich and famous, like the rest of us.

It's all rather a pity really, to see ideas of being different ending up so hopelessly affected.
You see, beneath all that sub-Roxy stilted facade. Ultravox! are quite a hearny little rock band.
What's mote, I think they know it themselves
By the time the encore of 'Rockwrok" (lis second airing) is reached, they're rocking out free and frantic, and it looks as if it's all John Foxx can do not to show he's actually enjoying himself up there.

In fact the more passion and the less artifice Ultravox! inject, the better they are for it.

The musicianship isn't at all.

it.

The musicianship isn't at all had and there are some good ideas being thrown in, if only they weren't quite so contrived and derivative in presentation.

THE SHOW does indeed finish at 10.30, so there's time

where local promoters Regular Music continue to build an excellent Monday night gig by presenting Split Enz.

Now this lot are weird, mainly by not being half as weird as their pictures promise.

Although continually intrigued by their photos, this was actually my first exposure to Split Enz music, and I'm baffled by its normality.

I almost feel cheated. Melodic, even tuneful, nice line in harmonies, some entehy hooks but it's all so low-key.

There's next to no flashiness or extrovert musicalship and the songs are little more than musical doodles, never going any place.

museal doodles, never going any place.

What's even more perplexing is that the visuals are almost equally nondescript. Only at the end and in the two encores was there any of the visual zaniness promised in their pictures.

Yet there's something very endearing about Split Enz.
Perhaps it's the evident care that they put into their creations, the passion with which they sing about "Charlie And Betty", the way they're oblivious to current fashion, the inviting harmlessness of their friendly little visions.

Whatever it is, they've evidently already acquired a strong following who are tuned into their escapiss wavelength. The next Genesis? I wouldn't be surprised.

Ian Craena

Inn Cranna



Benson's midnight gig: audience and star nod out

George Benson

DRURY LANE

IT WAS LOBa.m. when George Benson finally appeared on stage last Friday at Drury Lane. Inevitably the lateness of the hour, combined with the soporific effect of much of the music, had an adverse effect on the audience. Heads began to drop long before the end of Benson's two-hour set; faint smores and occasional grunts punctuated the less than

end of Benson's two-hour seet; faint snores and occasional grunts punctuated the less than electrifying music from the stage.

With a backing quarter of Ronnie Foster (electric keyboards), Jorge Dalfo (acoustic keyboards), Stanley Banks (bass) and Hugh Moran (drums), Benson eased his deaterous way (hrough a velection in his recent chart successes, from "Breezia" and "World IA & Ghetto" (frough to "The Greatest Love Of All"—though strangely he omitted "Nature Boy".

The low-key atmosphere of the evening (inorating was not helped by the sheet length of much of his material—for, while technically adept, his solos were too often lacklustre; perhaps when he returns for his Spring concerts at the Albert Hall (for which this was a curtain-raiser), he might prove to be more stimulating if he featured more sungs of shorter length.

Goodnight, George.

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BLONDIE

I don't look as old as I really I don't look as old as I really am is because of the junk and the yoga. There's something about junk that seems to kinda freeze the way you look, but, of course, if somly applicable if you've got some degree of physical littness — which I got through yoga and, say, Johnny Thunders got through being a non has half thave he force he pro baseball player before he got involved in rock 'n' roll."

But every junkie's like a But every junkie's like a setting sun. The glorification of smack in rock'n roll strikes me as the same self-pitying martyrdom that Lenny Buce defined in an astounding display of verbal-wanking as "Ill diey oung but it's like kissing God." If you hadn't been string our on junk

kissing God. "If you hadn't been strung out on junk, Debbie, you might have been at this stage of your career when you were 15 years younger. "Sure," she nods. "The only reason I'm doing all this at a much older age than most people is simply because for so many years I was just so totally fucked up. ... I knew that thir was what I always wanted to do but I was just too much of a physical and mental wreek to get it together.

bhysical and mentar get it together. Were there any times when you thought you'd never manage to overcome all those self-induced problems? "Plenty," she says. The cost fitting years has

"Plenty," she says. The cost of the pre-fittedic years has telt Debbie Harry with the tendency to compromise that made the Ruinbow show such made the Rainbow show such an anti-climan after the stunning Hammersmith debuts earlier last year . . . from the fervent soul-shoes of a Peppermint Lounge suffragette to inanimate, whose permit have been suffragette for inanimate. hotogenic, lip-smacking

"I didn't dance at alf at the Ruinbow because I thought the English kids would consider that to be too... frivolous."

No threats, ma babe, but No threats, ma babe, but she'd come up from worse than nowhere and was willing to play it straight with the dumb Johns if that's what she had to do to avoid going back to where she once belonged. The waste of initial potential was tempered with the bitter irony that, despite the sublime seventies AM Radio Pop classics on her first allbum. classics on her first album, Blondic Debbie possessed infinitely more street-life credentials than all those Art School punks still living at home with the folks put logether.

SCAPING FROM her cosy New Jersey silver-spoon college education backrough, the ex-cheerleader trok off for the promise of bright-leght New York, first spending her nights with the awant-garde jazz musicians in St Mark's Place and later, in the summer of 67, dropping acid and clinking finger cymbals in a band of rancid birpoins known as The SCAPING FROM her rancid hippies known as The Wind In The Willows.

Wind In The Willows.
After the band split she waited tables for the Warhol crowd at Max's Kansas City and says that the highlight of the job was getting laid in the tiny phune booth upstairs at Max's.

Leaving the streets of Leaving the streets of Bahylon to become some old millionaire's sexual trophy in Bel-Air she pined for the junk of New York after just four weeks and was soon immersed once more in the heroin sub-strata, keeping her habit going in the customary junkie's evening job. "I was stoned for most of the imme and II wanted the money."

"I was stoned for most of the time and I wanted the money, she reflects." It was pretty disgusting work. When I stopped doing junk I didn't need the money anymore..." She went Cold Turkey at a Woodstock art commoney and, in New York in the early seventies she was hairsone one seventies, she was hairsone one

where The New York Dolls were the resident houseband. "I was a grouple." Debbit state." I word the Dolls, as starting to think that it was about time that girls should do something in rock "roll... so me and my boyfriend Chris Stein.— who I'm still with and who's the guitarist in the bund now, right!—formed The Stilettos which later became Stilettos which later became

Blondae.
Debbie reckons that the initial sense of community among the NYC bands to community out of the Max's / CBGB's breeding ground — Ramones, Talking Heads, Richard Helt, Hearthreakers, Television. Heartbreakers, Televisio Blondie and others — has totally lost as the lust for has been totally loss as the lust for success overruled the early cameradie and resulted in much bitching, jeulousy and outright hostility.

"Hey, have you heard the latest gossip from New York?" she bubbles. "David Johansen and his wife have split up! They only this por marned!"

and his wate have split up!
They only just got marmed!
She ripped up all David's
clothes and ran off with Steven
Tyler of Aerosmith! I think
David's a great guy but her.

Who made the decision to play Dingwall's, Debbie? Was it because the Rainbow was so thisappointing and you wanted to get back to doing small gatts?

gants?
"Yeah, it's the first small club that Blondie have played in three years. I think that maybe it was too small, and the sound was certainly terrible, wasn't it? We only did the cause our record commany. it because our record company told us that the press like going to Dingwall's . . . so that's why we did it."

we did it."

The band seem much more into democracy these days — both live and on record, all of the members getting a turn in the limelight doing solos (yawn), the overall effect being to distract from the more than the solors. to distract from the power that Debbie had wielded over her

audience the first time I saw her. She agrees with this but asserts that she prefers it this

"The new album is much

"The new album is much more . . . electronic." She finds the new line-up of Blondic a lot happier than the version of the band that cut the first album, out of which only. Chris Stein and Debbie herself remon. I ask her if it, so much of a strain tiving with a member of her band. "Not anyenore, although me and Chris did used to fight all the time when we were in The Stilettos . . . but we have a great relationship now." I can't help noticing just how

I can't help noticing just how camp the Blondie camp camp the Blondie camp appears to be these days and wonder how much that's got to do with it

do with it.

"I'm very much into psychic exploration and psychic communication," reveals Debbie, anxious to shring off the Dumb Blonde tag. "Once, in bed, Chris asked a question and I gave him the anxwer. in my sleep." It am suitably awed. "I'm rilly into psychic communication and psychic exploration."

S I'M leaving Debbie

A STM leaving Debbie gives me a couple of Lenin badges that she picked up when Blondie stopped off at Moscow on their way back from their eccent tour of the Far Fast.

"Ton not a Communist, I'm a Humanist," Debbie tells me, "That's what the attraction is to Lenin, once the FBH were capping my phone because this left wing film director who was making a movie about who really killed John F Kennedy was coming round to my really killed John F Kennedy was coming round to my apartment to smoke dope you could hear that they wer listening in every time you picked up the phone. It's funny, they don't care about Communism so much in England do they?"

sensitive about it in the States is because of the extremities of wealth and poverty and the people on the top of the heap don't like the idea of any

redistribution.

Debbie flashes her

redistribution. Debbie flashes her pearly-whites and her blue cyes sparkle. "Your name's biready on the last," she smiles. When I get back to the office there's a copy of the new 'Rip Her To Sheds' single and enclosed with it is a personally autographed letter from Debbie Harry in Tokyo that was posted in Los Angeles and written in finest press-officer colloquialism meant to convey an atmosphere of warmth, firendship and understanding between the receiver and The Star. The letter was mass-produced, of course, and although the forged Debbie Harry signature was quite a good imitation, the Gift From Tokyo with an LA postmark was a commercially crass dead giveaway.

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Tonight ROCHESTER CASTLE.

NEWINGTON
HAVING SEEN Tonight
for the first time on Top Of

for the first time on Top Of The Pops, I wuz prepared for the worst, but ended up being quite, er, impressed.

They are a likeable young cute energetic five-piece, who wax Zippy, clothes-wise, in neato black suits 'n' vests.

The singer is a short, eage-to-please cocky type, who's aided on crisp harmony vocals by the rhythm guitarist and bassman, white a spikey haired hip Harpo Marx look-alike snops around the stage jerking out clipped, economic lead breaks. They've got a great drummer, too.

The songs are originals, except for the occasional 90

drummer, too.

The songs are originals, except for the occasional 90 mph thrashes at "Dizzy Miss. Lizzy" and "It's All Over Now", which work really well.

The subtle brainwashing of playing "Druntmer Man" three times during the set didn't even sound contrived; after all, it is their first single.

Other combours more of "I

after all, it is their first single.
Other numbers, such as "I Can Play Faster Than You Can" and "Schoolgird Stripper" show melodic promise, even if the lyrics were left behind in blandland, but they've got plenty of time to work on that.
So watch out for Tonight, They'll grab all the Bay City Rollter fans, fool the rest of us, become hugely successful, then blow it by making an awful L.P.

L.P.
Stay young 'n' don't step on any cookies, boys.

Martin Maylin

Variations GREENWOOD THEATRE. SOUTH BANK

JULIAN AND Andrew Lloyd Webber. They could be characters out of a P. G. Wodchouse frolic from the

"30s.
Jools goes around in baggy
sweaters and hush puppies and
plays the cello awfully well.
Roo once wrote a few soppy
songs about religion and accidentally became a militonaire.
It hasn't changed him
though. He still books and talks
like he's opening a garden fete
in the grounds of the family
seat.

seat.
Tonight's a big night for
Jools and Roo, because Jools
and residence music Jools and Roo. because Jools got Roo to write some musticer him to play on the cello, and bere they are presenting it with the belo of some of these pop musician chappies.

"Variations" it's called. Variations on a theme by Paganini, actually, Old Paggie's had his theme varied more times than Chuck Berry's had his riffs rifled.

But here's some more. 23 more, in fact. And jolly jolly they are too.

they are too.

It may all seem a bit high-brow. Jools is a cello professor, after all. And there are some pointy-headed, bearded types

pointy-neaded, nearded types among the supporting east. Jon Hiseman, the octopus frummer. Gary Moore on guitar and face-pulling. Don Airey and Rod Argent on keyboards and electric train sets. Burbura Thompson fluorities her flustistry.

sets. Barbara Thompson flaunting her flautistry. All of them know their crochets from their quavers. (Crochet is a game you play on lawns, and Quavers is a form of oat).

of oat).
Now, of course, with chaps like these there's plenty for the discerning listener. Lots for the old grey matter to latch onto. Three-dimensional chess for the ears, as it were.
But, then again, old Roodoes actually know his stuff when it comes to knocking out a tune or two. And so did old Paggie.

a fusic of two. And so did our Paggoe.
The old boy was certainly no slouch. Between them, they've done alright by MCA records.
Very pretty it sounds in places. And only occasionally a bit like Mike Oldfield.
Not quite B. Bumble and the Stingers, but okay.
The trouble is that it's not

Tonishi: a recent laid-back performance

Pic: DENIS O'REGAN



Zippy 'n' Dizzy

really the sort of thing you can sing in the bath. But no doubt you could train the servants to sing it for you. Rob Edmands

Steel Pulse

DINGWALLS

DINGWALLS
YES 1, Steel Pulse have certainly learned how to enthral an audience.
Me hear say they have now signed with Island Records.
Bob Marley, Burning Spear, Rico, cho man! United artists.
Steel Pulse are going places.
Their set laden with guitar fills and anarchic dub effects won the wholehearted approval of the Dingwalls crowd.

Even the guy with the "Island is Babylon" badge was noticed to applaud the brethren. I woke up some-

brethren. I woke up some-where midway through their set daydreaming about the way things sometimes are.

Tim Clarke was reportedly impressed with the way the young band coped as support for Burning Spear. Keith Altham's office has done a spleadid promotions job. Their new company will almost certainly complete the good work.

work.

The people are familiar with Steel Pulse songs now; there was a loud cheer rang out when "Klu Klux Klan" was introduced and the vocalists came forward wearing white Klansman hoods. You know, black theatre.

theatre. Incidentally, Island are putting "Klu Ktan Clucks" out as a single, with a limited 5,000 12" pressing. They're gonna lynch folk in St Peter's Square as a publicity stunt.

"Soldiers". "Respect For Jah", "Nyah Luv", "Rock Little Children Rock", "Collie Man" — the group supplied proficient renditions of their

songs. It will be interesting to see how Dennis Matumbi handles their production. In the words of Wreckless Eric, Steel Pulse are sending semaphore signals across enemy lines. I wish them luck. Penny Reel

Trash CAVERSHAM

CAVERSHAM'S new rock venue. The Garage, was recently opened with a set by Polydor's latest signing. Trash. I'm not suggesting that Caversham actually needed a new venue, or that it hasn't had its fair share of rock music nad is lair share of rock music in recent years; it's just that the last group to play here was The Small Faces in 1965 at the Glendale, which is now owned by the New Testament Church. The audience for Trash were

a mixed bunch — obviously a preponderance of punks, as is customary at concerts by new bands these days; but it was also refreshing to see a few curious old dears wander in from the bingo half later on.

Trash responded admirably to the initimate atmosphere of the half (it actually is little larger than your average garage) and soon had the 100 or so who'd turned up thoroughly enjoying themthoroughly enjoying them-

thoroughly selves.

They exploded into the opening number, "Look", the B-side of their latest single, and one of their strongest

songs.
This was followed by a spirited version of The Dolls' classic "Pills", while "Don't Let It" finds them playing

beyond the two-and-a-half minutes that most bands now

beyond the two-and-a-half minutes that most bands now seem to regard as statutory.

"Now we'd like to play the song that Polydor in their infinite wisdom have issued as the single, "Priorities." Live, this is a great R&B song in the Pretty Things Feelgoods vein, but on record it sounds as though Polydor have somehow speeded it up, to make it more obviously "punk".

After being brought back for a couple of encores, they raced through some old standards like "Rescue Me", "I Can't Explain" and "96 Tears".

If the band are able to overcome the obstacle of the fact that they seem to have no readily marketable image at present, they could well go far.

Nick Duckett

A DATE OR TWO WITH FEB 2: PORTSMOUTH POLYT EB 3: ROCHESTER GASTLE B 4: HOPE & AL 10: P LQUEE N FEB 26: J. B's: DUDLEY LOZ TO COTOX DRUMMER MAN

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DRUMS, BASS, preferably under 20, join formative Doctors of Madness, pule type band, O levels essential oit. Premouth 60th

VOCALISTS WANTED

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BASS GUNTARIST urgently wanted for refinessel and gips. Old wave rook band, beard in the Borders Melaj Phone Systems with 18 page 18 p

VOCALISTS WANTED

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HPPY TYPE punk, feed vocals, etc. plays guiter, bess, keyboards. Rept quickers, urgency. Phone Pontyproti 2531 ant fee Joy, Jul.

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The Bag that nearly didn't make it ... nearly

WHILE IN MY psychiatrist's waiting room the other day, waiting to see the one and only Sigmund Fraud, I put my ear to his door and heard this strange conversation Dr. Fraud was talking to a patient.

DR. FRAUD: "Now culm down sir. stop shaking, you are safe here. What seems to be the trouble, Mr.

Parsons."
PARSONS: "You see Doctor, I'm a rock journalist."
DR FRAUD: "Aaahh!"
PARSONS: "Every time I see some obscure, no talent pub band I have to obscure, no talent pub band I have to run home, get my typewiter out and tell our readers how wonderful the band is, and how stupid and moronic the masses are for never having heard of them. And when they become famous. I knock them down, call them shit, super star dross and tell the masses how sheeplike they are for following them.

masses now sneeping they are for following them."

DR. FRAUD: "I think I know your problem Mr. Parsons, you are in love with your moder."

PARSONS: "I hate my mother!"

DR. FRAUD: "You hate your moder."

PARSONS: "Yes, doesn't

DR. FRAUD: "Now I think we are setting somewhere. Tell me, what was

DR. FRAUD: "You Hainh we are getting somewhere. Tell me, what was your mudder's name."
PARSONS: "Eithel, Ethel Parons."
DR. FRAUD: "And when did you begin to hate ber?"
PARSONS: "After she had those slicone injections and changed her name to Raquel Welch, and everybody made rude, disgusting remarks about her. It forced my father into becoming a bermit and to take a job with Anglia Television."
DR. FRAUD: "You mean you are the son of (gasp!) Nicholas Parsons. The most hated man in the world."
PARSONS: "Yes, and it's all my muther's fault. Thate her, I'll hate her, I'll DR. FRAUD: "Now Mr. Parsons, I understand your problem. These

mother's fault. I hate her, I hate her!"

DR. FRAUD: "Now Mr. Parsons, I understand your problem. These small pub groups remind you of your modder when she was small and homely and was loved by only you and your father. And when these groups become femous they again remind you of your modder, but when she was big, nich and famous. So that is why you begin to hate them as you hated your modder."

PARSONS: "But what can I do?"

The fraud of the moder is not will be made to be room one will want to make rude remarks about her, the film companies will not employ ber, she will go back to your faither, he will be happy again. Anglia TV will sack him for being happy, and you, Mr. Parons, can like big superstar bands."

Britliant, I thought, the amazing Dr. Fraud strikes again. I can recommend him to anyone.

recommend him to anyone.

NAPOLEON BONAPART

NAPOLEON BONAPART
IT WAS surprising to find Frank
Zappa so unsympathetic towards
punk rock in that interview last week.
Surprising, because several of the
leading punk bands have been doing
the same thing as Zappa himself did in
the past—trying to make people
think for themselves, achieve
'individual liberation'. Wasn't that the
point of "No More Heroes." Or
"Sing If You're Glad To Be Gay"."
Ouire obviously that doesn't apply
to punk in toto, but one would have
expected someone like Zappa to be
able to discriminate between the
reasonably genuine and the rip-off—
and even Zappa must be aware that to
call punk rock.' a phenomenon
manufactured by managers' is a
meaningless distortion. So what's up.

Frank — leeling old? CHRIS EVA, Pembroke College.

"ALL I WANT is Titties in Beer" shouted Frank Zappa at list week's Hammersmith gig. Y'know, I used to reckon the guy was I musical genius, occasionally mis-guided, but generalk way ahead of any opposition.

Well, after three and a half hours of

Well, after three and a half hours of largely self-indulgent musical meanderings plus two, let's face it, undeserved encores, I have reached the point where I must ask why, when he's capable of so much more, do we, his audience, have to settle for so much less?

Tittles in beer are fine in their respective places but a whole evening.

respective places but a whole evening listening to FZ's school-boyish and often embarrassing sexual japes is rather, ons, sad Am I congrowing him or is the cynical uncle Frank fast teriorating into senile uncle Fru VERY WORRIED DUKE OF A VERY washam.
PRUNES, Sweatham.
P.S. What is the ugliest part of your

My fittles 'n' beer, asshole. — FRANK ZAPPA

FRANK ZAPPA

J GET THE impression you lot run Gersbap purely for your own amusement. Morely Smith's efforts at editing this feature (21/1/78) sickened me; they seemed to be designed to get a laugh around the office; and to helt with the stuped heatards domb enough to write in. Lean understand flippant, passiaking replies to letters blindly raining on about Led Zeppelin, The Ramones or whatever, but not fatuous, patronising put-downs of people with serious points to make The views of Paul Smith and Dave Weighle on "Belsen Was A Gas" and "Free Myra Hindley" were justifiably indignant and abusive.

Is that any reason for Monty Smith to offer pathetic dribble about "Outrage Questionts." if in doubt "Outrage Questionts. If in doubt "count learn feet" is a name were

"Ourrage Ouorients . . . if in doubt consult your local GP" as an answer? As Paul Smith suggested, your mob think you're the only ones who have a

hink you're the week's Gashag hatchet-man has the courage to condemn his inserticitive coffeague's misplaced aftermpts at humour. If you agree with a reader's considered observations, say so. If not, tell us why. If you're too thick to come up with anything sensible, then stick you heavy-type with its my your arse.

OUTRAGED, Thames Polytechne.

Thirtaged, calm down. I am

CHINAGED, Thomes Polytechnic Steady, Outraged, callin dewn. I am but a mere fruction of the NME callective (and, thanks to you, a humbly castigated one), but I would've thought is was parety clear where our synapathies lie in relation to upportunistic slogathing like "Belses" etc. Sorry II my diribbling offended you, but I learnt it off Tom Finney. — M.S.

BOB GELDOF'S (New Moron's Express, Jan 20th) emerged from his paradise of puerfully to state that Karl Mars never foresaw the huge impact modern technology would have on this century—what epic nonsense!

Mars was not a prophet, but a philosopher whose scientific study of capitalism comprehensively covered the inevitable advent of contemporary technology which will accompany the preakdown of an economic system based on minority ownership.

Marsism, for your waited based on minorally ownership, blazzism, for your wailed information, Bob, also deals with the capitialist alternation which has made the punk music direge possible and how lucky the great man was that he didn't have to listen to it! COLIN BRINTON, Harwick, Essex. Up yer 885. — KIRK DOUGLAS. DEAR BOB Geldof

DEAR HOB Gedof, Regarding your comments in last week's issue about students — we are not trying desperately to be hip. I'm into the must because I like it, not because I want to feel fashionable. because I want to feel fashionable. You should to make pervalisations should you? And you a reader of Sunercus Maugham?

JOHN GRAY, a student at Fäinburgh who met you after the gig last December and found you to be very intelligent.
Are you siver that was me, now?—

BOB GELDOF.

1 WOULDN'T mind going to work with Bob Geldof in a limousine, GIRL WITH GREEN EYES, Wakefield, West Yorkshire.

THIS IS an anonymous letter, since listening to other people's telephone calls might be iftegat, even if it is accidental.

While trying to make a London call

While trying to make a Limdon call today I was put through to a conversation between Malcolm McLaren and, I would imagine, a German reporter. Subject of conversation—the Sex Pistols split. The German reporter was writing a story about the Pistols and did not want it to be incumplete. I missed the beginning of the conversation but shamelessty dissented to the rest. McLaren was explaining that there McLaren was explaining that there MCLaren was explaning that there was no point in keeping the band together contractually if they could no longer write together, and that in any case he did not wish to keep them together if they were just going to become: another successful rock group instead of 'something more creative'.

But he added that the Pistols had But he added that the Pisto's had spit at least five times before, only when the line-up was different and they weren' in the public eye, and in a month's time maybe they'd all be friends again. He certainly talks a lot — the German said little, apart from the disappointment of the people and said he'd be in touch when he came to England. McLaren eventually said he must re, as he had eventually said he must go, as he had

eventually said no must go, as he had a last waiting downstdirts. Nothing very revelatory, but it was interesting all the same, and left me with no doubt that McLaren will come out on top—he has a persuasive way of talking, complete control, no less. ANON, Welwyn Garden City.

HHAVE never read such crap. Whoever authorised that this letter be published, is an imbecife. I sympathise with the idiot who wrote

A STRUGGLING AUTHOR. Highway Code Appreciation So.

THANK GOD! At last someone has THANK GOD! At last someone has bad the sense and foresight to praise certain records that do not fit into the "Power Pop" catefory. I know a great majority of fock journalists tend to go for safe bets, or jump on whatever bandwagon happens to trundle past. It is, therefore, all the more retrobleme to east the uncerted of a

It is, therefore, all the more refreshing to read the work of a journalist (Paul Morley) who is not afraid to speak his own mind. To praise certain singles for eloquence and suphistication is far healthier than to praise groups for their aptitude in copying (holdy) something that was done with far more panache and variety lifteen years ago.

Of the singles Paul Motley

Crine singles ratio mutiely reviewed, one I have ordered already (Shot By Both Sides), the singles by the Adverts, 999, and Rikki and the Last Days of Earth will also be added to my collection immediately. No one will ever rell me what to buy. Paul

suggestion by virtue of his reviews, and that style of journalism is something Lespect.
REFRESHFD, Weybridge, Surrey,
O.K. Mum, that's far ennugh, —
PAUL MORLEY

THE NEXT sime Paul Morley reviews the singles (whatever that means) will you please print a translation on the opposite page so that I (a mere mortal) can understand it, whatever that means.
ROSALYN HARRIS, Bideford.

Succennings/ and yes/we will/ and that's a primise. — NME (whatever that means).

THANKS for liking John Lennon, 1 like him too.
A NOWHERE FAN. Croydon.

WHY MUST you drag yourselves down to the level of the dailies? Look again at last week's headline: "The day the Pistols fired me — Rotten's

Are you sensationalism seeking jerks, just stupul or ensking a parody?
WILT IE SMIFH, Leeds:
It's our purody and we'll try if we want to . . . — LESS GORE.

I AM MEAN, spiteful and self indulgent. My actions are executed with only myself in mind. Total disregard for others could well be a axiom of mine. There is no way that people will ever come to like ne. Dues all this mean that I am qualified to work for the NME? NARCISSUS, Glusgow VD Clinic.

You start on Munday. — BETTY GRABLE Who let that old bint in? - J. C.'s SISTER

DEAR HARRY Robinson, Re: Argoreview NME 28/1/78. No. Good try though, 99% of people say exactly what you did, first time they see us. Therefore don't

worry, you are normal. Please come again. Keep Cool.

MIC DOVER (on behalf of the Argonous), Reading.
P.S. Clayson didn't mean what he said about your girl friend over the microphone — you did beckle after all

DEAR THIRD Division Bag, We here in Rotherham say Sheffield Wednesday are magic." BUGSAY, Rotherham. So what's wrong with Rotherham? They torsed me down. — JACKIE CHARLEON.

PRAISE JAH for Parsons and PRAISE JAH for Parsons and Burchill. It's them who are true to the frew wave. Still aware — against punk commercialism, against machordumbo muse for rapists, for rock against sexiom, racism, censorship and all the grey forces. And they (with some hints from Let It Rock and Sincer Life!) have improved NME beyond eecognition, streets abead of its clucless rivals SWP PUNK (confused but dialectical), Islington.

THINK The Table only play 'cause it gets them laid.
ATOMIC CES, Harwell, Oxon

So what — miners only go down the pits to get shafted. — JOE GORMLEY

"HE WAS playing real good free " (Joni Mitchell 1970)

To Elvis Costello and all at the Reundhouse — thanks
FLARED TROUSER
PRESERVATION SOCIETY.

DAWKS, not dorks! Don Martin's Fester and Carbunde, remember? I was going to write a letter, but only dawks write to the NME.

AND I'd just like to say that I wouldn't waste my time writing to get printed amongst this lot.

W. SHITSPEARE, Edinburgh

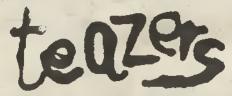


Bagged by JOAN CRAWFORD's sister

The one who didn's make it. Well, not as aften as Joan did, anyhow. Bitch! — JOAN CRAWFORD'S SISTER



in alphabetical order — left to right — meet Althia an' Donna an' t'ing — sorry, they atn't wearing 'alter back, but that's the way it goes. Who said you had to be working class to make a great record [] did — Poletacian Edj? Desc chicks stay out of Trenchtown even though dem strictly roots — or so they say, and Ponna splits her time between New York and J.A., but we at NME want to see them at number one if only to get "Mull Of Bloody Kinsyer" out of the way. Are they gonna be the first reggae act to make the Royal Variety Performance and the Morecambe And Wise Show? Stay suned an' t'ing . . . Pict ADRIAN BOOT.



A WEEKLY EXPOSTULATION . . .

aftermath, as the dust slowly settles after the explosive demise of Those Four Lovable Spike-Tops, T-Zers claws its way out of the wreckage with a few more snippets of deathless trivia from Hot Poop

Central.

In Saturday's Evening News, we were all agog to hear J.

Arthur Rorien telling the world he was "bored chronic of singing the same set that we'd played for two years", that he was "bored stiff with Sid's juvenile behaviour", that Malcolm "was setting me up to be another Rod Stewart and when I kicked back he didn't like it" and best of all: "I won't work again with any of them, and that's no great pity. Steve can go off and be Peter Frampton, Sid can go off and kill himself and nobody will care, Paul can go back to being an electrician, and Malcolm will always be a Wally."

If anyone really broke up The Foul Mouthed Pop Group, it musta been old Ronnie Biggs, who was a catelyst for that Brazilian fiasco that broughd matters to a head. He copped a taste of the rough end of J. R. 's longue as well.' Biggs is a big failure, anyway. I mean, if you're going to worship a train robber, why not the one who got the money? Biggs is a lool, a In Saturday's Evening News,

buffoon trapped down South
buffoon trapped down South
america way. He didn't get no
money. He's a loser I don't
celebrate losers."
On his own future: "I'm
looking for a new band, but I
don't want to do no Johany
Rotten show again. I hatted that
in The Sex Pistols." I'l's
interesting to note (No. it isn't.
Get on with it — Ed) that
ex-N.Y. Dolls and
Heartbreakers drummer Jerry
Nolan has been cited as a Noten has been cited as a possible participant in future

Profuse apologies to those of you who struggle through the CROSSWORD each week, but owing so wore shortages of space (too many PVC pants ads and bloody fan Bury doing the singles — you know the sort of thing), your second facourise passime has regrettably been held over all ness week. Angelo Rippon will be giving full details on tomorrow night's news.

ventures by both J. Rotten and the notorious Sid (I hate the name) Vicious. One or the

name) versus. One of the other, Jerry ...

Just to prove how ridiculous things had got by the time that The Fab Foul Mouthed Four Lovable (I said get on with it—Ed) finished off their U.S. tour in San Francisco, T-Zers learned that Warner and his Fabulous Brother had hired Local Colour from a Rent-A-Punk agency in

order to zap up the Pistols' post-gig party. Earlier on at the concert, promoter Bill Graham had compere/rock writer/lyricist Richard Meltzer ejected from the hall after he put down San Francisco in his opening remarks.

And just to close this section out with a quote from the Mighty Sid: apparently one of the U.S. doctors who treated everybody's favourite casualty told him that if he didn't knock

everybody's favourite casualty told him sha if he didn't knock off the boote in 'drugs he' d be dead in six months. They've been telling Mlek Farreo that for ten years (Yeah, and look at the state of him!—Ed).

And now on to a few T-Zers which have nothing to do with The Sex Pistols at all (About time too—Disgrunited Heep Fan, Bournemouth). Mick Jarget, well-known social climber, all-purpose dietrante and occasional rock star was leaving a Paris nosberie with current Good Friend Jerry HaB (ex-Bryan Ferry) when he attempted to slug a photographer who was attempting to lay a tens on the elegant couple. The photog, being soberer, healthier and more agite than old rubberlips, dumped Mick onto the wet pavement with a smart bit of judo, and we all had a good Larfover that. Meanwhile, Bianca. judo, and we all had a good Larf over that. Meanwhile, Bianca

was boogying the nite away in N.Y.'s Studio 54 disco with all

her expensive friends, pining for movie stardom and her errant

movie stardom and there in Soap-Operaland. Britt Ekland (ex-Rod Stewart) has cut her hair, shrunk down to six-and-a-half stone and says that she doesn't want a relationship now. "I'm the most unavailable woman you ever met," she sobs. Don't bet on it, darlin'.

darlin.

Anyway, all this stuff has sod all to do with rock and roll (right — Ed) so let's get down to cases: in sunny California. Nell Young and Little Feat are lighting off the Grand Ennui by playing local bars, though Nell is getting set to launch out on a 23-city tour with Levon Helm as opening act.

tour with Levon Helm as opening act ... In the same wonderful state of the USA, we hear from Beserkley's Marthew "King" Kaufman that there's a heavy-duty new Elvis impersonator doing the rounds. He's got the whole thing down pat: short hair, horn-tims and dark suit, and he plays the whole "My Aim Is True" album. You got it: he's an Elvis Costello imitator ... Former Runnway Jackie Fox now working in the promotion

Former Runnway Jackie Fox now working in the promotion department of the West Coast offices of Ariola Records. T-Zers has just woted her Promo Person We'd Most Like A Working Lunch With. Surely it can't be true!!!dept.: In the recent Rolling Stone critics' poll.

hlisher/editor/despot Jana Wenner received a nasty shock when his staff's collective nomination for band of the year

nomination for band of the year turned out to be . The Sex Pétods: "I'Vou said you weren't going to mention them again — Ed. The publishorial/editorial/despotic veto was duly exercised, and the winners turned out to be — hold your breath now — Fleetwood Mae. Naturally, we don't believe a word of this, because those of us who work in the rock press just don't do things like that . Meanwhile, closer to home (Ahour Hoody time — Ed.) could

(About bloody time — Ed), could it be that Stiff Records (The World's Most Flexible Label) World's Most Fleaible Label) are getting a little limp in their old age? When famous Stiffperson Wreckless Eric suggested that his fan club should be called "The Wreckless Eric Naked Girls Club" (Motto: the re's one under every dress), the idea was promptly vetoed by the front office. Naturally, this is totally uncunnected with the fact that ex-Zigzageditor, staunch heterosexual and family tree feishist Peter Frame has taken over as Stiff Records' press officer.

Bee-zattrite: The Domned (currently in a non-ongoing record contract situation) are record contract situation) are currently tehearsing new material which is reputed to be so extraordinary that Captain Sensible has given up drinking (I'm sorry, I don't believe this one either—Ed)

CSM screws up again—oh not surely not!—in his singles column last week: the guitar work on Kevin Copue's now single "Arnsterdam" is by Bob Ward and not Amdy Somers

Merger held and searched for an hour by police at

Merger held and searched for an hour by police at Nottingham's Sandpipers Club on Friday, suspected of stealing the club owner's purse. The band say they will sue the club.

Meanwhile, Spartaeus R held an Uxbridge on suspicion of owning a stolen bass. When this proved untrue, he was arrested for smashing police car window.

proved untrue, he was arrested for smashing police car window. He claims self defence. Manchester band The Smirks signed to Beserkley label — Mett Kaufman scoops the world

We thought this kind of thing only happened to punks famous hozo Gerry Montroe stuck with 10,000 copies of his latest single after his record company went best on him. Don't hold yet breath waiting to sell 'em, Ger.

Henderson involved in a TV special (sie) in which they form a punk rock group called The Lust Rifles. No wonder the Pistals





TEN BEST SEE FOR SALE SECTION

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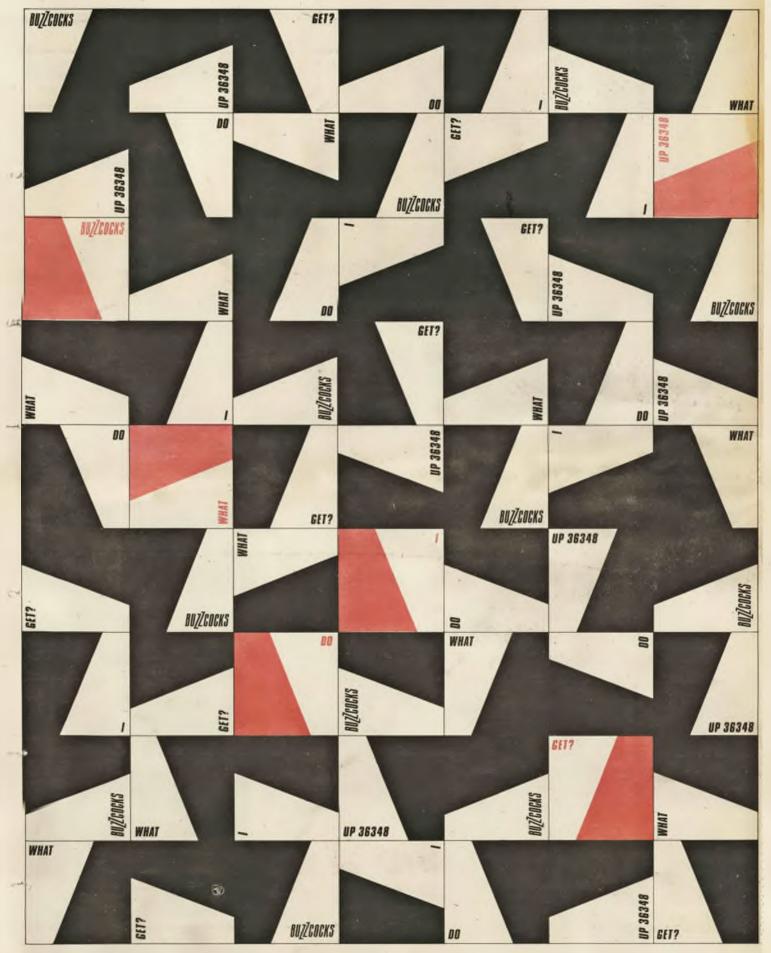
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