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FIVE YEARS AGO

		Work coding February 34, 1973
Lan	e Th	is a second seco
- 9	Feel	
3		PART OF THE UNIONSamula (A & M)
	- 2	BLOCKBUSTERS-eet (RCA)
- 2	- 3	DO YOU WANNA TOUCH ME
- 6	4	SYLVIA Form (Polyeor)
- 4	- 5	DANIEL
- 7	- 6	ROLL OVER BEETHOVEN Elegate Light Orchestra (Hurvest)
-	7	CINDY INCIDENTALLY Faces (Warner Brothers)
- 4	- 8	WHISKY IN THE JAR
12	9	SUPERSTITION Stevic Worder (Touch Motoru)
6	40	PAPER PLANE Sterus (New (Vertigo)
_		

TEN YEARS AGO

		Week ending February 21, 1968
Lay	t Th	in the state of th
	Veck	
- 1	- 1	MIGHTY QUINN
14	2	CINDERFILA ROCKERFELLA Father & Ald Offerin (Philips)
- 4	3	SHE WEARS MY RING: Solomon King (Calumbia)
3	4	BEND ME SHAPE ME. Aues Comer (Denus)
2	4	EVERILASTING LOVE
- 6	1	SUDDENLY YOU LOVE ME Tremelors (CBS)
10		SCOPESE A AGE FOLK MS THE STATE OF THE STATE
10		PICTURES OF MATCHSTICK MEN Status Quo (Pye)
.5	- 8	AMITMATEANT TO PORGET Footbott Hummerlinck (Decen)
11	9	FIRE BRICARS Manual Posts Youngehous
- 8	10	GIMME LITTLE SIGN Brewton Wood (Tiberty)

15 YEARS AGO

		Week ending Erlmany 23, 1963
Em	t Thi	
-	Veek	
2		THE WAYWARD WIND Fruit Ifield (Cultablia
- 3	- 1	PLEASE PLEASE MIL
ι	- 3	DIAMONDS
- 6		THE NIGHT HAS A THOU SAND EYES Bolds Ver (Libert)
- 5		LOOP DE LOOP Frunkie Voogham (Philips
4		LITTLE TOWN FLIRT Del Shannon (Loudon
17	7	THAT'S WHAT LOVE WILL DO
7	- 4	ISLAND OF DREAMSSpringfields (Philips
-	9	SUAND OF DREAMS Springfields (Philips SURMER HOLIDAY COMPLETED COMPLETED IN COMPLET
		NAME OF THE PARTY

CHARTS

		SINGLES	i V	Pos	_		<u>ALBUMS</u>	î g	Highest
	s Last Vock	Week ending February 25, 1978	char	Highest		his Le Week			Tion Tion
1 2	(1) (6)	TAKE A CHANCE ON ME Abba (Epic) COME BACK MY LOVE	4	1	1 2	(1) (2)	ABBA THE ALBUM Abba (Epic)	5	1
3	(5)	WISHING ON A STAR	4	2	3	(8)	Fleetwood Mac (Warner Bros) VARIATIONS	52	1
4	(2)	Rose Royce (Warner Bros)	4	3			Andrew Lloyd Webber (MCA)	4	3
5	(3)	FIGAROBrotherhood Of Man (Pye) IFIHAD WORDSScott Fitzgerald & Yvonne Keely (Pepper)	6	2	•	(6)	FOOTLOOSE & FANCY FREE Rod Stewart (Riva)	15	2
6	(8)	MR BLUE SKY Electric Light Orchestra (Jet)	5	6		(3)	OUT OF THE BLUE Electric Light Orchestra (Jet)	16	3
7	(12)		4	7	- 6	(4)	GREATEST HITS Donna Summer (GTO)	7	3
8	(13)	LOVE IS LIKE OXYGEN		- 8	7	(9)	NEW BOOTS & PANTIES lan Dury (Stiff)	4	7
9	(14)	JUST ONE MORE NIGHT	4	8	8	(11) (5)	DISCO FEVERVarious (K-Tel)	15	1
10	(24)	Yellow Dog (Virgin) STAYIN ALIVE Bee Gees (RSO)	3	10			Bob Marley & The Wailers (Island)	26	5
11	(9)	SORRY I'M A LADYBaccara (RCA) WUTHERING HEIGHTS	6	9	*	(15)	Sex Pistols (Virgin)	16	2
13	(4)	Kate Bush (EMI) UP TOWN TOP RANKING	2	12	11	(10) (7)	REFLECTIONSAndy Williams (CBS) SOUND OF BREAD	16	10
14	(7)	Aithie & Donna (Lightning) LOVELY DAYBill Withers (C8S)	8	3	12	(13)	GREATEST HITS VOL 2 Efton John (DJM)	18	6
	(18) (25)	DRUMMER MANTonight (TDS) EMOTIONS	2	15	14	(16)	FLORAL DANCE Brighouse & Rastrick Band (Logo)	4	14
17	(30)	Samantha Sang (Private Stock) ALRIGHT NOW EP Free (Island)	3 2	16		(17)	ALL 'N' ALL Earth Wind & Fire (CBS)	6	15
18	(10)	NATIVE NEW YORKER Odyssey (RCA) 5 MINUTES	7	3	16	(12)	Beatles (Parlophone)	5	12
20	(11)	Stranglers (United Artists) MULL OF KINTYRE	3	16	17 18	(22)		2	17
21	(-)	Wings (Parlophone) FOR A FEW DOLLARS MORE	13	1	19	() (19)	ARRIVAL Abba (Epic)	57 15	1 3
22	(-)	Smokie (Rak)	2	21	21		FEEUNGSVarious (K-Tel) PM GLAD YOU'RE HERE WITH ME TONIGHTNeil Diamond (CBS)	6	15
23	(15)	Eruption (Atlantic) THE GROOVE LINE Heatwave (GTO)	1	22 10	22	()	ROCKIN' ALL OVER THE WORLD		
24	(-)	THEME FROM WHICH WAY IS UP			23	(27)	Status Quo (Vertigo) MUPPET SHOW 2 Muppets (Pye)	12	23
25	(-)	AISING FREE EP	3	23	24 25	(20)	ABBA'S GREATEST HITS Abba (Epic) BEST FRIENDS	86	1
26	1231	JUST THE WAY YOU ARE	1	25			Cleo Laine & John Williams (RCA)	2	25
27	(-)	BAKER STREET	2	23		{}	Various (CBS/Warwick)	1	26
28	(22)	Gerry Rafferty (United Artists) FANTASY	1	27	27	()	Crystal Gale (United Artists)	2	27
29	(-1	WALK IN LOVE	2	22	28 29	(28) (25)	STAR WARS	3	28
30	(-)	Manhattan Transfer (Atlantic)	1	29	30	(-)	Soundtrack (20th Century) GREATEST HITS	3	25
WII (Ch	RVQU NE -	Bob Marley & The Wailers (Island) IS UNDER S WRECK — Radio Stars (Chiswick) Elkie Brooks (A&M); DENIS — S); WHAT DO 1 GET — Buzzcocks	Blor	die	BL DR FO	BBLII ASTI IR CO	Olivia Newton-John (EMI) NG UNDER C PLASTIC — BeBop Deluxe (Harvest); LUMBUS — Little Feat (Warner Bros); P hattan Transfer (Atlantic); BACCARA —	ASTI	CHE

THE CHART-RIGGING SCANDAL

NATIONAL PRESS allegations and revelations concerning chart-rigging, which have received wide-spread publicity during the past few days, have not been directed at the NME Charts.

NME has steadfastly adhered to Top Thirty charts, as opposed to Top Fifty, always believing that any lower positions would be more volnerable to hyping. Obviously, computatively few records would need to

be sold to achieve a placing between No. 31 and No. 50. And this, NME believes, is a "grey area" open to possible manipulation.

This is why NME has, despite numerous requests from readers, adamantly refused to extend its Charts beyond the Top Thirty. And why it is confident in the authenticity of those Charts.

See also page 21.

U.S.SINGLES

		Week ending February 25, 1978
	Last	
	feek	
1	(1)	STAYIN ALIVE Bee Gees
2	(3)	EMOTIONSamentha Sang
3	(5)	(LOVE IS) THICKER THAN WATER Andy Gibb
4	(2)	JUST THE WAY YOU ARE Billy Joel
5	(4)	SOMETIMES WHEN WE TOUCH
6	(6)	DANCE, DANCE. DANCE Chic
7	(7)	SHORT PEOPLERandy Newman
8	(11)	WHAT'S YOUR NAMELynyrd Skynyrd
9	(8)	WE ARE THE CHAMPIONSQueen
10	(14)	PEGSteely Dan
11	(9)	BABY COME BACKPlayer
12	(21)	LAY DOWN SALLY Eric Clapton
13	(25)	NIGHT FEVER Bee Goes
14	(16)	I GO CRAZYPaul Davis
15	(15)	NATIVE NEW YORKER Odyssev
16	(10)	YOU'RE IN MY HEARTRod Stewart
17	(24)	FALLINGLeBlanc & Carr
18	(19)	FFUN Con Funk Shun
19	(20)	(THEME FROM) CLOSE ENCOUNTERS
		John Williams
20	(23)	THUNDER ISLANDJay Ferguson
21	(29)	WONDERFUL WORLD Art Garfunkel with
		James Taylor and Paul Simon
22	(27)	THE NAME OF THE GAMEAbba
23	(28)	THE WAY YOU DO THE THINGS YOU DO
		Rita Coolidge
24	(30)	JACK AND JILLRaydio
25	(-)	ALWAYS AND FOREVERHeatwave
26	(13)	HOW DEEP IS YOUR LOVE Bee Gees
27	(-)	CAN'T SMILE WITHOUT YOU Barry Manilow
28	(-)	HAPPY ANNIVERSARY Little River Band
29	(-)	(THEME FROM) CLOSE ENCOUNTERS Meco
30	(—)	GOODBYE GIRL
		Courtesy "CASH BOX"

U.S. ALBUMS

	s Lest	Week ending February 25, 1978
N	feek	
- 1	(1)	SATURDAY NIGHT FEVER
		Bee Gees & Various Anists
2	(4)	THE STRANGER Billy Joel
3	(2)	NEWS OF THE WORLDQueen
4	(6)	RUNNING ON EMPTYJackson Browne
5	(3)	RUMOURSFleetwood Mac
6	(6)	FOOTLOOSE AND FANCY FREE Rod Stewart
7	(7)	ALL 'N' ALL Earth Wind & Fire
8	(8)	THE GRAND ILLUSIONStyx
9	(11)	AJASteely Dan
10	(13)	SLOWHAND Eric Clapton
11	(9)	SIMPLE DREAMS Linda Ronstadt
12	[15]	POINT OF KNOW RETURNKansas
13	(14)	OUT OF THE BLUE Electric Light Orchestra
14	(18)	WATERMARK Ari Garfunkel
15	(16)	CLOSE ENCOUNTERS OF THE THIRD KIND
		Original Soundtrack
16	(—)	DOUBLE LIVE GONZO Ted Nugent
17	(12)	ALIVE IIKiss
18	(19)	DOWN TWO THEN LEFT Box Scaggs
19	(20)	FUNKENTELECHY VS. THE PLACEBO
		SYNDROME Parliament
20	(21)	STREET SURVIVORSLynyrd Skynyrd
21	(24)	LONGER FUSEDen Hill
22	(23)	LITTLE CRIMINALS
23	(28)	WEEKEND IN L.AGeorge Benson
24	(26)	FRENCH KISSBob Welch
25	(30)	LIVE AT THE BIJOU Grover Washington Jr.
26	(17)	I'M GLAD YOU'RE HERE WITH ME TONIGHT Neil Diamond
27	(22)	GALAXYWar
28	()	WAYLON & WILLIE
28	()	Wayton Jennings & Willie Nelson
29	(10)	DRAW THE LINE
30	()	THANKFUL Natalie Cole
30	4	Courtesy "CASH BOX"
		Contrary Chart OUX

DESK ■ Edited: NEWS Derek Johnson

13 concerts, ticket prices, how to book

LHE BOWIE TOUR

DETAILS DETAILS WERE
ammounced this week of
David Bowie's eagerlyawaited early summer toor of
Britain. He plays a total of 13
major concerts — three each
in Newcastle, Stafford and
London, and four in Glasgow.

These shows will be the tirst time he has performed in this country since his "Station To Station" Wemb-

"Station To Station" Wembley gigs in 1976, and his first appearances in provincial cities since his "Aladdin Sane" tour in 1973.

The dates are NEWCAS-TLE City Hall (June 14, 15 and 16); GLASGOW Apollo (19, 20, 21 and 22); STAF-FORD Bingley Hall (24, 25 and 26); and LONDON Earls Court Stadium (29, 30 and July 1). and July 1).

and July 1).

Bowie will be supported by a re-shaped backing band, comprising three old fairlithis and three newcourses. The three who have previously worked with him are guitarist Stacey Heydon (who last played here on Iggy Pop'n tour in the autumn), Anummer and percussionist Dennis Davis and bassist George Marray.

stonast Dernis Davis and bassels George Marray.

The new men in the band are slanon House of Hawkwind on electric violin, Famble keyboards player Shaun Maves and Roger Powell from Rundgren's Utopia on synthes-iter.

er. Prior to coming to Britain. owie undertakes an extensive American tour, opening on the West Coast on March 29 and taking in mearly 60 different locations through April and May, By the time he finished his final London date on July L It's estimated that he will have played to uver a million people. Tickets for Bowie's gips are obtainable new, and apart from Stafford, are available by post only.

NEWCASTLE: Tickets priced

NEWCASTLE: Tickets priced 56, £8 and £4 from City Hall Box-Office. Northumberland Road. Newcastle-upon-Tyne I. Limited to four per applicant. Make cheques and POspayable to the addressee. GLASGOW: Tickets priced £6, £5 and £3 from Apollo Centre. 226 Rendield Street, Glasgow, Limited to lour per applicant. Cheques and POs to "Apollo Centre Box-Office". STAFFORD: This venue is unseated und tickets are all at the one price of £4.50, limited to six per applicant. They can be obtained by post from M.A.M. Promotions Box-Office, 24-25 New Bond Street, London W.I., marking the top left-hand corner of the envelope "Bingley". (Cheques and POs to "M.A.M. Promotions Ltd"). They are also available to personal callers at Mike Loyd Record Shops in Hanley, Newcastle-under-Lyme and £3 from M.A.M. Promotions Box-Office, 24-25 New Bond Street, London W.I., marking the form of the method of the state of the s



GENESIS have revealed plans for their 1978 world tour, running from late March until the end of November — and including three separate visits to America, extensive gigging in Europe and a Japanese tour. One significant omission from their schedule so far is any dates in this country — the official statement says "no British dates are as yet finalised" — but NME understands it's virtually certain that the band will top a major outdoor event here during the summer.

A new Genesis single is released by Charisma this weekend, titled "Follow You Follow Me" and backed with "Ballad Of Big" Both songs are taken from their upcoming album "... And Then There Were Three ...", scheduled for March 31 relaxe, on which the other titles are "Down And Otal", "Undertow", "Snowbound", "Burning Rope", "Deep In The Motherloode", "Many Too Many", "Scenes From A Night's Dream", "Say It's Alright Joe" and "The Lady Lies".

Genesis recorded the album as a tio, with Tony Banks on keyboards, Phil Collins on drums and lead vecals, and Mike Rutherford on guitars and bass, and the three of them also wrote all 11 tracks. But for their world travels, they will be augmented by Iwo other musiciams — Chester Thompson again comes into the line-up as guest drummer, while newcomer Daryl Mark Stuermer joins on lead guitar and bass. Stuermer is an American from Milwaukee, who has played on two George Duke albums and has spent the last 2½ years with Jean-Luc Ponty's band.

The band's tour, featuring a completely new stage production, starts with a 20-late U.S. concert series from March 28 to mil-Annil. The

Luc Ponty's band.

The band's tour, featuring a completely new stage production, starts with a 20-date U.S. concert series from March 28 to mid-April. The second leg is a 20-city European tour, opening in Frankfurt on May 15 and running to mid-June. Genesis then return to North America for a 15-date open-air and stadium tour, beginning at the 80,000-capacity Montreal Olympic Stadium on July 11.

They're back in Europe from mid-August to play ten open-air festivals in France, Greece, Yugoslavia, Spain and Germany, followed by their third American visit for a 25-gig tour from September 25 to late October. And the Japonese tour occupies the second half of November. It will be seen from this schedule that there are at least two midsumner gaps into which a British date or dates could be stotted. midsummer gaps into which a British date or dates could be slotted.

Hot Tuna: three gigs

THREE early spring concerts have now been confirmed for Hot Tuna, the Jefferson Airplane splinter band formed by guitarist Jorma Kaukonen and bassist Jack Casady.

As reported last week. Tuna's major London show will be at the Hammersmith Odeon, and the date is now set for April 2. The band also appear at Bristol Celston Hall (March 31) and Britmingham Town Hall (April 3). Promoter Frederick Bannis-3). Promoter Frederick Banns-ter says there's a likelihood of a fourth concert being slotted in on April 1. Tickets are expected to be on sale in about a week's time, but prices had not been formulated at presstime.

YES & NEIL

YES and NEIL YOUNG are understood to be in line for major open-air festival appearances in Britain this summer — in addition to Genesis, whose plans are reported at the foot of this

page.
Details are still sketchy at this stage, but it's believed that Yes are tikely to headline an event at a site south of London, which has not previously been used for rock shows of this kind.

Our U.S. correspondent tells us that Neil Young's management are at present negotiating for him to top "an established event not too far from London".

Meanwhile, several of Britain's top promoters have already started looking at poten-

tial festival sites, although not too much significance should be placed in this at present. It will be remembered that, last summer, several pussible sites were mooted for major outdoor shows — but in the final analysis, none materialised? However, it seems virtually certain that Knehworth will be functioning again this summer, after missing out last year. And the usual Garden Party is planned for the Crystal Palace Bowl, while the perennial Reading

ned for the Crystal Palace Bowl, while the perennial Reading Festival will again be staged during August Bank Holiday weekend.

From the States, it's learned that Bruce Springsteen is planning a British visit this year. It's not yet known if he's coming for a one-off summer event or for a one-off summer event or for a concept tout later in the year.

Planet Gong

PLANET GONG — the outfit launched by former Gong leader Daevid Allen and featuring himself, Gilli Smyth and the Here And Now band—set out on a free British tour next month. They live and travel in a bus, and will be charging authing for their performances—though they hope to subsidise food and petrol by means of collections taken after gigs. They are organising the tour themselves — which, they say, "cuts out the usual business bullshit that separates the music from the people." Dates so far confirmed are Brighton Sussex-University (March 21), Canterbury Keat University (22), London School of Economics (23), Southampton University (24), Manchester University (April 1), Wigan (2), Leeds (3), Coventry Warwick University (8) and Colchester Essex University (9).





TOPPING SUMMER \overline{EVENT} IN U.K.?

Genesis hit world trail



C-&-W STARS ON THE ROAD

Robbins and Everly tour

MARTY ROBBINS and DON EVERLY co-star in an eight-ciry British tour, immediately after their appearance in the Country Music Festival at Wembley Empire Pool over Easter weekend. They play Gloucester Leisure Centre (March 29), Oxford New Theatre (30), Middlesbrough Town Hall (31), Peterborough ABC (April 1), Norwich Theatre Royal (2), Inverness Eden Court Theatre (4), London Hammersmith Odeon (6) and Bournemouth Winter Gardens (7). Supporting the two U.S. stars will be the two winners of the nationwide Country Music Talent Competition, the finals of which are being staged at Wembley Conference Centre, also during Easter.

Two other artists featured in the Country Music Festival, Merle Haggard and Joe Ely, are going out on a separate tour after the Wembley event. They

Metie Haggard and Joe Ely, are going out on a separate tour after the Wembley event. They are playing seven dates together at Southampton Gaumont (March 31), Brighton Confer-ence Centre (April 1), Coventry

Theatre (2), Dublin Stadium (4), Belfast King's Hall (5), Ipswich Gaumont (8) and Liverpool Empire (9).

Empire (9).

Joe Ely's single "Fingermasts" comes out on March 3, and the album from which it's taken is due the following week, titled "Honky Tonk Masquerade". Haggard's new single "I'm Always On A Mountain When I Fall" is released on March 10. All are on the MCA label.

Dog slaughtered by his brother!

SLAUGHTER AND THE DOGS have parted company with lead guitarist Mike Rossi, after what's described as "friction and grievances" within the band. The decision to take Mike band. The decision to take Mike out of the line-up was mode by his brother Ray Rossi, who manages the band, and they are now auditioning for a replace-ment. Meanwhile they are continuing to gig, using a temporary stand-in.



SAINTS OUTING ROUND BRITAIN

AUSTRALIAN band The Saints begin their third major British sour next month, coinciding with the release of their new EMI album "Eternally Yours". They'll be touring with the brass section which is featured on their current single "Know Your Product". Nine gis have been confirmed so far, and more will be announced next week. Dates et are Plymouth Castsways (Masch 6), Port Taihol Troubadour (9), Northampton County Ground (10), Wakefield Unity Hall (11), Blackpool Jenkinson's (13), Birmingham Barbarclla's (15), Swansea Circles Club (16), Treforest Glamorgaa Polytechnic (17) and Bishops Stortford Triad Leisure Centre (18).

STORY SETTLING HERE

TOP FRENCH rock band Little Bob Story have decided to base themselves in London. They feel they've achieved all they can in France, and they want now to concentrate their efforts on the British market. Next week they begin a short Irish tour visiting Cork, Dublin and Limerick, then playing Belfast Queen's University (March 7) and Coleraine Ulster University (8). They then begin an extensive tour throughout the U.K., and the first of these dates will be announced next week.

JOEL, DREAM EXTRA **Betts delays** London show

concert at the Rainbow Theatre until Tuesday, March 7. The gig-was originally scheduled for this Sueday (26), but the band are not arriving in Britain in suffi-cient time for this date. But the band's previously-reported "Old Grey Whistle Tast" special went ahead on Tuesday of this week as planned, because they popped into London to film it on their way to Europe.

way to Europe.

BILLY JOEL is to play an

extra concert at Birmingham Odeon on Friday, March 17. This is in addition to his previously reported gig at London Duny Lane Theatre Royal on March 19, which has now completely sold out.

TANGERINE DREAM's concert at London Hammeressuith Odeon on March 20, which is part of their previously-reported seven-date British tour, has now sold out. So they have added a second show at the same venue on Tuesday, March 28.

RECORD NEWS

Hope festival: album tracks

FULL TRACK details have now FULL TRACK details have now been announced for the Hope & Anchor "Front Row Festival" double album, released by WEA on March 3. After a few minor changes, the sel now comprises 25 songs by 17 different hands, as follows:

as follows:

Wilko Johnson Dr. Feelgood /
Twenty Yards Behind, The Strang-lers Straighten Out/Hanging
Around; Tyle Gang Styrotoam/On
The Street: The Pirates Don't
Munchen & Kribbon Marin
Fender: Stave Gibbons Band
Speed Kills/Johnny Cool; XTE I'm
Bugged/Science Fetcion; The
Pleasers Billy/Rock'n'Roll Radio;
Suburban Studs I Hate School;
Dire Strahts Eastbound Train;
Burlesque Bizz Fizz; X-Ray Spex
Let's Submerge; 989 Crazy/Quite
Disapopinting; The Saints Demoition Gri; The Only Ones Creatures
Of Doom; Steel Pulse Sound
Cheek; Roogaletor Zero Hero; and
Philip Raenbow Underground
Romanoe.

- "The Flamin' Groovies" is the title of their new album, recorded at Rockfield Studios in South Welse and produced by Dave Edmunds. It's set for April release on the Sire Ibel. Of the 12 tracks, the three best-incown are probably The Byrds" "Fee! A Whole Lot Better", the Cliff Richard hit "Move it" and Lennon-McCartney's "There's A Plece".
- The Crabe have been signed by Lightning Records in a deal for two singles and an albern. First three-track single is for mid-March release and features "Victim". "Sare My Skin" and The Crabs anthein "Blue Unction". Producer was Mike Berry, who has also just completed the "Farewell To The Roxy" albox.
- The first 18,000 copies of the new Taveres single "The Ghost Of Love", out on Capitol this weekend, are pressed on green viryl. Their allown "Future Bound" follows in March, during their Brit-ish tour.
- ◆ Virgin Records this week launch a new regges label called "Front Line", with an estimated output of ran albums par year. First £" out tomorrow (Friday) is "Heart Of A Lion" by 18 Mey, whose single "Fire Stick" follows on March 3. The Gladitrees" album "Proverbial Regges" comes out on Merch 17, preceded by their single "Stick A Bush" on March 3.
- Bush" on March 3.

 GTO Records have postponed indefinitely the release of their three-track Delma Semmer single "Back In Love Again", originally due out this weekend. This follows discussions with Donna's current labet Casablenca, who have just issued her official new single "Rumour Has It".

- Steve Gibbons Bend are at present recording their fourth album with producer Tony Visconti. Early May release is plan-ned by Polydor, with a single taken from it scheduled for April.
- ◆ An EP featuring four tracks by Traffic is issued by laland on March 3 They are "Note is March 3 They are "Note is March 3 Norma, No Norma, No Norma, No Norberry Bush" The first box tiles are released simultaneously as a normal single.



- The Court Bishops will have a single out in March and an album in May, both on Chievick and these releases will mark their change of name to The Bishops.
- ◆ Amende Lear einger, actress, model, nude centre-fold, and erst-while epcor of David Bowle and Bryan Ferry, among others has her UP "I Am A Photograph" issued by Ariote on Misich 10. The altium has a reedy eatablished her as a major star in Germany and hay.

COSTELLO, LOWE LPs

ELVIS COSTELLO's new album, released by Radar on March 17, is now officially titled "This Year's Mode". Produced by Nick Lowe and emirely self-penned by Costello, it contains these 12 tracks:

these 12 tracks:

No Action. This Year's Girl,
The Beat, Pump It Up, Little
Triggers, You Belong To Me,
Hand In Hand, Cheben, Lip
Service, Living In Paradise,
Liputick Vogue and Night Rally.
Nick Lowe's own aftum "Jesus
Of Cool" comes out on the same
label this weekend.

ALBION BAND IN LONDON SEASON

THE ALBION BAND, whose new album "Rise Up Like The Sun" is released by Harvest on March 10, are to appear at London's National Theatre in "Lark Rise". It's a play adapted for the stage by Keith Dewburst from Flora Thompson's book "Lark Rise To Candleford", and it opens on March 29 for an indefinite run. Besides providing the music for the production, the band also have acting roles in the play.

Prior to this, they play a string of concerts at Brighton Sussex University (tomorrow, Friday). Liveppool Eric's (February 28), Wakefield Unity Hall (March 2), Huddersfield Polytechnic (4), Nottingham Theatre Royal (5), London Charing-X Road Astoria (12), Bournemouth Winter Gardens (14), Worcester College of Education (17) and Cambridge Corn Exchange (18). One of two more may be added.



Patti Smith back in town

PATTI SMITH returns to this country at the beginning of April, after a tong absence caused by her serious neck iojury. Together with her group, she's gigging in Europe throughout March — including a full week at Parks Olympia (26-31) — before flying into Loudon to headine two nights at the Rainbow Theatre on Saturday and Sunday, April 1 and 2. Tickets are on sale now priced \$2.50, \$2 and \$2.

Her band now includes new heyboards player Bruce Brody, who joins original members Leony Kaye (guitar), twas kend (bass) and Jay Daugherty (drams). Her visit is preceded on March 3 by the release of her third Ariota album "Easter", so named because she regards it as her resurrection LP, following the injury which kept her out of action for virtually the whole of last year.

The album includes a song co-written with Bruce Springsteen called "Because The Night" and her own self-penned numbers "25th Floor", "Space Monkey",



"Till Victory" and "Rock'n'Roll Nigger", plus the only non-Smith song "Privilege".

WIRE, BOYS EXTRA

WiRE have added several dates, and made a number of changes, to their extensive U.K. tour litinerary amounced three weeks ago. Newly-booked venues are at Newport Stawaway (March 1), Brighton Polytechnic (8), Bristol Illiany's (9), Scarborough Ollie's (11), Shrewsbury Tiliany's (12), Bournemouth The Village (13), Reading Bones Club (15), Penzance The Garden (16), Phymouth Metro (17) and Swindon Brunel Rooms (29), Gips cancelled from their original date sheet are Norwich Toppers (March 1), Harlow Technical College (3), Eansboorne Winter Gardens (15), Brighton Sunex University (17), Wolverhampton Lafayette (22) and

Keighley Nikkers Club (March 27).
THE BOYS, who've been touring extensively this month, have now added ten March dates to the tail end of their itinerary. This is to colocide with the March 3 release of their new Nems slagle "Brickfield Nights", followed a fortnight hater by the albans from which it's taken, titled "Alternative Chartbasters". The extra pigs are at Reading Bosses Club (March 4), Nottingham Sandpiper (2), Bath Pavilion (3), Newbridge Club & Lostitute (5), Swansen Circles Club (6), Bristol Locarno (8), Plymouth Metro (9), Brighton New Regent (10), Port Tafbot Troubadour (16) and Worthing Assembly Hall (17).

THE BUZZCOCKS have added The Slits as support act to their upcoming British tour. They have also slotted in nrman tour. They have also slotted in three extra dates.— at Bristol Tiffany's (March 15) and Manchester Mayfroet Club (25 and 26). The Manchester gigs were booked after great difficulty, all other venues in the city having turned down the band.

BLONDIE have now completely sold out their concert at London Chall. Farm Roundhouse on Sunday, March S. Support acts for this one gig only are The Pop Group and The Boyfriends.

999, whose British tour was reported two weeks ago, have switched their gig at Margate Dreamland from March 24 to Easter Monday (27). And they have added Bristol Tiffany's on March 29 to their literature.

their klinerary.

FORMER Dammed drummer Rat
Scables is busy rehearing with his new
bund, with a view to playing debut gigs
from mid-fularch convents. They have
already laid down several tracks in the
studion, though a recording deal hasa'i)
yet heen finaliseed. Joining Scables in the
time-up are former Tuff Darks vocalist
Kelvin Blackhock, bassiest Steve Turmer
and ex-Chebra and The Rage guitarist
Eddit Cox.

THE PLEASERS undertake their flirt rationaride tour next month, tied in with the mid-March release of their next single, for which tites haven't yet been selected. The band, currently recording material for their debut album, plan Newcastle Polytechuic (March 5), Edingburgh Tiffany's (6), Stirling Albert Hall (7), Swansea Circle Club (9), Plymouth Metro (10), Portsmouth Polytechnic (11), Leicester Dighy Hall (14), Liverpool Erie's (15), Middhesbrough Rock Garden (16), Wolverhampton Lalayette (17), Munchester Rattery (18), Glasgow Tiffany's (20), Birmingham Barbarella's (22), Waleield Unity Hall (23), Dudley J.B.'s (25), Swindon The Affair (27) and London Canden Music Machine (29).

ROBINSON'S TEN DATES

play a series of dates in March, climaxing in two London gigs on Easter Monday and Tuesday.

This latest tour, which aids promotion of their current EP "Rising Free", takes in Swindon Brunel Rooms (March 17), Loughboraugh University (18), Stafford Top Of The World (20), Cromer West

28).

A lurther date on March 21 at Bournemonth Winter Gardens is still subject to confirmation. The hand are at present hosty recording their afform which, at presiting, was nearly half fielshed.

Runk (28), Hemel Hempstend Pavilion (April 2) and Swindon The Affair (3). This week he nanounced the line-up of

Eric adds seven

Runk (28), Hemel Hempstead P.

Runk (28), Hemel Hempstead P.

Runk (28), Hemel Hempstead P.

(April 2) and Swindou The Affair

reported two weeks ago, making a total

of 30 gigs in all. And still more may be
stotted in for early April.

The tour now opens at High Wycombe

Nags Blead on March 2, and other new
versues are London Kensigntan Nashwile

(5), Middlesbrough Rock Garden (9),
Newport Stoauway (22), Cardiff Top

March 3, his New Rockets band who will accom-pany him on tour — Eric (gulfar and vocals), Keyboards (keyboards), Bass (bass), Drams (drems) and Sexophone (saxophone)! As reported. "The Wreck-less Eric Album" is released by Stiff on March 3.

SHAM 69 THREAT TO LONDON GIGS

SHAM 69 have threatened that their gig at the Central Polytechnic tomorrow night (Priday) will be their last in London, if there is any ontbreak of violence. Tae band's Jimmy Persey told NME: "We've had a lot of trouble at our London aging recently, but sone at all out of town. Friday's show is a special Rock Against Racism event, and we really want to ry to bring everyone together. And we warn the audience in advance—behave yourseleves, or you'll never see us in London again."

Meanwhile, the bund have confirmed another eight dates for March, all of them away from London! They are Margate Dreamland (3), Chelmisford Chaucellor Hall (3), Coventry Locarno (7), Nottleepham Sandpiper (8), Doucaster Outlook been re-scheduled for March 18.



THE DARTS have switched three of the venues in their March tour litinerary, exclusively reponded by NME two weeks ago. They now also half with the second of the properties of the second of the secon

HOT CHOCOLATE have added another two concerts to their near self-out British tour next concerns to their near self-out British four next menth. They are second shows at Portamouth Guildhall [March 7] and Oxford New Theatre (22). More entra dates are likely to be slotted in.

THE PRATES headline two special London shows during Easter weekend. They're at the Marques Club on Good Friday and Easter Saturday (March 24 and 25).

IAN GILLAN BAND make a solitery appertunction Complex Music Machine ton et London Camden Music Machine tomorrow (Friday) ... Other upcoming one-off deter include THE CHEFTANDS at London Wembley Conference Centra (Merch 4) and RAVI SHAN-KAR AT London Woolwich Odeon (March 18).

TOMIGHY tour extensively during the coming-month, to promote their current hit single "Drummer Men". They play Kirligvington Country Club (tomorrow, Fridey, Dealbey J.B.'s Gsaturdey), St. Albane Cry Hall (March 4), Pymouth Metro (8), Pragrance The Garden (9), Coventry College of Education (11), Leicester Irlian's (12), Birkenhead Hamitton Club (13), Manchester Rohlers (14), Wakefield Unity Hall (16), Prester Polytechnic (17), Leede Polytechnic (18), Durifermiline Carnegie Hell (19), Edinburgh Tiffery's (20), Birkingham Barberolla's (21), London Camden Music Machine (22), Port Talbot Troubadour (23), King's Lynn Con Enchange (25) and Bournemouth (Ins Village (26)).

THE YOUNG ONES, who pulled out their support apoin the Vibrators' current tour, now have a string of London ligis to promote their first Virgin single "Rock'n Roir Redio". They play the Speakeasy (March 1), Hammersmith Red Cow (2, 9, 16, 23 and 30), Camden Dingwalls with Fumble (4), Stole Newington Rochester Castle (5), Canning Town Bridge House 17), Stoles Newington Pagasus (8), Covent Garden Rock Garden (90), Marques (11), Fulham Grayhound (12), Oxford S. 10 Club with The Stichas (13), Kensington Nashville with The Botylrichols (14, 21 and 28) and Blington Mope and Anchor (17). Provincial gigs include Regildon Six Bells (March 3) and Burton 76 Club (24).

THE MICH RIDS play another rour dates at the beginning of next month, to evend up their current four. They are Manchester Middleton Chick Hall (March 1), Comer West Runson Pavilion 13), Derby King's Hall (4) and Croydon Greyhound (5). Their gig on February 28 is switched from Lelosster Tiffany's to Dencester Tiffany's.

NEW HEARTS play selected dates at London Covent Garden Rock Galidon (tonight, Thurs-day), London Hendon Middlesex Polytechnic (March 10), Birmingham Barbaralla's 111 Marchester Rafters (23) Doncaster Outlook (27), Morwich Poople's City (28), London Cemden Music Machine (30) and Brighton New Research (31)



GORDON GRITRAP has now completed the line-up of the band he'll be taking on his British tour, opening in Shaffladd on March 5 and fully reported three weeks ago, it comprises Gillrag fecoustic and electric guitars), former Jethro Tult drummer Clive Bunker, ex-Caravan bassist John. G Parry, and Eddy Spence and Rod Sdwards on keyboards and synthesisers.

GONZALEZ have March gigs at Newcastle Freemans Hall (3), Grantham Kesteven College (4), Hersford College of Education (10), Bagshot Partitles (17) and Cremer West Bunton Pavillon (18).

KATE BUSH, currently riding high with her debut single "Wuthering Heights", is busy rehearsing with her band for upcoming live appearances Details will be ennounced in a week or two.

KANSAS have switched their concert at Menchester Ardwick Apollo from March 24 to 27. As reported, the only other British date for the U.S. Skriplere band is at London Hammers-with Odeon on March 25.

THE LURKERS play a few selected gigs during the near three weeks, between recording sessions for their first album "Heart In The Shedow", scheduled for 1ate April release. They're at London Luncoin College (tomorrow, Friday). London Depetion Albemy Empire Priday). London Depetion Albemy Empire March 81. Swannes University (10). Nettlingham Kater's (12), Newcastle University (14) and Whilley Bay Rex Morel (15). They open a nation-wide four in May to promote the LP and first confirmed dates are Oxford Cape of Good Mope (8). Lendon 100 Club 19. Reading Bones. Club (10) and Mergate Deciminal (12).

REGGAE REGILLAR have gigs at London Camden Dingwalts (Iomorrow, Firday), Liverpool Eric's (February 27), London Oxford Street 100 Club (Karch 2), Birmingham University (10) and London Acton Town Hall (23). From March 21 to April 9, the band will be on tour with The Cladestors, dates to be announced shortly. THE CRAES are on tour through Merch to promote their new angels lese Record News). They play Doncaster Outlook (2). London Willesden Cavern (16). Britatiol Scruel Technical College 17). Bernstaple Chequors (9). Luten Royal Hotel (19), Lincobn Technical College 17). Reading Banes Club (22), London Depriford Albany Empire (23). Beckley Thoti (25). Newcastle University (28), Whitley Say Rat Hotel (29) and Coventry Nrf George's (30). BLACK, SLATE visit London, Kensington The

BIACK SLATE visit London Kenslegton The Nephville this Saturdey), Bristel University (March 3), condon Camden Dingwalls (8), York University (10), Manchester UMNST (11), London Onderd Street 100 Club (16), Phymouth Metro (30) and Terquay 400 Club (31).

THE DEPRESSIONS headline at the re-opening of London Wardour St. Vortex Club, which is now under new management, on February 27 with the Speedometers supporting, Other dates for the band are London Covert Garden Rosy Club (March 4) and Manchester Polyrechnic

(14).

SUBWAY SECT and French girl band The Lous have made a number of changes in their "Great Unknowns Tour", reported last week. New venues see Middlesbrough Rock Garden (this Satuclay), London Camden Music Machine (March 6). Birkenhead Mr Gighy's (9), Nottlingham Sandpiper (10), Swindon Affair (13), Newcaste University (17) and Scilinburgh Clouds (20). Date switches involve Berrow Maxim's (Fabruary 27 to Merch 18). Lendon Kensington Nashville (March 5 to 4) and Mancheater Mayflower (March 10). Club (6). Dishem (9), Welverhampton (12) and Fislesewen (13) are now cancelled.

EATER go back on the road to play Leeds F Club (tonight, Thuraday). Reading Bones Club with Front (March 2), Burntisland Half Circle (25) and Nottingham Kenio's (26). More dates will be announced soon, and the band will have a new single out on The Label Records at the end of March.

March.

AFTER THE FIRE are back on the road to promote thair debut album "Signs Of Change", issued next week by Rapid Records. They're a fallier College Itonight, Thursday, Mulk College (Gridey), Rechdale Central Held (Saturday), London Covent Gerden Rock Gerden February 27), London Hampstead Westheld College (Murch 2), Bishogs Stortford Michaell College (3), Teventon Brewhouse Thesire (4), Southeand Roots Club (5), London Queen Mary College (11), London North-East Polytechnic (16), London Whitelands College (15), London North-East Polytechnic (16), London Whitelands College (17), London Downham Northover (18), Chiefman College (19), London Rock Carden (28), Centrolings YMCA Hall (April 21), Birminghem Digbeth Civic Hall (22) and Muddersfield Polytechnic (May 12), More grgs are being finglised.

Renaissance: March tour

RENAISSANCE headline a ten-date British concert tour RENAISSANCE headline a ten-date British concert lour next month, including a major London show, to coincide with the March 3 release of their new Warner Brothers album "Song For All Seasons". Singer Annie Haslam also has her own solo album "Annie In Wonderland" issued by the same label on April 7. Dates are Newark Palace Theaire (March 1), "Manchester UMIST (2), Carediff University (3), Plymouth Polytechnic (4), Bournemouth Winter Gasdens (5), Liverpool University (7), March 8 gig to be confirmed, Cromer West Routon Pavilson (9), Bath University (10) and London Hammersmith Odeon (11).

H'Wind in April

HAWKWIND are being lined up for a short British concert tour starting at the end of April, and dates will be announced shortly. This follows a major U.S. tour by the band, running from March 4 to 26.



The socialist mag

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Feb 23rd.	DONCASTER	The Optlook
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March 3nl	STOKE	North Staffs College of Educat
March fith	NORTHAMPTON	College of Education
March 7th	CARDIFF	Top Rank
March 9th	ABERDEEN	University
March 10th	EDINBURGH	University
March 11th	GLASCOW	Strathclyde University
March 19th	LOUGHBURCH	Tosen Hall
March 15th	KEEL	University
March 17th	LONDON	Bedfunt College
March 18th	MARGATE	Dreamland
March 21st	SHREWSBURY	Tiffanys
March 23rd	LONDON	Music Machine
March 27th	STAFFORD	Top of the World
March 20th	COVENTRY	Locarno
March 29th	NORWICH	Toppers
March 30th	LEEDS	'F'Club
March3Lit	NEWCASTLE	Maylair





HOWARD

DEVOTO'S

ENIGMA

VARIATIONS

CHARLES SHAAR MURRAY sees the eve make-up, absorbs the vibes, hears the philosophy, remembers Roxy Music

OWARD DEVOTO gives good face. Unlined and triangular, topped with a vast expanse of forehead; the kind that popular folklore maintains is the unmistakeable dead-giveaway telltale characteristic of The Intellectual With such a forehead, a man-

With such a forehead, a man could establish his credentials in that arena just by standing around and looking enigmatic.
Check it: having a high forehead (never say "receding hairline": it's cruel to mock) gave Brian Eno intellectual credibility long before his music did.

Devoto's face fits his music as if they'd been designed to match by some bright art student: he could be a 2000-year-old man who'd discovered the secret of eternal youth in his early

the secret of eternal youth in his early 20%.

He has the air of a man who's been somewhere else; on stage he gives the impression that he's justs been somewhere else; on stage he gives the impression that he's justs been somewhere other than a sleazy dressing room, that he's arrived at the gig by time / space warp and that the fact doesn't bother him unduly.

And it's all down to face and demeanour: simultaneously fierce and abstracted. When he sings he grips his microphone like it was the only thing between him and annihilation; when he's finished his verse or song he relinquishes it contemptiously as if it were some totally useless appendage, a crutch he no longer needs because he can walk again unaided.

The effect is impressive: his demeanour lends authority to his music, a direct reversal of the usual scam whereby the music lends authority and justification to the antics of the performer. It was seeing him on So h Goes last year that got me interested: never having seen him with Buzzocaks (admission of first omission) or even heard the "Spiral Scratch" eepee that is the only recorded documentation of his period Scratch" eepee that is the only recorded documentation of his period recorded documentation of his period with the band (admission of second omission) I was unprepared and therefore impressed with the personal power and authority with which he carried himself.

That TV spot was taped on his second gig with Magazine.

AGAZINE IS Devoto's new band: straight from the off they were a band to watch. The New Wave has changed a lot of people's ideas about a lot of things, notably the amount of time which a band has to spend slogging around before media people take notice of

them - the most extreme case being them — the most extreme case being a group who got an interview and picture in Snouds before they'd even bought all their gear let alone done anything as valgar and furile as play — but even so it was unusual for a hand to get on TV with their second gig before they'd even released their first single.

Saying that Howard Devoto has a cult following is like saying that King Kong was a bip hairy gorilla: it's superficially accurate but doesn't really convey the full-scale picture.

superficially accurate but doesn't really convey the full-scale picture. On that So It Goes he came on with the most powerful presence I'd seen since the first time I clapped eyes on Johnny Rotten or Elvis Costello or Ian Dury. The kind of guy who's going to get a big hoopla but who deserves it.

Whom a first single; the dashbut who are the statement of the sta

deserves it.

Wham, a first single: the darkly powerful "Shot By Both Sides" — thunderous, melodramatic, richly textured, naggingly memorable, paranoise, self-important, an adolescent fantasy captured and expressed with adult power — bam, a first hit and a curiously unimpressive and unexpressive Top Of The Pops where Devote anneared frost static water to sent anneared frost static water. where Devoto appeared too static and sluggish behind rather silty eye make-up and where John McGeoch's guitar solo came out and said what Devoto's vocal performance merely historia.

mitted at.

By next week they'll be a big deal.

The most convincing post-punk band so far. The true inheritors of the mantle of the original Roxy Muxic,

HE "F" CLUB in Leeds is a reggae/punk crossover no-man's-land. Small, grimy and lively with a spattering of incongruous tables and chairs provided for the benefit of those unwilling to get pogoed on but who want to get — to co-opt Mr Zimmerman's felicitous phrase — just far enough in to be able to say that they've been there, it plays music compounded of equal parts of reggae. New Wave and David Bowie.

The customers vote with their asses as to what they want to dance to, and "Heroes" emerges as something of a HE "F" CLUB in Leeds is a

as to what they want to dance to, and "Heroes" emerges as something of a clear winner. In between records, forthcoming gigs at this and other venues are announced.

The instrumental members of Magazine — guitarist John McGeoch, bassist Barry Adamson, drummer Martin Jackson and newest addition Dave Formula (keyboards) had spent the period between the soundcheck and the gig sitting around in a Chimese restaurant waiting for a large and expensive paid - for - by - visiting - firemen - from - Virgin - Records - type meal.

course and then light out.

Devoto didn't join us for dinner.
It's his habit to fock himself up in a room by himself before performing.
This solitary sequestering is but one of his cocentricities: another is never done interviewed to the common of the co doing interviews on the same day as

doing interviews on the same day as gigs or recording (when he does do interviews, that is).

Does he meditate, read or cloister himself in the bog to take painful giant shifts? "It's just to clear my head, stamp up and down the room a bit and to sleep. I frequently sleep. I'm trying of getimat of the habit now but it's a bit like I'm conditioned to it at the moment. I just sleep for half an hour to an hour. It's impossible to arrange things so that I can get in about eight hours and then walk onto the stage. That's just not possible, but I've been able to get in the odd hour.

"I don't know whether it's a good thing either. It got to the point where

it was all part of a ritual. This had to happen and then this had the happen and it do the gig. At one of the gigs none of that happened, and it was one of the ... it was a good gig."

More prossically, Devoto probably spends a certain amount of his meditation hour putting on his eye make-up.

make-up.

Does he find ritual comforting or

Does he tine ritual worrying?
"I don't really indulge in it very much. I suppose only at important moments, and I suppose in that way it is comforting, but I'd become worried if I was living a ritual all the time.

The opening of Magazine's set is an excellent double-bluff, one that will

undoubtedly achieve the status of ritual if they keep using it. Of course, then it'll become like a conjuror's trick when the audience knows how it's done; a favourite bedime story to which all the kiddies know the ending. See, what happens in this: the band all come on and launch into a near-instrumental with Devoto standing on the externe left of the stage playing rhythm guitar and wearing a flat 'at pulled down to hide what he describes — wryly, I hope — as his 'distinguishing feature.' He sings a few bers towards the end, but not enough for an audience unfamiliar to him to suss him instantaneously. Then at the end everyone's looking around expectantly wondering from which end of the stage Devoto is going to appear.

which end of the stage Devoto is going to appear.

Suddenly — surprise! — the unassuming figure on the end doffs headgear, jacket and guitar and stands revealed in red pants and 7-shirt and gleaming scalp as Howard Devoto!

Wowce Howie! And he didn't even have to chance in a 'shoote booth!

have to change in a 'phone booth! He moves the mike to stage

He moves the mike to stage front in centre and crashes into "Shot By Both Sides."

The band are excellent: no novices or passengers. McGeoch alternates hard, slamming rhythm with hyper-thyroid screaming lead and menacing riffs, Adamson's bass is an agile anchor. Formula's keyboards add texture, depth and writy, adept solos and special effects and Jackson never lets the pressure drop for an instant.

instant.

Owing to the layout of the club, it's impossible to decipher much that Devote sings or says if you're standing right at the fromt. If you're hearing material with which you're familiar from records under such circumstances it's not much of a problem — after all, as someone once said at sies one decer'y or much wich said, at gigs one doesn't so much wish to hear lyrics as to be reminded of them — but when dealing with unfamiliar songs it can be somewhat

untamilar songs it can be somewhat annoying.

The only numbers thus recognisable, therefore, were "Shot By Both Sides", which as well as opening the set proper also closed it, the old Buzzoocks chewn
"Baradom" and the set is role. "Boredom", and the set's sole non-original, John Barry's "Goldfinger" from —natcho — the movie of the same name.

Continues over page



HOWARD DEVOTO

From previous page

Devoto gives the impression of being slightly offended when Lask him if "Goldfinger" is included for its "amusement material". potential."

potential."
"Thank you very much! No, it was not supposed to be a pisstake of anything. It's a song that I like very much, and I like the version that we've got together of it. I wanted to do a song from that sort of stable of sones and that one just fitted in songs and that one just fitted in very well with what the rest of

very well with what the rest of the songs are about."
Which isn't quite as absurd as it sounds. John Barry would seem to be a hilariously unlikely "influence" for a Modern-World band like Magazine, but those menacing tempos and eeric Pount Eddy guitar licks and red-allert horn harry (Americk). guilar licks and red-altert horn parts (expectly evoked by Formula's synthesizer) are oddly echoed in much of the rest of Magazine's work. as a casual aural glance at "Shot By Both Sides" should suffice to illustrate. illustrate.

Howard Devoto sings Howard Devolo sings Shirley Bassey? Why not? It's certainly no weirder than, say, the maybem wrought by Alex Harvey upon numbers like "Deblah" and "The Impossible Dream."

Their pace and attack (not to Their pace and attack (not to mention their clothes) bag them firmly as an outgrowth of the New Wave, but their depth, solidity and invention give them a musical strength which should make it worthwhile for people with no taste for ramalamadolequeue and one - two - free - faw to invest a generous quantity of

ear-time.
Devoto's dry, crackling vocals are never less than half-buried in the comeshing drive of the band (an arm and a leg sticking out, you might say) even on record, and maybe they should stay there until he develops more confidence and power as a vocalist. power as a vocalist.
Remember, he northed up
barely a dozen gigs as The
Buzzcocks' vocalist, and —
Magazint excepted — he had
no other performing expérience.

At present, he has his moves At present, he has his moves and expressions down better than his singing. Hopefully, his singing can retain its idiosyncracies of style and phrasing white gaining in strength and precision. The kids in Leeds had a strenuous and enjoyable time, leaving and weaving and the properties of the strength and precision.

leaping and weaving and

rocketing in the grand manner without actually seeming to have had their minds totally have had their minds totally blown. When Magazine have released a few more sides and everyone knows the songs— learned the words and picked out a few as special faves, that it change. It's still early on, and Magazine have a lot ro learn about the practicalities of performance before they can be said to have reached any kind of peak

EVOTO FORMED the group virtually from scratch after leaving The Buzzcocks, and it is to his credit that he's selected four musicians who are not only gifted individual instrumentalists but who are mall on the way to be seen A well on the way to being A Band in the classic sense. Clearly, a man of some taste

Clearly, a man of some taste and imagination.

"They all fell into place very conveniently. I met John through some body I know, because at that time—It must've been around May—I was just playing around with very vague thoughts. I met him and we got on quite well, worked on about three or four numbers and then be went numbers and then he wen

away for the summer?
"During the summer?!
decided that I was getting a bit
fed up with waiting for him to
come back, so I decided that I
would try and find the rest of a
band so that when he returned
we could so straight just. band so that when he returned we could go straight into rehearsal. And so I stuck up a notice in Virgin Records in Manchester and Barry and Martin and a guy called Bob Dickinson — he was our first keyboard player — answered it. I didn't get a lot of replies to the ad.

"It was very cleverly worded, designed to screen out all sorts of people that I might not want to meet ... something like Howard Devoto seeks other musicians to perform and record fast and Devoto seeks other musicians to perform and record fast and slow music. Punk mentality not essential. Come woodwind, brass or fire. 'Something like that, anyway. But I didn't see very many people. "I saw some people who I was surprised bothered to answer, but I never held any auditions. I just met people

answer, out they rich any auditions. I just met people and thought. I won't call you and cross-fingers you won't call me. Barry was the first bass player that I tried anything with and Martin was the first drummer.

"It all fell into shape quite

"Barry decided that I was just the sort of person who needed just the sort of help that he could provide, Martin-knew me from the olden days anew me from the order days
no, not personally—and it
was all really quite easy.
Everything just fell into place
and John returned."
Did he have any specific

vision at the beginning of the kind of group that he wanted to be in?

to be in?
"I haven't got specific
sounds in my head but once I
start working I discover that
I've got impressions of them
and" (in comic extra-thick
Mancunoid accent) "I know
what I like and I know what I
don't like." don't like.

Devoto's own tastes in music Devoto's own lastes in music incline towards Bowie and Can, though he also expresses a fondness for Sly And The Family Stone. Bob Dylan and Ornette Coleman ("so you see Lould he quite versatile if I wanted to be.").

wanted to be. ").
Does he regard writing, recording and performing as being separate entities or simply different aspects of the same thing?
"I tend to see performing as a bit of a different thing. For me the writing comes first, definitely. There again, once the writing comes first,

you've done the writing, you you've done the writing, you have a responsibility to yourself to get that over and develop it in its best form for writing and performing.

Indeed. If nobody had

invented rock and roll. Devoto would probably have been a poet of the ascetic bohemian

poet of the ascetic hoherman variety, and if you think I'm going to drag Samuel Beckett into this, you're crazy. On stage, it seemed that he was moving with remarkable freedom considering the internsely limited stage area available to him. available to him.

Well, that's just trying to give as much density and space to a performance as possible. I do tend to get a little ... ablitious ... on stage 1 feel that I'm a very cramped

performer, actually.
"I never felt that I was very expansive. If you think about , it was always . . . I may nove around a lot but it's

move around a lot but it's always well on the spot." What does Devoto feel "cramped" by? His own bimitations or circumstances imposed by others?

"I'm a very responsible person, f always lay it pretty person. I always lay it pretty squarely on the line to myself. I find it quite hard to blame other people. ... so it's me." So what particular aspects of yourself are you trying to "Entretrethhhhmmmmmm. The pause is dealenine.

"Erretterhhhhmmmmmm
The pause is deafening.
"I don't really feel anything
like that. I don't really feel anything
like that. I don't really feel that
there's something their that
I've got to get over. I suppose
I'm just feeling around to see if
there is anything there that I'm
trying to get over."

EVOTO PROFESSES a ferce aversion to The Rock Business, an aversion that extends to a total boyeou of all aspects thereof that don't concern him directly. "It don't really feel a part of it." he says, "It feel a part of it." he says, "It feel a part of my own bit of it.

You won't, therefore, see him listed in T-Zerz as having attended a vast list of gigs or functions, or — for that matter — any at all. The selective owareness that causes him to switch on and off almost visibly switch on and off almost visitely
when he's performing and
which sends him into a locked
room by himself before he goes
on stage is applied to — ahem
— social life as well.

I mean, I've heard of
sechicies, listopper

reclusive, introvert performers, but this guy's the outside edge of that particular

Virgin Records' PR man. international legend Al Clark, was almost childishly gleeful in Leeds because Devoto — on their third meeting — actually came up and said hello to him without having been previously addressed. "He must be feeling unusually expansive," remarked Droning Al happily.

That's right, you've guessed right. Howard Devoto does

not want to be a star "I think it's . . . if I understand what we mean by stardom . . . do you mean the

image?"
No, I mean stardom as a creative endeavour a la Bowie circa '72/'73.

"You mean going through all the motions that say 'I am a star whether you think so or not and this is quite indisputable by virtue of the from spotatore by virtue of the fact that I'm in a limousine and the best hotels and I'm surrounded by 50 people at all times." Is that what you mean?"

Mo, not quite. I mean standom as an integral part of the treative process of rock

When Devoto fields a difficult question he'll preface his reply or stall for time with what almost amounts to a

whimper.
"I can't pin this down.
I'm sorry, I can't quite see
what you're trying to get at."
Okay, let's rephrase it. Are

you interested in experimenting with the techniques and processes of stardom?

"Abhhhhhmmmmmmm I am to the extent that it interests me, the whole way the bits other than the music go the bits other than the music go out to people, but the way the other bits go out -- and I m thinking in terms of image — think you have to face up to think you have to face up to the way things are down and the way things have been done and the way people see those things, like the ritual of a live performance and ...

Another lengthy and agenised pause.

because a lot of that determines the way your music is seen, I think. So that if you turn a blind eye to that, you're not precisely cutting off your local but in the control of th nose but

nose but ... Playing hell with your complexion? "Yes." Yes." Yes." Jes." Jes." Jes." Jes." Jes. Think sensibly about that question at all. What does it mean? What does it mean to be a star? I'm really not interested in being recognised.

be a star? I'm scally not interested in being recognised in public places. I'm only interested in it insofar as it does tie in with the songs.

"Ahhhhh, shir! I'm coming out with all the boring shit that I hate reading in other interviews. Howe to hear people shooting their mouths off!" he a nounners raustically. he announces caustically. "making extravagant claims for themselves, being offensive to people

HETHER OR not Howard Devoto is, in fact, too sensitive to live is a debatable point. To me live is a debatable point. For the share most irritating of human personality types, the infinitely arrogant introvert, the man who illustrates his contempt not by the bellowed insult but by turning his back. During the photo session During the photo session which followed our interview. he turned out to be the most

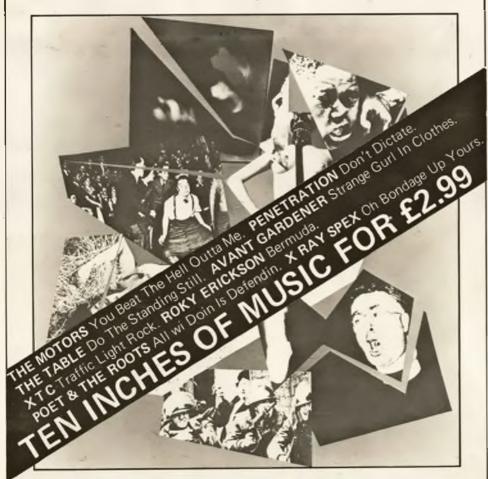
ne turned out to e the most tunco-operative subject I be yet seen in several years of sitting in on photo sessions. He is in the odd position of courring the world bia rock and roll, and at the same time punishing it for its shallowess and insensitivity by retreating and insensitivity by retreating into reclusion at the slightest provocation

COUPLE more things you might like to know about Howard Devoto. His manager is Andrew Graham-Stuart, whose other principal client is Tangerine Dream.

And his real name is Howard Trevor.

GUILLOTINE

The eight track, ten inch rock, punk, new wave, dread, humour sampler with the blood red jacket.



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BRL 201





PISTOLS MEMORIAL SCRAPBOOK PLUG

AY STEVENSON'S Sex Platols Scrap Book finally hits the streets this week after

pieces of prose written about the band, as well as comments here and there from Ray.

inere from Ray.
Available only by post at £1.25 from Ray Stevenson, c/o 299
Bullards Lane, London, N12. A sample page is reproduced on the right. CHALKIE DAVIES

WHAT THE **HECK** IS **GOING** ON OUT THERE?

N THE NIGHT of December 2 and during the morning of the the morning of the following day, many Americans living along the East Coast were shocked awake by the sound of seven large explosions for which scientists and military experts can find no explanation.

De William Doon, an atmospheric

find no explanation.

Dr William Donn, an atmospheric scientist who has been examining the blasts, speculated that each one was caused by the detonation of 50 to 100 ions of dynamite above the surface and about 50 miles out to sea off the coast of South Carolina.

Then on December 12 it happened again — five more blasts between 8.30 and 10.30 am. Dr Donn commented: "What caused them is quite a

What caused them is quite a

and JO, 30 am. Dr. Donn commented:
"What caused them is quite a
mystery. They were the strongest
we've ever picked up on our
equipment, except for nuclear
blasts."
Early in the New Year came news
that on Mirsude of the occan,
observers in Cornwall had been
having trouble with unidentified
bangs too. Some coastiguards reported
that the blasts were strong enough to
rock their observation posts.
None of the bangs first in with
Concorde's flight schedules, and a
number of other possibilities have
also bottomed out. Coastiguard Peter
Barker said: "There is something
going on out there that defles
explanation."
There's still no official word on the
subject.

subject.

On January 12 it happened yet again. Residents in Charleston, South Carolina flooded police switchboards

Carolina flooded police switchboards to report the hangs.

One resident said: "I've felt most of the booms, and this was the worst. I was running down the stairs and things were shaking so much I was afraid to make it."

Another said: "It suinded like the ocean rolling in. It rumbled right over the house, moved the chairs on the floor, and shook the windows so much I was afraid they would break."

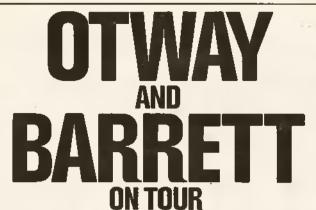
Of course, there's probably a simple, rational explanation to all this.

DICK TRACY

THRILLIS



"Friends, we're only trying to make England safe again -- for psychopaths, morans, inadequates, sadists and power mad bastards like ourselves!"



FEBRUARY 24th PRESTON Polytechnic

25th HUDDERSFIELD Polytechnic

26th HEMEL HEMPSTEAD Pavilion 27th OXFORD Polytechnic

MARCH 1st

BRADFORD University 2nd

LEEDS Polytechnic RETFORD Porterhouse 3rd

LOUGHBOROUGH University 4th

7th **READING Brian's Club** 8th **SUSSEX University**

BRISTOL University 9th

10th BATH Pavilion

11th NOTTINGHAM University 15th NEWCASTLE Guildhall

16th MIDDLESBOROUGH Town Hall

17th SUNDERLAND Polytechnic





BASKET HOUSES THE REAL FACTS

ETWEEN her recent dates in London, the elegant Ms Emmylou Harris could be found decorously ensconced in the Kensington Hilton Hotel.

ensconced in the Kensington Hilton Flotel. She had been recording in the States until the Friday evening und arrived in the UK the following Sunday for a short tour — Manchester. Glasgow, Birmingham, Landon, all the highlights — to promote her excellent new album "Quarter Moon in A Ten Centre Town" (the title, I am led to understand, refers to units of American currency). The Hot Band are committed to one more studio album this year, and there's a live album scheduled for 1979, but in the meantime there's the imposing triumvirnte of Enumyton. Dolly Parton and Linda Rondstadt due to dent the vinyl real soon.

scheduled for 1979, but in the meantime there's the imposing triumvirute of Emmylou. Dolly Parion and Linda Rondstadt due to deut the vinyl real soon.

"The alloum's due out in April," Emmylou oliets, "all being well. All the record companies were remarkably helpful about contracts—the three of us just said. Well, we really should do an album together.

"Quarter Moon' was finished in November, so I managed to contact Dolly and we rehearsed some material together at her house in Nashville on New Year's Eve. And we got in touch with Linda, who was touring, and recorded it in two weeks in January. Very enjoyable sessions they were, too. I'll probably be called 'Linda, Dolly And Emmylou', or something."

But not even your intreptid cub reporter could elicit any strack details. A tight-lipped "No Consistent" was all the information Ms Harris would offer at this soment in time.

Emmylou does loosen up, though, when I asked her about when she used to play basker houses in New York in 1967/8. (Play the what?—Ed).
"You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with Canadian coins and subway tokens in the baskets," she hughs. "You'd end up with the paraming heroke up, and she was forced to work as a wairess, a model, and a hostess for Model Hoones. "28 dollars a day!! was almost convinced to stick in Real Estate."

Fortountley she changed her mind



"An" who's this one? - 'Just like that!"

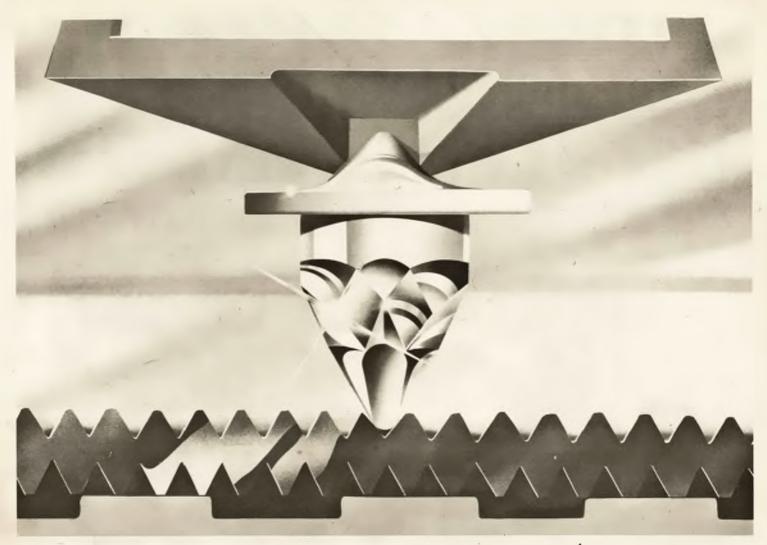
who is this other — Jost the that:

eventually ending up playing six nights a week cound DC, and got mixed up in the whole Plying Burrito Bros. Circus. Through her vecal chores on Gram Parsons' albums, she landed a contract with Reprise and got her own band together.

"Oh, there was a vinyl shortage, and I'm sure Reprise thought: Just what the world needs, another chick slager," and that I'd freak out and get pregnant on the road, and other nayths."

A series of custistently excellent and critically appealing albums followed — and her success was substantiated when, in 1975, she got a phone call saking her to sing on Dyfan's "Desire" album.

Join the rest of us hobos on page 14.



IF ONLY THEY MADE RECORDS BETTER, WE WOULDN'T HAVE TO MAKE OUR AMPLIFIERS SO WELL.

To look at today's glossy record albums, you'd think they were the last word in faultless sound reproduction.

Well, they're not.

When record manufacturers introduced the microgroove record in the 1950's, they discovered it had a drawback.

In order to squeeze all the microgrooves on, they had to tamper with the tonal values of the music they were recording.

Artificially boosting treble notes. Unnaturally compressing bass notes.

So ever since, every Pioneer hi-fi amplifier has incorporated a special circuit called a phono equaliser.

Every signal that enters the amplifier

with the second the still the second state of the strong particles.

from a magnetic pick-up cartridge has to pass through this equaliser.

If it's a treble signal, the equaliser cuts it by the same amount by which the record company has artificially boosted it.

And if it's a bass signal, vice versa.

Thus ensuring that every signal has

Thus ensuring that every signal has the same tonal value as the original music.

Of course, these days, there are lots of hi-fi amplifiers about. But very few have phono equalisers as accurate as Pioneer's.

But then, Pioneer have been specialising in hi-fi since 1937.

And we've long known the wisdom of using components with tolerances greater than their function demands.

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EMMYLOU HAIRPIECE

"At first I thought he wanted to maybe do a country duet with me. I don't think he'd heard of me, but my name had been recommended to him "The sessions for that album were

definitely spontaneous, no over-dubs definitely spontaneous, no over-dubs-just get the song down. Dylan's certailing got a very positive energy force—he knows exactly what he wants in the studio. Sometimes we'd do three completely different version of the same song, Like Romance in Durango", which is my personal lavourite on the album. I'd like to havourite on the album. I'd like to have done some of the Rolling Thander shows, but I was touring with my own band at the time in Funner, or it into wastell possible."

Forupe, so it just wasn't possible."

And that was effectively that. We refired to Emmylou's room, with half

an eye to 'Pop Star in Hilton Bedroom Shock', but there were a couple of blokes wairing, one of 'ent had a cassette recurder, they must have been newshounds — so what can a poor boy do?

As we were luking the waps to As we were taking the snaps to liver up this piece, the snow started plummering down in true Dr. Zhitugo' fashion, so we passed the time of day taking about the weather, well it was England, Maybe she'il write a song about it, maybe not, but you come back real soon Emmylou, y'hear.

PATRICK HUMPHRIES

THRULUS



HOT BAND (L-R): Glen D Hardin, Hank DeVitto, Ricky Scaggs, Emory Cordy, PIC: PAUL SLATTERY

BIG IN JAPAN BIG IN JAPAN BIG IN IGIN JAPAN

Ah, yes, I remember it well. The Hope Street Fringe Festival, an open air alternative echo to a an open air afternative echo to a hig business jubilee celebration in Liverpool. A typically warm communal Liverpudlian gathering of those unorthodox cultural types who just love to be involved from making the tea upwards, all performing, as is their wont, on a small scaffold stage situated in a side yard. A warm day at the tail end of last summer. A whole host of varied musical aggregations, from touching Quintessence spin-offs through to the old punk/etc bandwagon jumpers. Something

for everyone. Something for everyone? Time was Something for everyone? Time was late, as a few conspicuously garbed people assembled on stage under the collective name Big In Japan. In my usual drab state, it was noticeable they were of high fashion, elegantly soilfeured, street Zandra Rhodes. These beautiful reconlectured out.

These 'beautiful' people turned out to be idiots. If the guitarist grasped the fundamentals of sculpting a coherent sound, the other musicians totally ranged it for him. The sound

totally runed it for him. The sound hurched and stirred, a messy unrhythmic chaos.

In their first 'song' — which in fact seemed to be their only one, repeated at least three times in the face of their mat failure to produce anything different — there were bare elements of some kind of construction, almost as if the 'muricians' were discovering as if the 'muricians' were discovering elements. of some kind of construction, almost as if the 'musicians' were discovering empathy as they played. A lean lady plucked straight out of the mure extreme pages of a high class glossy mag screamed with oblivious delight, as if from years of experience, "BIG INJAPAN. BIG INJAPAN.

BIG IN JAPAN...

The group blundered on to dawning pleasure, the audience realising, and reveiling in, the jokes The Year In Which Everyone Could Get Onto A Stage Without Being Able To Play. The festival ran too late, police were called, almost amicable, Big In Japan greedily continued churning out their illustrious theme tune, with vast numbers of friends and fellow musicians joining in, including, I



BIG IN JAPAN (and Liverpool) (L-R): Kev, Phil, Jayne, Holly and Ian. Bill

FROM LITTLE **BIG IDIOTS**

record straight after. Just charge in and do it. We thought, 'Got to have it done before the week's out'."

done before the week's out."
In fact, during "a week of madness." Big in Japan did sensibly commit their theme tune to some sor of permanence. "Big in Japan." by Big in Japan is available on Eries Records (well, a handful are still seating the first around), which is the label of the club of the same name in Livermoil. Liverpool.

The record was made a good few The record was made a good lew weeks into Big In Japan's existence, after three or four appearances and after the group's personnel had been painstakingly sorted out. Original members Bill on rhythm guitar, Phil on droms and Key on vocals were eventually joined by Jan on lead guitar, happy Holly on bass and Jayne ("Twe always felt one of the boys") on vocals. In the early days musical

wocals. In the early days musical attributes were approximate; now they are concrete.
Their first gig was with fellow Liverpudlians The Yachts at Wakefield Technical College. Bill and Phil volunteered to roadie for the group in return for use of equipment to play. Once committed, three sungs were hastily composed. They enjoyed the me, if went down well. [http://go.a. were hastily composed. They enjoyed the gg, it went down well. but "on a totally joke level. The whole thing was a sham. We would be loved to be able to have played, but we know we couldn't, and the audience knew we knew. Perhaps if we'd gone down badly we wouldn't have continued."

Three or four gigs, the recorded but "on a



JAYNE of Big In Japan - Thrills Pin-up Of The Week.



Pix: KEVIN CUMMINS

piece of impudence, then Big In Japan took time out to assess.

"In the early days we wanted people to leagh, and that was it. We weren't trying to shock, we weren't rebelling against anything. It was fun. "We were just nonsense. We started to rehearse because a point is reached where the novelty of esting

started to rehearse because a point is reached where the novelty of getting up onstage without being able to play a thing wears off. You want to be good. You want to play songs."

By the time the group reached London to play the Music Machine, they really could play. Even so. "We were top of the bill, above Suburban Studs, who were vastly more experienced and had a far longer set."

songer set.

Such is the power of reputation—
and Big In Japan did nothing to
tarnish theirs. They may have become
'musical', but fun is still their
mainstay. Abstract pop. Solid songs
that go click. (My favourite kind!—
Ed.)

The group are at the head of a slightly jealous but generally healthy Liverpeol scene. Not a distinct sound, but, like Manchester, challenging and extremely divergent. The Yachts, of course, have ventured elsewhere, but that still leaves the enterprising course, have ventured elsewhere, but that still leaves the onterprising Accelerators, the mean tortured rhythm'n'pop of Torchy and the Moonbeants (who owe a superficial debt to Elvis Costellu and mid-period J. Richman), The Naughty Lumps and more. Big In Japan book set to land a majer deal and lead the way. And then? Hit singles? Pop stars? Big In Japan are lovable and watchable and made for success (remember, this is the year of surrealism, along with its first cousin, Dada, and its second cossin. Kitsch). "We'd like to be pop stars for a few weeks? It would be need if we had a hit it would give us the time and money to do different things. We appear in other bands and have couside interests.—though Big In Japan is the main one." "Tike mountaineering," says Bill. "With a hit record E could finance expeditions."

expeditions."

And Holly, the one with the

crewcut, howtic, leather jacket and tartan trousers, he wants to open a

PAUL MORLEY

THRIDES

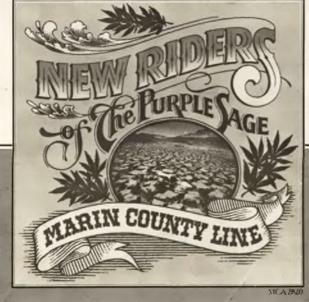
SO YOU THOUGHT IT WAS DEAD!





And the safety pins still keep a-comin'. Punk sweeties (what next, gob-flavour ice cream?) was seen on sale, for reat, in a local shop by Jonah of Wallasey. As for the magnificently sculpted punk snowman, thet's the hand

THRILLS



IT'S WORTH CR

One of America's finest country rock groups have been at the Record Plant in San Francisco laying down some fine new material. It's now in your stores on an album called "Marin County Line".

Produced by Ed Norman, the man who worked with The Eagles on 'Hotel California'. Together they've produced their best album to date. MCA RECORDS



Come and compare them side by side on our comparators.



























Quick Joey Small

get it before it bites va...

DECCA



CULT FIGURE **CUTS CLASH TO** SUIT AMERICAN DREAM MACHINE

and lively talker. He can probably offer an animated dissertation on any oner an animate of operation of an animate of irregular topics, ranging from advancements in the field of archeological exploration to the state of play with those past masters of base metal transmutation the Blue Oyster Cult, for whom he is co-producer, lyricist and creative consultant.

Consultant.

But right now he's talking about The Clash.
Because, in a development that's bound to add further armour to the Clash self-out partisans, Sandy Pearlman is producing the second Clash.

album.

Pearlman's credentials, to those familiar with
the rarefied strata of cerebral hard rock in which
he works, are above doubt. He excels at
combining guitar macIstroms with subtime
wide-screen atmospherics, most readily found
on the nearest BOC album, but available in

on the neurest BOC album, but available in more experimental permutations with The Dictators and Paylov's Dog — the latter taking a deliberately extreme, lushly romantic avenue, and the former being the first professional garage record ever made, as Pearlman puts it. Objectively, though, Sandy Pearlman's reputation is that of an accomplished (record company speak for someone who has made records that get in the charis) American hard rock producer. His involvement with The Clash raises some interesting questions.

raises some interesting questions.

Like, for starters, who's so bored with the

USA now?

And to follow: with The Sex Pistols defunct, has it escaped CBS' notice that there is probably a large American market, fostered by the media barrage for punk in the past year, that is ready and waiting for the first bona-fide ambassadors to come up with a readily paltatable sound?

Pearlman can't answer those questions, of course. But, to put it blantly, does he think he was asked to do it in order to bring The Clash was the processing the second of the process.

ound more in line with what's acceptable to

"Yes. That's exactly why I was asked to do it," he declares with admirable honesty. "What The Clash are going to have is a record that sounds better than they've ever sounded live. "When I see them play here and do so well they're being accepted on the basis of stage presence, their material, and their performance, but not on the basis of what they sound like. Their sound, not the way they play or execute their material, but just their sound— the consequence of what they're playing out of — is not good enough to succeed in the States." Surely that thick, gruff, and to some impenetrable. Clash sound is essential to the make-up of the band? If you can't relate to it. The first time I heard The Clash album I couldn't hear anything. he admits. "By the third time I'd gotten past my high technology rejudice and realised the sound was just right for what they're doing. In fact it's almost faultless, if is the best punk record ever made—and I've made two of them with The Dictators. "But in America there are a lot of people who will not listen to lyrics at all. I know this will disappoint Joe, but all they listen to is patterns; rhythm patterns and so on. Unfortunately, you can sing about any sort of moreone thing and it will not be souted.

"Giving them a chance to sound good, though, doesn't mean they're going to compromise. This record will not sound like The Bee Gees.

"I don't think The Clash is a particular thing,"

compromise. This record will not sound like The Bee Gees.
"I don't think The Clash is a particular thing," he adds enigmatically. "I wouldn't care if they made two million dollars a year — which they won't — because that would have nothing to do with the fact that at this moment there is a real revolutionary, noti-authoricarian, subversive consciousness in those songs.
"All Leare about is the effect — that you generate an effect and an impression to the audience. I don't care how that's done. So. . I think The Clash will be able to make their point."



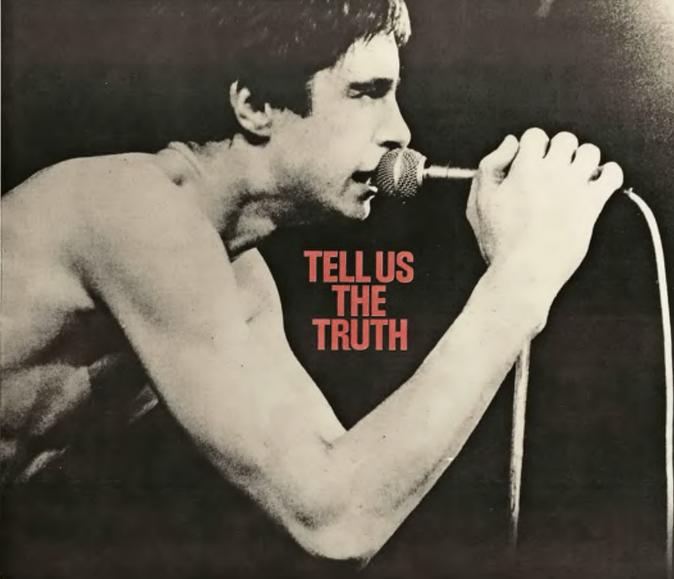
THE LONDON MUSIC biz was assounded on Wednesday when the NME darts team, The Dribblers, thrashed all opposition to win the Chrysalis Annual Darts Tournament. Held at the Lord's Tavern. St. John's Wood, for the fifth year, The Dribblers were considered hopeless outsiders, not to mention arongans sods But as the boys hammered all fast teams in their league—Chrysalis Buselfytes, the Flees Street Fumblers, All For I (Radio One) and Music Week Allstors—the odds of them winning were shortened to a 1000 to 1.

A confident World Of Sport were beaten in two smaight gomes in the semi-final, With the taste of tictory in their mouth (along with brandy, beer, woodka and meths), the detertimed Dribblers disposed of another Radio One team, The 242 Flech Pots, in a tense and drunken final.

THRULUS



The mysterious case of the The mysterious case of tradisappearing (title . . . Top: Aerosmith's "Oraw The Line" LP as issued in Britain and below, as put our in the States — where they don't need no telling who their four favourite heavy heroes are supposed to be.





PURSEY Tells The Truth at:-

Feb 24TH-ROCK AGAINST RACISM, CENTRAL LONDON POLYTECHNIC
March 3RD-DREAMLAND, MARGATE
5TH-CHANCELLOR HALL, CHELMSFORD
7TH-LOCARNO, COVENTRY
8TH-SANDPIPER, NOTTINGHAM
9TH-OUTLOOK, DONCASTER
10TH-KINGS HALL, DERBY
11TH-POLYTECHNIC, SHEFFIELD
13TH-STYCHFIELO HALL, STAFFORD

The Album—TELL US THE TRUTH
The Single—There's Gonna Be A Borstal Breakout





nordon

From page 16

From page 16

To set the record straight, the connection came about through CBS A&R man Dan Loggins sending a short-list of their recent signings to see if Pearlman would be interested in producing any of them. His interest kindled by the album, he opted straightaway for a crack at The Clash.

Straigntaway for a crack at 1 ne clash.
Pearlman reassures us that The
Clash album won't sound like the sine
qua non of high technology
production, unlike the two recent
Blue Oyster Cult albums. Which brines us round to the subject of Cult ope rations

He says that the reason for his reduced contribution to the Cult song pool on "Agents Of Fortune" and "Spectres" was merely a matter of spectres was nevery a matter of him being too busy with other projects, and not, as was rumoured, Eric Bloom's refusal to sing Pearlma lyriss because of their near total lack of standard rhyme and meter

construction.

Talk of Cult disenchantment with

Talk of Cult disenchantment with the Pearlman/Krugman (ag team production style is also unfounded. The venture into areas of aural foreplay on the above albums was, like all Cult matters, a case of communal decision. "With "Spectres", "he admits, "there was a deliberate attempt to make an atbum that would sell three million units, and beat Fleetwood Mac I can honestly say I would like to sell three million units. I'm not sure I'd like the sychic burden of being Fleetwood Mac though."

Pearlman's involvement with BOC tuns deep, right back to their

Pearlman's involvement with BOC runs deep, right back to their inception at Stronybrook University. It was he who suggested the original name, Soft White Underbelly, and through his acquaintance with Elektra's Jac Holman—Pearlman was then a part-time writer for Crawdaddy and was once asked to produce The Stooges' first album—got them their first record contract with Elektra.

He is also partly responsible for the hard-core mutant symbolism that pervaded and eventually plagued the Cult.

"In 1970 everyone in this band was

"In 1970 everyone in this band was walking around in leather and black boots. Whether they looked like axe murderers or not, that was the way they dressed.

"But, yes, I probably had most of the ideas of the presentation of the band to the public."
These ideas, and also his fascinating

lyric conjuring, sprang largely from what he calls the enormous stock of ourse knowledge that he carries about

oure knowledge that he carries about with him.
"I've always been interested in things like technology, science fiction, horror literature, obscure wars; junk information, romantic information."

information, romantic information. As will be obvious to anyone who has deciphered his lyries, he is also keen on arcane history.
"My single fawourite year is 1905, because it was a winershed year. The first Russian urban revolution, the

first Russian urban revolution, the defeat of Russia in the Russia-Japanese war — which was the first time a European power had been defeated from outside — the radical spread of industrialisation all over the world . . Einstein formulated the theory of relativity in 1905, and I could en on.

theory of relativity in 1905, and I could go on. "Fin interested in change; how two eras come upon each other, the old and the new, and there is then either a dynamic or a conflict generated. Or else defective interfaces, where they'd never mesh, and one culture or both cultures or one tendence or both cultures, or one rendency or both

tendencies, are subsumed in conflict.

Like The Clash coming up against the established American rock order. Interface or defective interface?

PAUL RAMBALI

THROUGS

GRAPES AND FLOWERS FOR MR STRUMMER (WARD 12)

OU CERTAINLY COULDN'T TELL, there was something wrong with the man from the way he went at it onstage in Coventry the previous week. The Clash in general, and Joe Strummer in particular, were just precisely what all the American writers who had been over here said they were: the best band. Period. Patti Smith, Lester Bangs, Robert Cristgau, Beverly Wiltshire. they weren't saying The Clash were the best band in a certain scene, or the best band since this one or that one or the best hand except for . . . No. all reports were the same: The Clash are the

So I stepped off the plane from sunny, healthy California expecting The Clash to be phenomenal live — and they were. And if loos Strummer performs even better when he isn't yellow and about to go into hospital ... well, I can't see how that's really possible.

possible.

But be that as it may, two weeks
later there he was in Ward 12 of
Western Hospital, a placid view of a
cemetery out the window, recovering
from hepatilis. Hepatilis? Not a very
new wave disease, is it?

Hepatitis, see, is usually associated with dirty needles. Not in Strummer's case though — he reckons he got it from being gobbed im. Despite being quite gracomely ill, he was so agitated he was actually sitting there writing a book about it. He's calling the tome Saliva Missions. "There's a lot of saliva going around," explained loe. "I'm not saying it's particularly healthy. That's my excuse why I am here. I'm not a junkie, ya see. See, either you're a junkie or you've been licking tuilet bowls out or something — or people have been spitting on you for hours on end all over the country. Europe, too, and Ireland. and Ireland.

and Ireland.

"See, I got one down my throat in the middle of a rour, and f told it to this gay at a pub, and he tuld me about a policeman at a football match who got one down his throat and dree months fater he died of some disease beginning with T. And I said, 'No, you don't say,' and I forgot all about it."

'No, you don 1 say, and a stay a bit of a set-back for The Clash, who were all ready to go into the studie with Blac Oyster Cult producer Sandy Pearlman. But then again, being in hospital was giving loe the upportunity to write sume new material. (For inspiration: a TV set, a cassette player and radio and stacks of books, everything from Dashiel

11

JOE STRUMMER models his bondage pyjamas from a London hospital bed

Hammett and Genet to a three volume set of Trotsky's History of the Russian Revolution.) "Twe been doing sume rockability stoff," he enthused. For The Clash?

That depends if I can twist their arms

hard enough."

Except for the nice view of the cemetery out the window, the only

thing Joe had to look at all day was a poster he'd tacked up on the wall. It's a kind of arty-looking xerox job for a film called *Granzi Elvis*, due out in

May, "It's about Elvis and the Boader "It's about Elvis and the Boader Tu "He shout P.tos and the Boader Meinhof gang," explained foe. Tuens out he did two versions of "Heartbreak Hutel" for the flick — a cujun version and a "terrorist version," and the film-maker, Diego Colea, had been by earlier with the poster.

Eligured that as along as Joe was confined to the bed he was obviously too sick to get at me if I antagonised him a bit, so I Marted explaining how in America a lot of people love. The Clash not only because they are a seminal rock in roll band, but because beingth of the confined to the control of the co lyrically and spiritually they seem to be able to articulate the social ions and frustrations — politics passions and reason room people of all the non-rich young people

and "It just steems from two vongs," he jumped in. "One was called "White Riot" and the other was called '1977'. It just stemmed from those two songs, done thoughts.

it just seemined from state (whis Lean't see why. . . "
What about "Carcer Opportunities" and "Police and Thieses". I was prepared to gu through the whole reportuire if

necessary.
"Well, if that's politics, I'm glad
we're politics," he scowled.
Yes, so am I, believe it or nut. Why

Yes, so am I, believe at or nuc. vor, the scow?

"We always go on the defensive when confended with this political stuff. We see it as a trap — a hole to get shut up in. We wanns more — it any directions we want, including a pulitical direction. But if everyone is swins. "Ah soul'ce political," then

publical direction. But if everyone is saying, "Ah, you're political," line obviously you say, "Well, fock you — I'm gonna go down there and get drunk for seven days and seven rights and then I'm gonna go over there and get smacked out of my head and then I'm gonna go aver there and fall in a canal, Fuck your ideas," And then shou it out.

I'm gonna go aver there and dall in a canal. Fack your ideas.' And then shrug it old.

"Re's just force of habit when asyone mentions the word 'politics'. We kind of go into a defensive, boring monologue— like his, but the thing about the defensive thing—they were using it to put us down. And for a time in Lundon it was really hip. People were going. 'Oh, the Clush—they're too political.' A lot of people were putting us down.

How The Clash will resolve this different remains to be seen. Jue is now out of hospital and back at the rehearcal studin, getting back on course for the new album. Meanwhile their American recard company wants the band to de-politicise and become more commercial (tike in may be-you-should-try-some budy-else's songs-hoys).

From his hospital bed, Joe louked up and gave a sickly sellow smile.
"We., he said, "will do whatever we want."

JACK RASHER

JACK BASHER THROUGH



Even bright young Beatle babies cannot escape from . . .

BLACKMAIL CORNER

ALLING ALL Power Pop fans! Recognise the young man strumming his gittar on your left? No? Well pay heed to the words of the one who sent the peiture, a resident of Guildford by the name of Paul Conk (surely no relation?):

"Here's a photo you might be interested in. It shows Nick Powell of The Pleasers going through his "White Album" stage during the summer of 1975. Although he couldn't afford to go to India, he did get a job as a manure subsidy clerk at the Ministry of Agriculture, Fisheries & Food in Guildford, which was to exert a great influence on his future musical

Couldn't have put it better ourselves.

THE PLEASERS circa '78



The Lone Groover

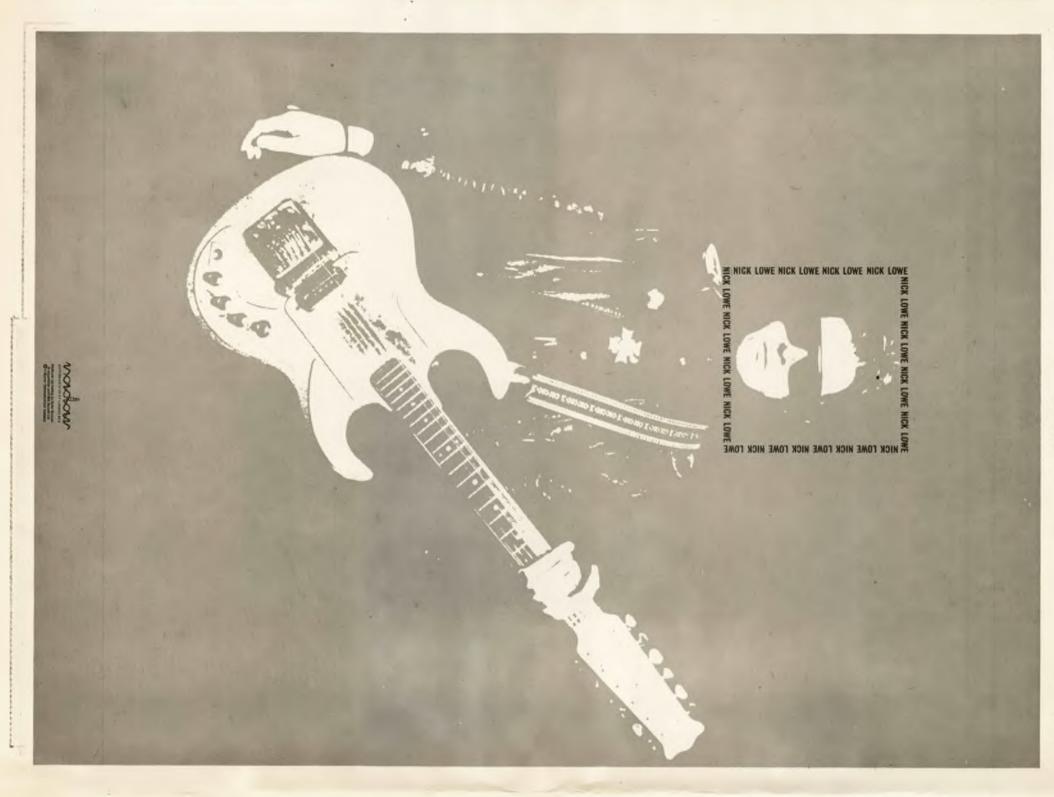
BENYON











NME's Mr. Fixit — Charts Rigby, in a rare and candid photograph by PENNIE SMITH.



CHART RIGGING REVELATIONS

FTER AT LEAST A YEAR of rumours that Fleet Street journalists were chasing a major pop chart 'hyping' expose, the story finally broke this week in three national newspapers — the Sun, Mirror and Sunday Times.

Thrills understands that all three papers were investigating via separate sources, and the current revelations

sources, and the current revelations are believed to be no more than the opening salvos in a clean-up war that could, or should, last a very long time. The current scandal concerns the way, it is claimed, records may be bought into the British Market Research Bureau chart — which is used by Music Week, Record Mirror, Sounds and the BBC, and, like all popcharts, is syndicated worldwide. The difference between a placing in

charts, is syndicated worldwide.

The difference between a placing in the eighties and the forties on the chart may only be a matter of a handful of sales. Once a record hits the Fifty of the "Starbreakers" it automatically receives Radio One and TOTP exposure, the artist stands to double their live gig fee overnight, and so on.

The BMRB chart is compiled from the returns of shops on a secret list—which, the Mirror claims, is available on the black market for a neare £50. The Mirror's allegations have centred around A&M Records—their informant was an ex-A&M employee called Mike Brown—and by tening telephone calls (3) between by taping telephone calls (!) between Brown and his former A&M bosses.

Brown and his former A&M bosses, they conclude that the company executives were deeply and knowingly implicated in chart rigging.

A&M managing director Derek Green issued a statement on Monday promising that A&M would conduct an internal investigation into the Mirror's "allegations of a few isolated cases of sales representatives buying to records." up records

Press Officer Kit Buckler added that investigating A&M was "like accusing someone of stealing sweets while next duor they're robbing a

bank."

Derek Green also pointed out that

A&M "do not use marketing
companies who specialise in chart
rigging." This follows altegations in
the Saurday Times that two London
companies, Marketforce and Campus

General Trading, employed housewives up and down the country to go into shops on the BMRB list and buy selected singles.

However, this week the BMRR However, this week the BMRB told Thrills that they keep no "lists" as such, and that the lists which are undoubtedly sold around the music business are not copies of one compiled by them. The black market lists, they said, varied in accuracy, but some are "far more accurate than they would be by chance."

they would be by chance."

The record business watchdog organisation, the British Phonographic Industry, is already employing private detectives to investigate chart rigging. On Sunday their solicitor. Mr Tony Hoftman, said: "We are on the verge of having enough evidence to justify asking the Director of Public Prosecution to call for a police awestigation."

Meanwhile the tabloids spill a few more beam every day. Full report next week. This is only the tip of the icoberg.

THRILLS

THOSE CHARTS

- NME SPEAKS OUT

N EXPOSE OF OUR OWN — that's what we were needing here at the L \ \ \text{were needing here at the World's Most Hyped Rock Weekly (why, my auntie alone brought up the entire stock at W. H. Smith's Epping Branch last week). \ \ \text{After "The Pop Chart Cheats" (Mirror), "The Pop-Pushers' Secrets" (Sunday Times) and "Who's Rigging The Pop Charts?" (Sun), how were we so for the counter?

Times) and "Who's Rigging The Pop Charts?" (Sun), how were Pop Charts?" (Sun), how were we going to compete?

And then we found the answer... right in our own hacklyard.

After all, business has been but herly. Alling reverd companies and shoestring punk managers can hardly scrape up the mere £1,000 they need to get their artistes a "Bubbling Under" slot, let alone the £5,000 or more it takes to put their act in the NME Top Thirty, But it wasn't till has week, when our dedicated young editor "Stainless" Steele received an angry phone call from Dorkbuts manager Dan Eden, that we sussed the real miasma of evil that lurked in the NME Charts Department.

And the man in the hot seat today — NME ratings man "Churts' Rigsby.

For teams Charts did his holy in time.

Rigsby.

For years Charts did his job in time-

consured lashion. Taking the money, telling the Number One slot to the alghest bidder, running a clean, tight

But the pressures of the Tin Pan Alley lifestyle wore him down. He tired of the cheques, the phone calls, the endless hours spent hunched over a pocket calculator.

tired of the cheques, the phone calls, the endlers hours spent bunched over a pocket calculator.

And Charts began to take short cuts. He made up his fifsts from genuine over-the-counter sales returns. He checked them scrappilously. And he pocketed the money of innecent victims the Dan Eden — without intending to give them mything in ceturn. In teday's NME, Dan spenks out against the scandal of the "Honest Charts".

"There thousand nicker I handed that jerk," accused the negry Dockbats manager — "and what did I get for it?
"Not so much as a mention by Fred Dellar."

Danneling words from a leading figure in the twilight, bright lights world of pop.

But NME promises one thing. Charts Rigishy — if not his petry cash bon — will have to go.

THROEDS

MYSTERY COUPLE REVEALED

Well, guys and gals — did you guess it? Yes, as you can see, it's First Lady of Country Dolly Parton and First Lord of Cool Arthur Fonzarelli (the Fonz, beanhead!). Score ten points if you got 'em both, six for Fonzie only, four for Donny and Marie Osmond, two for Dolly on her own, and none for Elton John and Kiki Dee. Lose ten for Diana Ross and Marvin Gaye.

(Late news: the winners have just been announced. Brian 8, meet Kate Phillips of Shangri La, Little Bollockham, Dorset, and Phil McNeill, dress unknown.)



HAVE YOU HEARD THE NEWS? (We'll all be rockin' that night)

SIDE FROM THE FACT that Little Richard and James Brown both came out of Georgia, and each, in his own way, cut a groove in musical history that no man, woman or society has yet been able to totally crase, it might seem that the two legends have fittle in common. But look behind either man and there you will find Roy

man and there you will find Roy Brown.

Sit through the mess of overlaying influences and youthful memories of the majority of rhythm'n' blues/rock'n'roll stars who emerged in the '50s — be it B.B. King or F.Nis Prasley — and there you will also find Roy Brown. Of course, you will find others as well, but you will undoubtedly find Roy Brown. This chan impressed 'em all.

Born in New Orleans in 1925, his cyday was short-lived, yet his

influence so long-lasting that it's still sometimes discernible today, albeit handed down and adapted through consecutive generations.

He first burst outo the scene with "Good Rockin' Tonight" in 1948; the very same that young Pensley cut at his second proper recording session, six years later. (It has even been claimed that Prensley warnfedo join Brown's band about this time.)

For the following three years Brown yied with Wynonic Harris as Brown vied with Wymnie Harris as one of the hottest attractions in the southern states. By all accounts, a forceful personality on stage, he was certainly a forceful voice on a string of successful records that included "Boogie At Midnight" (1949), "Hard Luck Blues", "Love Don't Love Nobody" (1950) and "Big Town" (1951).

Strangark though for corrects put

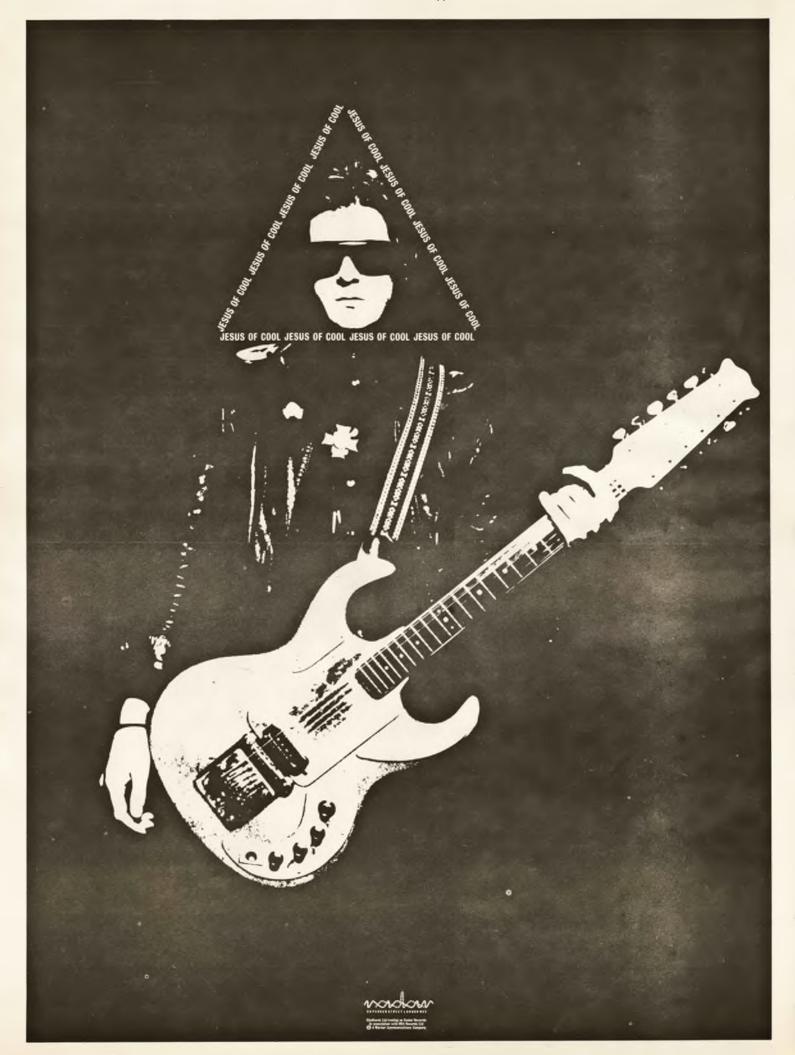
Strangely though, for reasons not altogether clear, as his successors began to strut their stuff so Brown

gradually shuffled away into obscurity. Despite some dynamic records in the Fats Domino vein—"Saturday Night" (1956), "Party Doll", "Let The Four Winds Blow" (1957) — and a few equally strong, if completely unsypical, nockabilly sides which he cut with young, white southern musicians, by 1958 he was down and out.

Assorted obscure releases have found their may into collectors' homes over the bast 20 years; now Britines—well, Londonets—have their first chance to see the man in person. He may be a shadow of his former self; he may be great. Who knows? His appearance at the New London Theattre, Drury Lame, this coming Sanday (26) will reveal all. (And if hish don't grab you. Professor Longhair at the same venue on March 26 will.)

CLIFF WHITE

CLIFF WHITE



VOULD YOU BUY A USED GROUP FROM THESE MEN?

N RECENT TIMES, the concept of a well-loved '60s English rock band reforming to peddle their nostalgia-slaked wares in the cold light of the twilight '70s hasn't provided the current scene with much beyond hadby-attended concept to yes one badly-attended concert tours, and albums doomed to pad out the loss-leader' racks

Last year saw the original Animals reconvening to provide us with a respectably mediocre album and now telse, while Mel Bush's concerted efforts to establish the dog-eared Cockney chirp of the Small Faces once again . . . well, the less said about that pitiful campaign the better. Nope, it's not exactly been the season of melkow fruitfulness where

season of mellow fruitfulness where ageing rocker-reunions has been concerned — and eightly so. The very idea of regaining contemporary credibility on memories perpetuated by old warburses more often than not hopelessly out of kilter with the new age while a whole host of young-bloods are ready, willing and able-bodied to flail forth with a fierce new perspective, is, to say the least, a touch redundant.

touch redundant.
And yet in the face of all these
uh... extreme conditions, stand The
Pirates, their colours aloft and sailing
close to the wind—a '80s hand'
who've adamantly K.O.'d all the test
threats of new wave redundancy, to
transplant their skull—and -crosshome, fishly in them in the aspection bones right up there in the vanguard of late 198 hard rock, carousing with

There's something intensely pleasing, when all's said and done, about surveying The Pirates' current state of grace

state of grace.

Their modest reunion — initially kicked off as nothing move than a couple of one-off blasts for old times sake back in the early winter of 1976—drew a modest, inquisitive audience there primarily to pay their respects. The group, though, displayed a cock-sure, thoroughly dynamic style of brusquely paced hard rock timeless and porent enough to walk tall alongside the most rabid examples of the punk genre.

I witnessed the second of those two tentative reunion thrashes when the rico, looking faintly idiculous in their buccancer rig-outs (eminently more

trio, looking faintly ridiculous in their buccancer rig-outs (eminently more suitable for a pack of extras doing a stint in some local rep company's adaption of the Pirates of Penzance) modestly stalked out to play a ceriable 'blinder' of a set. They ceaped a full-blooded heart-warming syation from the audementiture primarily to have a razzle courtes you feer a beginning the mechants 'Eddie & The feer about the mechants' Eddie & The teen-beat merchants, Eddie & The

The Pirates creamed the Rods that The Parates creamed file Rods that night and have since gone (orward to put the fear of God into the likes of such new wave darlings as The Clash, even, who apparently ducked out of sharing a spot, following the appearance of the cut-throat triumvitate on So It Goes, excellent foot writes.

last series.

A similar Pirates coup, this time consummated at the expense of The Steve Gibbons Band, sometime last year (again at the Roundhouse) finally and irreparably transformed a first produced to the state of the state grinly witispered retireinto a full-blown dictum. "Never follow the Pirates," it states, "unless you wan your gigging credibility instantly masked into a zillion specs of fine

PIRATES keep on keeping on in their own irrepressible fashion — slow but sure, with one fine album under the helt, another can the way and a date-sheel as king as your arm, covering all quarters of the Isle with gigs marked out every-which way like healthy veins.

As far as I'm concerned, and I bonestly don't give a toss how reactionary this might sound to some quarters, a Pirates gig is one of the precious few tutly worthwhile rock events still available on the unpretentious roots rock level of a



Green and Spence look over a discarded Mark 2 Consul 375

NICK KENT would. What's more he'd give 'em bit parts in 'Hazell' and an interview to discover the legends behind the legendary PIRATES.

PENNIE SMITH took the pix.



Forley recalls his days with Captain Kidd.

local club or some similarly agreeably intimate environ. Time and time again they deliver what most of their again they deliver what most of their younger peer-groups merely promise, playing that rare breed of rock that needs no endless analysis or theorising over because it anchors its clout solely to the timeless essences of all great rock — dynamism, high-energy, mastery of technique and feel, altitude and brevity. And anyway Mick Green is still the only guitarist doing the rounds whose frethoard finger excursions unfailingly keep my eyes entranced, even though 1 still haven't caught on to his secrets yet.

K, SO THAT'S THE superfative strewn section taken care of — doubtless you've read similar outpourings on the band's live prowess before — but when it comes to an actual story on The Priates, other things loom into view.

The Priates, other things loom into view.

The age factor, for example. Once they've plunged in, one tends to ignore the band's corporate visual—the hard-britten surly visages, in fact, rovide the trio with an impressively thuggish image. The owners of these brutish mugs have the perfect side line were they ever to consider taking bit parts as East End G B.H. merchanis for the Sweeney/Hazelftype of homegrown cop show.

But then again, behind the image lurk three pretty ordinary Joes, all in their mid thrities, with all the weighty responsibility of marriage, kids, mortgages and all the plakeer that make up the gruefling dictates of "security"—staying buoyant in these trying stimes. Hardly the prime time to be suddenly gadding up about up and down motorways and tossing your chips into the potentially crippling

own more ways and cossing year chips into the potentially crippling consequences of a full time career playing rock in 'old all over again. Even when tackled individually, the three members echo each other's determined sentiments when the subject of their career gamble is it

subject of their career gamble is lit upon.

But then all three uppear disarmingly similar in a bost of ways. Living out in the fringes of London suburbia, drummer Frank Farley and bassist Johnny Spence five only five minutes walk from each other in modest identikit houses, pink brick with plenty of wooden wall panelling. Only Mick Green lives further away in liftord, though his abode still bears the traits that personify the domestic accountements and design of his compatitots. (Kent means their living rooms look similar — Ed.)

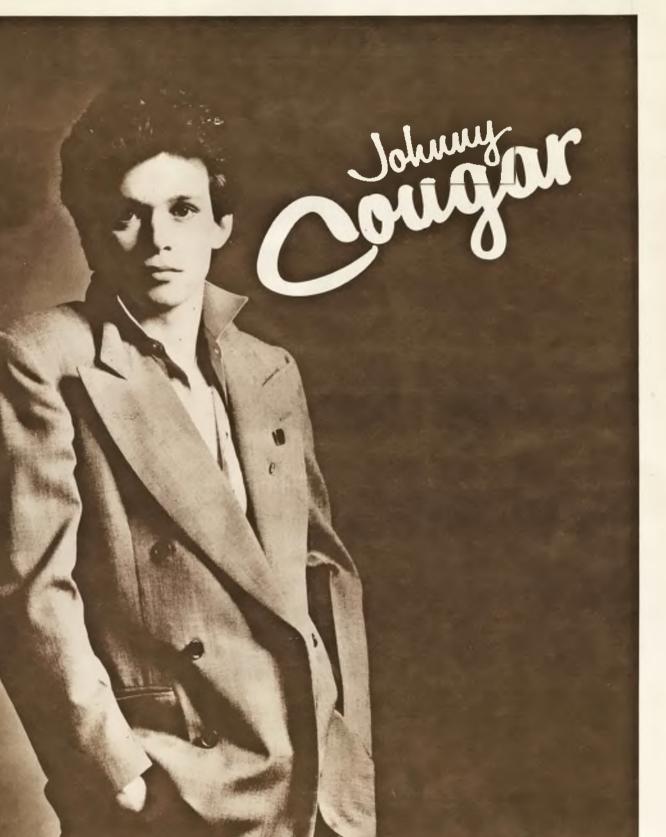
A colour snap of each on their respective wedding days takes pride of place alongside snaps of the kids. You almost expect the presence of flying plaster ducks or a Woolworth's print of Tretchikoff's Chinese Woman to be on the wall.

RUMMER FRANK
FARLEY was the first Pirate
Pennie Smith and I were
introduced to. A former bodyguard,
his fearsome build and harsh features.
further amplified by a brash head of
curls and a brutal looking moustache,
effectively disguise a paradoxically
genfle and soft spoken nature.
He seems quictly fill at ease as he
talks, probabily genuinely
disorientated by being interviewed
and thus talking about his past in any
detail, while his wife weighs in with
further info and opinions.
Farley started young as a

further info and opinions.
Farley started young as a semi-professional, backing up one Cuddley Duddley, a bug-eyed black novelty singer who. Mrs. Farley claims, advertised himself as Bristol's answer to the Big Bopper. After a few other stray gigs, Farley ended up a Pirate, seated behind the traps for the now legendary Johnny Kidd.
Farley's reminiscences of the singer are similar to the others in that they undermine Kidd's image as a tough, uncompromising rocker. Kidd, claim all three Pirates, was a rather weak character, blessed with a strong macho front that worked well for his chosen pitch as buccaneering rock

Continued over page





His Debut Single "I need a lover"



Stroszek (AA)

Directed by Werner Herzog Starring Bruno S (Contemporary Films)

SOME SURPRISE Stroszek makes a clean break with the rapturous but decidedly areane out uccidedly areane dreamweaving and mysticism that suffused Wener Herzog's last two leatures, The Great Ecstasy Of Wondcarrer Steiner and Heart Of Glass

Whereas both the latter

Whereas both the latter were set amongst closered rural communities in some unspecified past. Stroszek is set in contemporary West Berlin, New York and Wisconsin, USA. Fittingly subsited "a ballad", this is a wry, lyrical film. It sees ther tog offering for the first time a direct alternative to the cheerless. Trealism of the one German cinema's other frontline director. Rainer Weiner Fass-bunder. Predictably perhaps in the light of his tenacious romanticism. pernaps in the goal of his tenacious romanticism. Herrog's own brand of cinema retire is delicately fashioned— certainly philosophical, sad even, but never unduly pessimistic. The film's action' is straightfurward enough

straightforward enough Stroszek, a street musician, is released from prison, takes in Eva, a prostitute, is harassed by her pimps, leaves with both



In Search

her and Scheitz, his elderly neighbour, for a new life in the USA. The remarkable Bruno S is

The remarkable Bruno Sis Stroszek (is himself). Bruno, who played the foundling Kaspar in Herzog's The Enigma Of Kaspar Hauser, was himself discovered by the director. Bruno was cleaning

years spent in mental institutions, the victim of a broken home and inadequate

social services.

I somehow doubt Herzog. uses anything more than a rough script when working with Bruno. Storzek certainly gives the impression that for most of the time Herzog simply lets his lead actor (non-actor?) get on with the business of being himself in various

being armsett in various situations.

Stroszek/Bruno is an immediately engaging but naggingly complex character. He's a mixture of childlike naivety and adult worldliness.

naivety and adult worldliness, also fiscely intelligent with a wayward understanding of how life should be lived. Insolar as Storetzkis, among other things, a film about dislocation (individuals cut into the cold outside of social norms), it echoes much of Herzog's earlier work. But it's rery humorous too, on a spar with say, prime Woody Allen at times only here exents—however about they might seem later—seem totally credible as and when they happen.

happen. For instance, Stroszek and For instance, Strokzek and the impishly decrepid Scheitz resort to armed robbery to make ends meet in Railroad Flats, Wisconsin. The bank is clused, so they hold up a barber for a few dollars, only harber for a few dollars, only to rush across the main street to buy food in a supermacket. By the time they reach the checkout, the cops have arrived and Scheitz is promptly arrested. Brune, an unkempt, smallscale Neil Young in headscarf and lumber jacket. escapes, a rifle under one arm and a huge deep frozen turkey under the other

And so on. Stroszek is full of such seenes which might otherwise seem like gratuitous eccentricity but for the sympathetic direction (or lack of same) Herzog gives his can. As for the film's closing moments — well, Bruno's own

Abba The Movie

Directed by Lasse Hallstrom (Warner Communications)

I DIDN'T realistically expect Abba's move to the Big Screen as a harbinger for celluloid experimentation in terms of

plot, screen-play or even. say, editing and visual technology. Abha The Mavie, however, was one to gog even on such meagre expectations.

expectations.
The group have dabbled with film before, often providing Top of The Pops with a cute little promo-film to accompany their latest hit — at least one of which — the work accompany their areset in a least one of which — the work to complement the excellent "Knowing Me, Knowing You" — was thoughtfully conceived and executed. This full-blown multi-million dollar epic, though, is shockingly bad, praviding the Abha-fan with an embarrasingly feeble plot-line to off-set the preponderance of Abha music. The latter is presented mostly in the furm of the band playing "live" at various Australian stadiums, although it's a moot point as to whether the music is really "live" or whether the band are uniting on stages specially designed to

whether the band are mining on stages specially designed to approximate the Aussie-land experience. The sequences are still agreeable fare with a strong if conventional visual oputence and excellent sound.

(elthough what the music in terms of sound quality alone, will sound like when it leaves

terms of sound quality alone, will wound like when't leaves the plash Quadrophonic cuolines of West End cinemas to do the proxincial cruciul, I shudder to think).

Back to dhe plot, however. The film was shot totally in Australia, where one in three inhabitants apparently boast the possession of at least one of the group's recturds and where Abba-mania is more akin to a national religion.

The plot centres round an Aussie D.J. — ineptly postrayed by one Robert Hughes — employed by his busy to get the goods on Abba by means of an in-depth interview and being consistently thwarted in his attempts at the latter. It's trite as helf is all, and the pay-off line is hat the group are portraved as being without ones held for exposable. pay-off line is that the group are portrawed as being without any bint of personality, wareely even speaking, Instead, they walk around, perform, smile beautifully and generally prove themselves to be about as interesting in real life as four ventriloquist-dumnties. Some punch line!

Twe got a strong feeling

Pentinequisition of celling director Lasse Hallstrom was forced to take on this feeble plot us a route to back-track away from the featured group's threadbare potential as film personalities. Though their provess as superful light-weight pop tone-mitth is undertable, as a visual entity they're ordinary to the point of being virtually opaque invisible.

Nick Kent

he Good Life



solution to his predicament (Scheitz in gaol, Eva whisked away by an overweight away by an overweight trucker) is almost surreal. In essence he creates mayhem in a small town near the Canadian border. I won't say more except to mention that the ensuing chaos including a historic except to mention that the ensuing chaos including a hizaring truck running in circles, a rabbit leaping on to a toy fire engine, chickens— Herzeg's cherished symbol of "desilish stupidity" — dancing and playing a minature piano, aski lift with Bruno aboard, more police and what sounds

like a single shot - or maybe

like a single shot — or maybe it's the truck fuel igniting. Herzog's targets — social deprivation, plain old loneliness. The American Way, etc. — may well be sitting easy, but the warmth and compassion in Stasszek demalishes them much more

demainsnes them much more effectively than any amount of hamfisted didacticism. A lovely fittle Film and recommended, regardless of whether the name Herzog means anything to you or not.

Angus MacKinnor

Oh, God! (A)

Directed by Carl Reiner Starring George Burns (Col-War)

MOVIES STARRING God fall into two categories, the historic and the contemporary, and interestingly enough — unlike the laws of perspective — the further away the bigger

Up the Mount Rushmore end of Central Casting, there has been Orson Welles and Charlton Heston bunging hills Charlton Heston bunging hills about and bellowing quadrophonically between cumulus. Apart from catchpenny wartime projects like God Is My Co-Pilot, movies starring the Modern Dress Edition have gone for charm and sentiment and the lighter turb. Less risk of lighter touch. Less risk of

lighter fouch. Less risk of lightning, maybe. The latest, Oh God! fits into the latter category, and stirs up dim recollections of a rash of late-30s Miracle At Macy's vehicles which pumped sunshine up the skirts of floorwalkers and sales ladies.

This time, God chooses a decent supermarket manager to go forth and preach His



"This high up I feel a little nearer God — that's how literal-minded I am."

message. Universally pegged as a loonly, Jerry — John Denwer, a remarkable ringer for the boy on the cover of MAD magazine — makes little headway with either media or episcopate, loses his job and is brought to court for slander. God, flushed from the ether by lerv's predicament makes a Jerry's predicament, makes a terrestial appearance on the witness stand that leaves the

witness stand that leaves the court gobsmacked and the defendant sprung.

There's a good screenplay by Larry Gelbart from the novel by Avery Corman, and the ancient vaudevillean George Burns makes a wry All-Weisenheimer of his Burns makes a wry
All-Weisenheimer of his
celectial role. His first
manifestation in the zeluctant
disciple's hathroom — flipper
cap, windbreaker and chinos,
dealing homilies and directives
from the hip, no eigar — sets
the pattern for much of the
humour. Al 81, Burns
certainly looks eternal, and if
he can't convey cosmic
hegemony, never steps on his
dong either.
A slight film perhaps, but
charming and often witty.
Additional selfing point: John
Denver doesn't sing.

Brian Case



It's a song you'll always remember, It's a movie you'll never forget. A Joseph Brooks Film Didi Conn Joe Silver Michael Zaslow Stephen Nathan and Melanie Mayron as "Annie Gerrard" Music and title song composed, arranged and conducted by Joseph Brooks

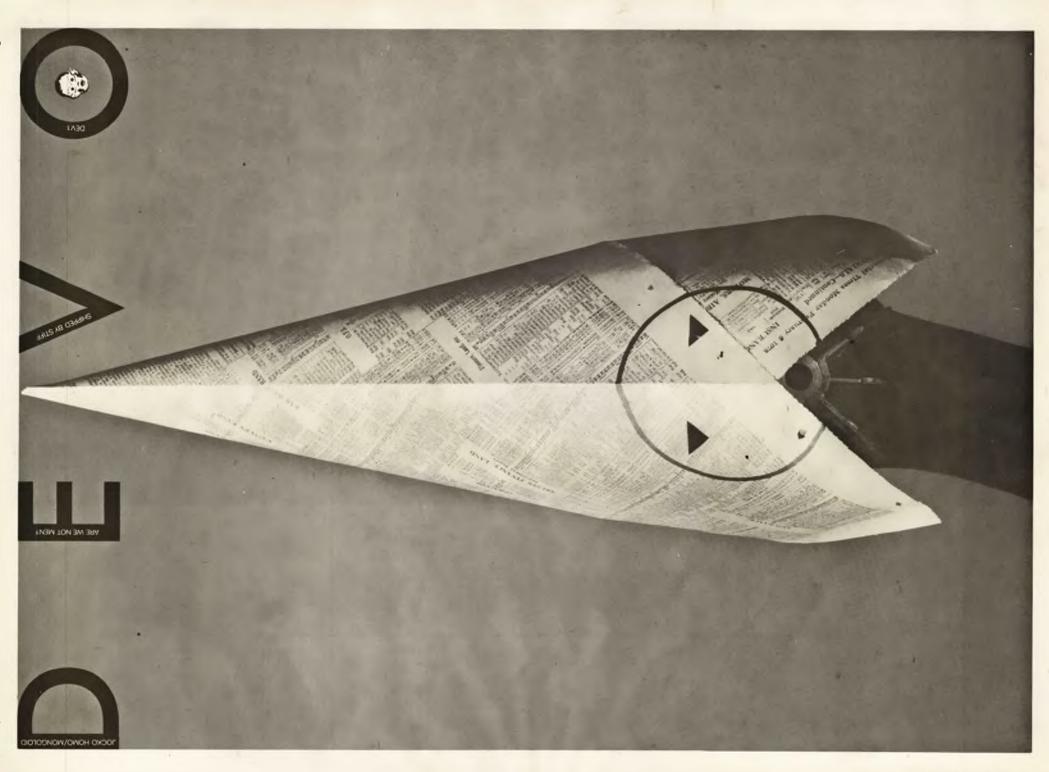
Director of Photography Enc Saarinen Associate Producers Nicholas Grippo, Edwin Morgan

Written, Produced and Directed by Joseph Brooks A Columbia Pictures Release

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Single: 'Just The Way You Are' Album: 'The Stranger'

Records A Tapes







UNINTIMIDATED by the bunch of bruisers who let me into this page on the understanding that I take special note of This Month's Thang (coming up later, in assorred guises), I take great pleasure in smashing a flagon of ale across the bow of the combined Reissue & Record Of The Week:

VEDA BROWN:

Shortstopping (Stax). When thack American women take it hack American women to get the male competition. Aspring white female manhandlers ought to note this action, for, despite occasional freaks, in the 2D years that I've been buying records there has been buying records there has been buying records there has been hirtle sign of any equivalent in sock music. Not so eloquently expressed with this kind of confidence, anyway.

Veda Brown is not bitter.

Veda Brown is not bitter.

Aggressive or hysterical — aggressive or hysterical — aggressive or hysterical — as he's just totally in charge of the situation. Her accompaniment is suitably calm and authoritative: a strong, rolling rhythm punctuated by typical Memphis horrs.

The flip, which I've just moticed is officially the main side, is Jean Knight's "Mr. Big Stuff" — another deft

put-down of male arrogance which was originally the more successful of the two tracks. A perfect coupling: a great release. (Min 400, both Brown and Knight have slipped into obscurity since they out these sides in 1974 and 71 respectively, so perhaps they weren't so on the ball as they sounded). Several more reissues this week, but the only other one to overrule the new releases is:

CARL PERKINS: Bopplat The Blues + 3 (Charley EP). With rockabilly corrently enjoying more attention in Britain than it ever did during its heyday (circa 1956-58), it's sharp of Charly to re-activate the main man — especially as he is about to arrave in the country. Two of the four diles could have been better chosen to represent this bopping legend, nonetheless, the title track and "Dixie Fried" in proceeding the country of the following legend, anonetheless, the title track and "Dixie Fried" in proceeding the country of the

And so to modern times, via

a throwback.

a throwback.

WHIRLWIND: Hang Loose
(I've Gotta Rock) (Caiswick).
Seemingly from from nowhere,
and in a short space of time,
Whirtwind have zapped in to
dominate Britain's
contribution to rockshilly.
Descreedly so, if this track,
which sail to mitheir excellent
album, had been recorded in
the late '50s by an obscure
American country boy it'd now
be fetching £25 a go at suctions
be fetching £25 a go at suctions
and probably be reissued on
one of Bill Millar's
compilations. Judging by the
reaction of the nubile in my
household, though, this isn't
just a specialist sound. It's a
goodie for any denomination
of rock 'n' roller.

WET WILLIE: Street Corner Secende (Epic). Likewise, this has several things going for it: not least of which is a close relationship (although different overall sound) to Southside Johnny and pals. Good song and singer; strong band; catchy chorus — it can't fail to be flop.

ROOGALATOR: Zero Here (Do-II). Their strongest reclease to date. Good song and impressive musicianship, as is their norm, juggled logether with far more guts than they usually care to display. If they carry on like this people might even start thinking of them as a now wave band. ROOGALATOR: Zero Hero

WIRE: I Am The Ply (Harvest). Considering the unwholesome ideas this lot have about themselves, they've constructed an unexpectedly





CARL PERKINS, Pic: CHALKIE DAVIES

alluring screen around their diseased chant; reminiscent of the sort of invitation to singalong that John Lennon once taped in a Canadian hotel once taped in a Canadian note room. In the dustbins of your paranoid mind, massed ranks of droning nasties are even now gloating with one accord, "I can spread more disease that the fleas which thible away at wour window display." your window display. .

DEVO: Mongoloid (Stiff). Deceptive, this metallic bunch of weirdos. At first I thought they were exploiting a pathetic human condition simply for a quick shock and a bit of a giggle. On second thoughts, they seemed to be compassionate without being sentimental. On third sentimental. On third thoughts, they're not really saying much at alt. The song is sufficiently shallow — and more to the point, sufficiently catchy — that I can visualise football terraces around the rooterant terraces around the country echoing to the strains of "Monga Lloyd," e wozza Monga LLOYYYD. "
(which may be good, I don't know. I have no great theories to offer about taboo subjects in Western Society).

GLORIA MENDI: Fight Back (RCA). The press handout accumpanying this review copy very totally made me chuck the whole package straight in the trash can (could someone please explain "Neo-expressionist lighting

21

and sado-masochistic pirouetting"), so it came as some relief to hear a halfway decent record. Their fyrics are typical chip-on-the-shoulder, you're-all-bozos ranting (much like London) but the core of their aggression is on target and they wrap it up with a class than a lot of their ilk

REVIEWED THIS \mathbf{WEEK} \mathbf{By} CLIFF WHITE

THORBURN: Brick Wall (Mouth: Australian Import). Looney, leftifielder of the week. Against a 12-string guitar, harmonica and brushed snare-drum accompaniement that is like a cross between Canned Lieat and Muron. Canned Heat and Mungo Jerry, a perturbed Ozzie gent wakes up to find that his lady is in the process of having him enclosed in a brick compour I know the feeling well.

THE VIBRATORS: Automatic Lover (Epic). If The Vibrators sound like this in person they must be dynamite. Alas, I suspect they're just a muzzy row on stage like all the others. If I'm

AMTHEFL

40



DAVID ESSEX. Stay With Me Baby (CBS). I can't hear anything in this tortured ballad that hasn't already been played out in numerous other versions; nonetheless, it's not a performance to be jeered at. Bert De Coteaux's arrangement is much like that on Lorraine Ellison's original recording.

HOT CHOCOLATE: Every 1's A Winner (Rak). Crafty amalgam of several of their previous hits (Not really; I mean it sounds like an amalgam. Who said they all sound the came annum?)

sound the same anyway?)
which will undoubtedly go
steaming up the charts as fast

VEDA BROWN

not mistaken, the group have somehow managed to blow their initial rush of credibility. That being so, they should go a long way to salvage their reputation with such a sharp slice of energy. (There again, 1 like it, so their perposale.) like it, so they're probably

THE JAM: News Of The World (Polydor). Cute is hardly the word, "Punk Rock" and "Power Pop" come echoing out of a brief dub-style intro over a typically brash New Wave riff, If they'd have slung in "Ranking" as well, they'd have had all the they drawe had all the essentials covered. Still, that's the point of the song — to number the media cliches. Don't believe everything you read an' all that. Why they should chose to name their covere after the properties. stong after such a responsible organ of public debate I simply cannot imaging. (This has been a stop press bulleting-there will be two more tracks on the real record that follows this

TWINK AND THE FAIRIES: Do It 1977
(Chiswick). Stuttering,
dutth-assed one-liner that goes
on... and on... and on,
eventually fading into a
wandcring guitar solo that
loses what fittle impact it starts
out with in a mess of crashing
accompaniment. Crapola,
thought J. But just in case I
was misguieded, I checked with
the authority. "Buring
rubbish", she said, and she
should know. FAIRIES: Do It 1977 should know

J. S. CALE: I'm A Gypsy Man (Sheller). Askew mix of cosy singing and galloping Diddley beat; like Rick Nelson attempting "Who Do You Love." The Sonny Curtis song is nothing special — and neither, for that matter, is Cale's voice — but the guita and drum work makes it all worthwhile.



as you can say Heaven Is A Sexy Disco Thing In The Back Seat Of My Queen. And all very jolly too.

CIMARONS: Harder Than The Rock (Polydor). Perhaps a bit more interesting than most of the few such. recordings that get released on major labels, but nothing shakin'. As a novice in matters reggae I have to be guided by emotion and this neither startles nor moves me. I don't even feel like dancing.

MICHAEL JACKSON: Ben (Motown). Young man screnades his rat again. Admirable, delicate performance that once set many hearts affurter, but why the re-issue? I thought that rats were last year's thing.

THE CRUISERS: Get A Jub (Alaska). I believe that Daris once considered recording this, then rejected the idea because The Silhouters' original version is unbeatable. The Cruisers should have come to the same conclusion. Their drum-dominated simplification of what was originally a complex masterpiece will probably sell to Gary Giltter Jass, if anyone.

LEON HAYWOOD: Baby Reconsider (Fantasy).
Archetypal Northern soul fave rave, with sugarpic-honeybunch riff and other essential Motown-soundable qualities. indalike qualities. If the market basn't been saturated with imports and bootlegs it'll be hot news in the chillier parts of the country (and cause a storm of apathy in the home counties)

TOBI LEGEND: Time Will Pass You By (R.K.). Ditto. This specially compiled maxi,

which also includes a track apiece by Dean Parrish and Jimmy Radeliffe, is already selling well enough to appear on local charts from Birmingham on up.

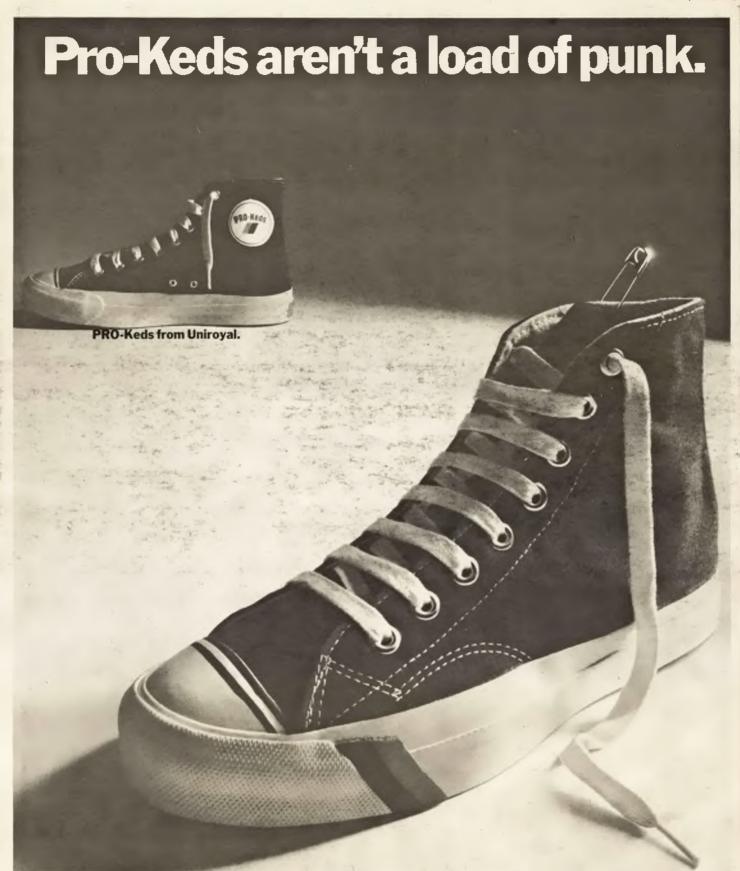
QUEEN: Spread Your Wings (EMI). As both sides of this single ("Sheer Heart Attack" on the flip) have been available for some time on album, and as most Queen fans have long been trained to buy albums, I must assume that this is primarily aimed at new Queen fans. But I didn't think there were any. were any

RAYDIO: Jack And Jill (Arista), Don't understand this at all. It's a very familiar tone (Thom Bell's "You Are Everything"! think, without checking) speeded up and given a soppy lyric, based on the rursery rhyme. Some time I must investigate a few of the people who churn out this sort of thing, in the desperate hope of finding out what's going on in their heads.

THE ROCKABILLY RAIDERS: Harricane Rock RAIDERS: Harricane Rock (Sun). Nothing whatsoever to do with rockabilly; more like The Piltdown Men. If you remember them you might just enjoy this slab of sax and

TIMMY THOMAS: Tooch To Touch (T.K.); WILLIE FISHER: One Way Street (Jume); FAT LARRY'S BAND: Castle Of Joy (Stax). The best of this week's batch of discovered to the control of the contr The best of this week's batch of disco singles; not necessarily to dance to (there were about 650 Euro-productions for that purpose) but to listen to. There is some agreeable talent involved here, although I wouldn't actually recommend that you pay hard cash to hear it. Not full-price, anyway.





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All air by ROR HALL

OT EXACTLY OT EXACTLY the bunch of rowdy Antipodean upstarts you'd expect, Split Enz aren't, About disorderly-conductbecoming-a-beat-group this lot get up to is shouting over table football machines and sweating it all out

sweating it all out apresegig in hotel saunas. Not exactly over-enamoured of the pressioner, Split Enzaren't. With some justification. After all, if you'd been slogging up and down this country for a couple of years playing. down this country for a couple of years playing left-field rock (i.e. songs with real chewns and decipherable pires), and all you'd got to show for it was a few pix showing how daft you look and a handful of reviews by perplexed journalists clutching at Genesis-alike straws, you'd be pissed off, yes? Particularly when an august organ like NME carries a review (21/178) wherein vocalist Tim Finn is mistaken for Neil [Tim's 19-year-old brother. mistaken for Neil (Tim's 19-year-old brother, twin-guitanst in the Enz with recently rejoined member Phil Judd), and percussionist Noel Crombie is called Neil,

Australian male is christened Bruce, but not all these New Zealanders are named Neil.

The fact that they are constantly being taken for Aussies is, apparently, a minor irritant to Spiti Enz—"New Zealanders feet inferior to everybody anyway," says Tim—and of more immediate concern to the band is the media's inability to see through the semi-theatrical visuals and hear the music. And those The fact that they are hear the music. And those off-the-wall Genesis/King Crimson comparisons have got

"We've had those phrases chucked at us for so long," says Tim. "And it astounds

us "
Own up time: I, too, was a Crimson-Enz put '
Crimson-Enz put it in an NME review as "like moose furd pie — an acquired teste." Tim remembers that, but refuses to admit that the Enz are in any way complex. Not even in a densely-layered song like "Crosswords". "Musically it's really quite simple. It may come over as reasonably intricate, but it flows along, there's no involved soloning. "We don't waffle, our songs are to the point."

songs are to the poin

The problems of being strange

Not all that strange either, claim SPLIT ENZ, but it's enough to throw punters and pundits off the scent. MONTY SMITH hears the sad story

You've got to admit, we do very little improvisation on

wery little improvisation on stage."
No argument there. At Sheffield Poly a couple of weeks ago the Enz played an extremely tight set—superior, in many ways, to their recent London Roundhouse gig.

HERE'S SEVEN of them, all (except drummer Malcolm drummer Makcolm
Green) in striking
'structuralist' jackets, like
people from 1984 complete
with approved hairstyles and
regulation citothing.
Really, the one concession
to stage theatries is Noel's
(not Neil's) uncanny ability
to remain structure.

to remain virtually motionless throughout spoons solo excepted, of course - his face a disconsolate cross between Buster Keaton's fatalism and



Harry Langdon's bathos. When in full strobe-light flight, though, there's no denying Spiti Enz resemble guys who'd have been show the door from Fritz Lang's Methodolis.

the door from Fritz Lang's Memopolis.

See??! I'm doing it now — putting the Enz into some kind of time warp category, when all they're doing is playing rock songs. I've got to forget. 'I'm-auting-Sassoon' haircuts in' all, that they look, er, weird.

"If we all wore jeans and T-Shirts, w'd probably still look strange," reckons Neil

toox strange, rections Neil (yes, the real Neil). Big brother Tim points out that, this time round, they've intentionally toned down the visuals: "We're sick of reading about how we look."

Right, right. The music. With Phil Judd rejoining the line-up, replacing saxist Rob Gillies, a more basic Rob Gillies, a more basic sound is inevitable, yes? Room for less complexity? "I don't know," say Tim, slanng at the tape muchine, rarely raising his eyes to look at me. "We just write as we write. We're conscious of leaving more space in our sones."

He cites Elvis Costello's
"Watching The Detectives"

"Watching The Detectives" as the supreme example of a heavy-duty song incorporating massive space. "We're never going to be that skeletal, but its something we're becoming more aware of — leaving space, not everyone playing at once."

Not even counting the funation Frenz of the Enz (a group of dichard followers)

lats of people go see the hand play. At Sheffield Poly (nice place — "Less wogs, more jobe" graffit scars the bog walls, waddaya expect from a city with two struggling football learns?), they earn two encores. They sold out the cavernous Roundhouse for the second time in six months. But neither of their albums has sold well. Never mind the time warps, does Tim ever think they reworking in a vacuum?
"As far as the media's concerned, possibly, but not

concerned, possibly, but not as far as the people are concerned."

concerned."

But those people aren't buying your records.

"Well, we haven't had much radio or TV caposure. But we have to foce facts—the next album is fairly crucial for us.

"We're just developing at our own pace. We still consider ourselves very lucky compared to a lot of bands. We're able to work and we're We're able to work and we're still being paid a wage, despite losing money."

OWEVER, YOU

OWEVER, YOU must be aware of some quirkiness since you introduce "Play It Strange" by saying that's what you do most of the time.
"Yeah, well, compared to a lot of things I guess we do play it strange. You don't have to play that strange to be strange in rock'n'roll. Most people still play it Most people still play it pretty basic."

pretty basic."
He does see the band as being outside the mainstream, unfashionable, and is delighted that a certain Mr. S. Vicious reputedly hates them.
"It made me go all warm inside when I heard that," says Tim, aimost smiling." If melad that we're the

"I'm glad that we're the

"I'm glad that we're the direct opposite of him and hope we always will be."
His belief that Split Enz will finish up as leaders, not followers, that their music will be accepted on a mass-scale, stems from the composing talent within the hand

band. "We've got some of the best songs heing written today, which isn't difficult because the standard of songs is so bad." We're not a great band, yet, but'l think we have the seeds of greatness. Our manifluence is The Beatles, and aiways has been. That's why the King Crimson/Genesis.

always has been. That's why
the King Crimson/Geosis
tags have always puzzled me
— we're far more interested
in songs than they ever were.

"We're far more in the
mould of hands like The
Kinks, The blove, The Who
— and I think the next album
will prove that once and for
all."

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PIC JILL PURMANDUSCO

wang and took in' There is no answer to the list question beyond a full psychiatric examination of the members of what a undernably Scotland's premier north-e-hula combo. But there is evalutest enough in support -- like the take they due Corn Spedding for

example The smartly genomed session gustains, statumed as ever for selective mathetry, intended the post gap party for The Rateours at London's Rambow Theart. So did The Resilies, having past completed a narotawide trek with the Brothers Ramone. The Resilies were especially here on meeting Spedding as he had hern regested in producer for they

Formal extraderupes dide't some to Formal estrode's dos dode's neem be atministrat, to Expire Reymolds-cos had of The Revillos irrepressión from person vocal team — took it upon homes in o engage the susa in convertaintin, and see if his sympathon were at all sympatico. Soon phermards Fay Pile - the

other half of that same team --"Helio Fay This is, et, Mr Specifying, "said Biagene, with the rightest but that all was not going in

mell as et might "Miner Spedding?" skought Fay "Why is he calling him AP Spedding" 'Ore decided to test him

out "She wilked over to the other end of the lobby." Issight Eugene, "and the lobby." Issight Eugene, "and the determinant steems the floor—right between me and Spedding. Ifalbog hirr kumbers — and right

back again. Ma Speddine's reactions remain. awarented. One unprimes he was not around Sufficial to say, he didn't get

the job
Thus sort of thing happens all the
tions with The Resaltin. They respond quickly to the aboundtoes the parround us with miss many see as the only rational amover — more almost of the same and the same almost of the same almost of the same and the sam

elf-supertainte. Wiso hur The Restilion could release

Who had The Restlion could release as their general debut a song ebbes we wasting to be an a group? "It's should doing active thing and their woodening why you're doing it." captains to take Warm. "Playing loud stunic air is group!" — he adds width a none of morek disquest." "and widdenly sheaking why sen I doing this. when I'd rather be sitting accepwhere interest to a tuce quart Braham necord, somewhere quies and tranquil injuried of usuding in least of this

lating moter."
Coming at a time when the date queue horrdom boys were as shess series. "Can't Stand My Baby tacts greets. Tup t Stated My Baoy, was not only an invegorating blast of high-geared, reckless pop sensibility, it also took, a bread adjenty's salvo us the popular reduce of forming a group out of boredom, and then finding. out of boredom, and then finding nothing more constructive to do than sing about boredom, insuffly sofficially doined with vitral to pine

The Rentice had definish emeral.

ANY WERE quick to note that in the limberto incharted regions of Ealinburgh. something win starring. Amongsi there were Sare records, who not more than three weeks after the release of Usin three weeks after the remain "Can't Stand Mp Balby" and a relegation to Edisbut go's Setsible label demanding more details. Events progressed at a rate well.

ever per fur the course, and effect prising through the roots of offers from other companies. The Rezalica usered to Sare. Yet amother bubble

manths after the first, they had returned their second single, the double A aided "[My Baby Dows] dombe A sized "(My party Dom) Good Scalegurers" "Flying Sweet Astack". Metarally, efter a song alsons not unit sig to be as a group, casses sings shope challed from aboth and turing your bully bucause she shapes. some leady lake a larmo of much

By the true the magnetity details that bugged the overall sectors of the



NEW MUSICAL EXPRESS



first single were all taghtly sewn up — except for data. "Good Soutpeares" was unque-storately one of the farer ideas no come out of last year's acvers limb explanate. But the Photogram prototoctor machine sausted up in the pire-X ring right and the stante machet from defense in a the single was left floundroug in a sever-liatelles is defiatable didn.

descrive. Both cytis were racy, sharp and huminarous — pumested of a constraint to understanding of the proceedings of understanding of the proceedings in standard that sanks as hooks infore the listerier gets. a second charge, and a thorough desire and the sucress of bring in

discrepant for the sucrears of twee is synch with popular mod. Also, The Rezallon plottelered their surfensiable 70s he retage with thoroughly resourced zons. (Nichang missever feels good and filing is with whatever che feels that way too unde the solicence bracking of free influences. "Sculptures" could have been Geno Washington airest Status

Quo, for instance Quo, for instance And therein — along such the old saying about the professional straing and the anoteur attituting — less the Supplies and, where, P'wes, P'p, shry gree's running a minute in. they're playing with the combinations

HEN WE met at the cluttered home-cum-offs of their Burkager Leibby Love, is the snow-covered countryade just custain Educhergh.
The Recilius were down to five Hugeno and Fay (vocals, datating) Leke Werm (gestar, weep), William Mystermus (Bess) and Angel

represent (near) and Angel
Patternon (drame).
Estimates of how many three were
in the formative days vary — saysbage
between neven and 12 — has by all econants carly Regillos dates wen some speciacle, roughly also to taken some specially, roughly that to taking in busich of fleelygring or can performers and making there go through their poors and unitare a pake-hor as the same time. "The busic idea was that if you had.

some worn of unsurgences and you crolde's play it you were we'come t existing it play it you were we resulted to carrie along and have a bash." results Eugene, whose fondness for the anarchic mem disa was come. The Radillos is nothing if not unitagious. He eagerly recourts days of outlinguist dison as increaver many surrand up would tear through a set of

turned up would take through a set of 25 forgeron on golden 18th maggets us-omder an hous. He expectably tremains the trans he wrote off his mistorbishs at a local date. The band smooth per gen-their us druwth midfull or miships of "Examine Of The Fack." By having Eugene rade his bibe through an already aghant sudience — (on reasons some revealed — and root up on stage us tame for the opening

Only the hour he met with a acced been posets thus west his take skeddung upon the resident discu To the prospergent of everyone presents, Engelst. ever a trouper, crawled from the pile of boss metal and brotten records up most mape of the brotten

The Reallos so often these days -much to Eugene's chagen - tax

Saw "We twee and completely dell'error to witte was group aboter. Nobusty up here had beard of punk. because at was just starting out. We were considered quite dutragency, lo put it mildly, became we souldn't play very well. I souldn't sing, he couldn't

ing . . Eugens : "Leonaldo's jung to save my

Fay, "And the other singer was Luke We used to do some truck 'n'roll stuff, but it was mainly '60s pop — or as NME 1 has Cranta said. "dare blot-Rodon treatments of revered 60s classics". At that time though, November 79, everyone in Edinburgh was so predictable. Hair the bands were playing Starrany To



Heaven', the other half were trying to

strucking to some folk in Edusburgs; that we had the serve to go up there and play like that. Some people and

couldn't take it as all, it really





They were wild, weird, and whacky . . .

They were the first Rock-A-Hula Beat

Combo to hit Scotland since 1961 . . .

They were the fabulous . . .

Times change. Nowadays so Ediabargh they can't find a versue they're on good terms with that's large mough to hold their succession.

ACTUAL DETAILS about The Reallos pre-history are shoulded to myth, americ, and

the practical difficulties stwolved in deciphering five people oil talking at It is beyond sloubt, though, that

It is depoin motor, accept, that Empire and Luke passed their fathe giantfully — trying to infatrate the gup world with a hand called The Knotsford Dominators, which ariself and the contribution of the cont

PIC VICTOR ALBROW

local result security office that removing their from the register would do better the constity's

concutus problems

Fay Fide and Gayle Warming originally the shird singlet — we're bush emerimed in college shirdying fashion and design. Gayle him since returned there, but Fay — "disfa's



like them. I didn't like their idem and they didn't like minr. I'd have probably been tacked out anyway so I Annel Patterson and William hysterious were both — so they clasts droughesmen in an architect's local electric folk bands by might. William, in fact, would often seeal Banilos, and when along with gustarus Hi Fi Harms original banner D. E. Cauche Gravite steep, he

erdistauent was mevitable.
How this east of characters because The Replica is largely unknown Channe between a) a freak of nature, or b) a buttift of this apret youths out to recepture some of the windery.

orrough penned out of the mean.

But more here that though there are many simularizes in underlying tribule. The Readles' management and the rise of puth were putely compatential. If asked, they will deay all responsibility. The Repation ould've happeend nayway, though And as will be obvious from even a many listen to either of their singles

thermelves on that particular month On stane the from his two dynamic

the stage me from his twin dynamic foul of Engene and Fay shrill and spill all over, maximising the potential for who-known what that in given to anyteely who walls the brintels Leaden instrument throughings and shapeless pubescent rancour, in all

there many guisses, forth me part of their group's measured alter-ego iliting in some respects. You cus les your alter-ego take over, you ou did in a same assession would be

окуюць. Енрепе: "I сэргем шузей оз меде of the things I feed myself doing, while I'm doing there I think this is tepulaive, and that is part of the pract of the group, doing contecting you wouldn't immunity do and being what makes a dor act rather than a

Good into act "

Fity, a given fou of Time Turner,
mys." Being cottenaining in importure

Fagene: "Yesh: We don't abandon the contest of bring entertained."

Fey: "That's what we get our plemare from if the orderace gets off on what we're getting off on, it's put o

frost expensive fod yourself in a kind of soul where you feel that cobody shinks like you do, and you feet noisted So you my 1'm going to drake a statedness or some form this case district and the band - and

who that anybody understands it or agrees with it or not. I still be lieve it. "And show succeedy you find a tot of your faith in the busine case." ensored because people do see what you're getting at. It seems to off heat that when that happens it evaluates you. And I think that's what gives us so much plemure when it really

-AY LEAPS up and waven a local

"Read that." she suggests, pointing of port of an enterview exadenced with shear at the peak of Hoggsanus pelebraturas, which bring Screenly they since exmember to

Scottmak they since or member as northing been an alcoholish their far is, the speechs with a distant time for its control to the subject of the control to the subject of Luster Marry, who inode a baptices, good navered type on one. She claims Larke is reality notice hand of lastest harhairs, prote to fine of statest harhairs, prote to fine of statest plant leave of The Regullion writing above it. that point where inchedled that's off-the wall sense of business

"In's oil crop," she conferms with a knowing glame;
I'm disappointed. Luke behaves more or less soberty all-evening.
Assempts so price out of him some of

the bushground to his goally ware of the hushground to his goally ware of the sequenteests of a popular vote peace somewhat fusile, beyond odd

" 2000 AD' is about this areful cutting that Firstlan fact got every work. Twe shi ays been a great Dun Dare ten" - he says this with characterisus dendenae intomatical engenceentor or injust manufacturing.

The Return Of Dan Dure Great 1
gor the come and I open or up and
there's a picture of Dan Dure looking. tike a cross between Luke Skywalker

and Gary Gritter. But the using didn't turn out to be about Can Dare. Fuge or picks, up the manche: "It's the contradictams. Some people write sungs that try to tir down all the emainton and the crary things about his to a concus, next. The got it sumed' type situation. Out songs, completely coverne that and more or se say 'Clit God, then a becarre You're gerting off on things bring rational. The rediculousinus does us fact have seems combinate of order by the most enjoyable time ii when you don't understand it. Anarchy in Dwaryland* Luke

econics determine:
"There's no gress deep potitional references at all, but they are a effection of everyday human reasons, et., taken.

Fay "The thing about the songs a erse dan titler them title way you want you can lither them they may you wantly.

If you wanted no gui a docen meaning, seco 'Gond Seulphure' you could any it was about forming some-body for their striplutes voltes than their body."

Wideam "We accumulate the

ediculousees of certain senations. Our of the things the group defautely saft as paredy, though, as least put up the same sense us, say, Alberto Y Los the same sense up, 193, Alberto Y Los Trian Paramoins. It's got that element of absorbity that existes stores the boundary sometimes, but then we've never set down and discussed how we very going to come across. It's conething that has you happened

"I semme it all taken in our attitudes to theigs. Because we've got certain attitudes, they've come out in

Pay: "We're reacting to things like sering people iano a star trip for instance. We could have written songs. recursion about the fact that pecule are use ofar trips, but it came out in a different way. Eugene became a faded star. No. not even a faded star.

but immrout who we trying to be cool but just wast? "
(The explains a feet. How could

arrythme with a name like Eugene Rayholds untously export to become

Ranysolds untionally adaptor to Decome 18 Mar ? Engener. "I him the juxtupuration, the way we shalk together what could congrassly be light unin hupmonytous worth playing lists in no negarizance and lighter that it becomes this strange reaso-unified object that is living one with the other held. All of our samp are list other held. All of our samp are list other held. All of our samp are are the other where you get the two furthest poles meeting in the most

Just became there are laid things going on doesn't mean you have to turn into a dour robor and keep turn into a goar romot opu acep redecemp nil the time. And pass became our songs may seem light and a bit theorem by at term bearing doesn't mean to say that they're programmly trife observations about

thrags
"Conversely 5 don't see why
anylondy who has a based should have to making their existence in a band by so quanty mere removes in norm of working about though that may be wrong. (Ye very much in frame of mand that sorts these things out and I think the band's got a very healthy frame of

Se da J. Now, finally, what do The Rezalion

stand for? Oldern Dunner O Saint Luke

We don't even stand for the national

ILL THE Replice opinions
to play with reck's ladlowed
precepts like they're just to
mach allly party? More to the point. will they continue to get away with it" Or will hapene and up chasing has

your backnade as brong unervoll becames the as thing? Will Ludge Warm continue to wrise with Cutty Warm concents to wrone some of the sharpers and softnish stagets area the taughed seprestions of ages, drawn correctly to be female thin side of a Chuck Berry record? Or will the Mckee wankip right now suckey. the cardiprove to be Na final

Fast, femaly, furious. Stay tulaid to The Regillon

Toni & Terry & David

A man and two women with a whole lot in common.

The least of which is that they have two new albums released by Fantasy.

Three artists with truck loads of talent and experience.

Artists whose unique approaches should have universal appeal.

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Bromberg's offering
"Reckless Abandon" highlights a remarkable
musical versatility
and resourcefulness
that's been long
acclaimed.

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Their music has its roots in many different styles, but is in the

off and port of the transfer of the contract o

end something entirely their own.

Here's hoping its your kind of thing as well.

Two albums, "The Joy" and "Reckless Abandon," one hell of a lot of good music.





Toni Brown & Terry Garthwaite.
The David Bromberg Band.

EMIRECORDSLICENSED REPERTOIRE DIVISION, Heron Place, 9, Triayer Street Landon W1A LES, Tel (01) 486 7144

NICK LOWE Jesus Of Cool (Radar)

THERE'S NO-ONE lower than Nick, it's been said, and here's the booty to bear that out.
After all it takes some gall

bear that out.

After all it takes some gall to steal riffs and ideas from such a motely collective as David Bowie, Chuck Berry, The Jackson Five, IOCC, Tommy Roe, Kenneth Anger, The Upsetters, Brian Wilson, Paul McCartney, Judas Priest and Zager & Evans for your first solo elper release, but such is the sort of sly, underhand mentality with which we're dealing here.

Just check out that title once more. "Jesus Of Cool" is it now? Yeah, and I suppose I'm The Duke Of Ellington. Just who does this acid-casualty and ex-pubrock wastred think he is nowadays? Norman Mailer?"
Well, cutting no corners, I can honestly state that there are absolutely no creditis given on either the inner or outer sleeve that might indicate exactly who played what and where.

So onwards then, It can be

seexectly who played what and where.

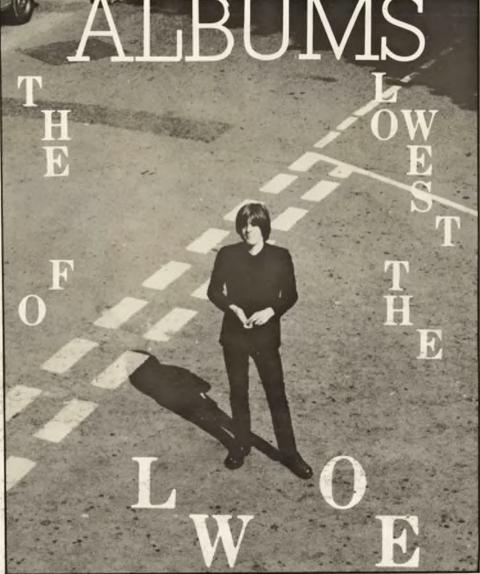
So onwards then, it can be safely claimed that Nick Lowe's "Jesus Of Cool" is a more than worthwhile purchase as well as being overall a very good album". It is not however a great album (great" as ine potentially classes); it also possesses at least two severe drawbacks — one being lought (it's worryingly short), the other being actual content of no less than five previously released Lower tracks). Indeed, Lowe watchers are going to be more than a little pissed off at the inclusion of both "Heart Of The City" and "So It Goes", the former an exhilarating though dreadfully murky live workout from the Stiff sour, the latter the same take that graced the first even Stiff single.

Over and above this, they have to contend with the reappearance of "Bowis" startack "Marie Provost" with an ever so slightly modified min but otherwise nowt else to differentiate it from the EP's

but otherwise nowt else to differentiate it from the EP's

differentiate it from the Erachetype.

And if that's not enough to rankte all you Lowe fans, there's the new single "Breaking Glass" here plus a different version of its flipside, though the latter is graced with a title change and a new arrangement. The flipside is a straightforward Rockpile rocker entitled "They Call 11 Rock"



whilst the Lowe album boasts a jerkier, slightly disorientating workout by the name of "Shake And Pop". That's it for the retreads and if you're not already familiar with these titles then you at least have nothing to complain about, seeing that they're almost uniformly superb. Still. some Lowe fans I've encountered have mumbled angrify

about reports of some 75 Lowe songs hidden away deep in Pathway Studios needing just a cursory mix to be transformed into pure pop masterworks. And frankly, I must agree with them.

And training, a make appearance of them.

But what about the new songs? Welf, no-one can claim that of! Basher doesn't give his listeners plenty of variety. There's one morsel of super-

onical beavy metal ("Music For Money"), straight poppiffle ("Tonight" — must probably the song Lowe boasted as baving written with Peters & Lee in mind, performed here in an unbearably sissyish voice with tayers of Beach Boy-like harmonies woven in and not, I must admit, one of our kid's more memorable efforts) and more

subversively implemented pop-stylings (the Bowiesque "Breaking Class" counts here obviously, plus "Little Hitler" Also included are a slither of strong white reggae that could have appeared on any of Brins-ley Schwarz's later albums called "No Reason" as well as the Nick Lowe adaptation of the Chuck Berry mainstream rock mode as illustrated in

"Heart Of The City" and "Shake And Pop".

One track remains unheraided, although it could welf fit costly into the subversive pop cloister, and that's the ornately titled "Nutted By Reality". It's worth picking out firstly because it's the album's best song and secondly because it eatches Lowe at his best on all counts.

The song is constructed in two sections edited together in a fashion that all two accurately recalls the second side of

a fashion that all too accurately recalls the second side of "Abbey Road". The first part, underpinned by a marvelkously-contagious rife pinched straight off one of The Jackson Five's brilliant first tird of singles, has Lowe cutely bemoaning the fate of Cuba's chief dignitory: "Well, thead they castward Casnot heard they cut off everything he had/What a lowdown, dirty thing to do/To mess him up so bad." You get the drift, I'm sure. After a couple of similarly witty verses. Lowe furches off to opine that the unfortunate people's leader' was "nutted by teality", going on to describe this condition further with some quirkly autohiog-with some quirkly autohiog-

by reality", going on to describe this condition further with some quirkily autobiographical tid-bits.

All told, it's the perfect illustration of what Lowe has currently set as his particular niche, this being frankly ridiculous lyrical concerts involving a mixture of the grotesque and the inane to great effect while basing the whole edifice on thoroughly innocuous pop tunes. "Marie Provost", a chapter from Kenneth Anger's Hollywood 18 Abbylomitat concerned an 1 actress caten by her starving pet deckshund, also fits that brief, as does "Little Hitler" and its way observations of music bis egomatis. Elsewhere Lowe misses his chosen mark at times, particularly with "Music For Money"— its silly expinism sounding too much like the clever-clever spectiousness of 100°C.

too much like the clever-clever speciousness of 10°C — though "Shake And Pop's" byrics accurately summarize the ridiculous hiz games that surround any prospective rock musician.

Ultimately then, "Jesus Of Cool", though it often tends to optima its creator as a schem-

portray its creator as a schem-ing pop jack of all trades, is at its strongest when it proves Nick Lowe to be the master of subversive pop. That alone causes me to hesitate taking the artiste further to task for the album's other shortcom-

Nick Kent

Never Mind The Lubbocks, Here's Buddy Holly(Who?)



BUDDY HOLLY AND THE CRICKETS 20 Greatest Hits (MCA)

THE ROCK and roll of the '50s produced three incomparable all-rounders equally adept and influential as singers

influential as singers, composers and guitarists. Chuck Berry has already had the TV - advertised - greatest-hits - package riff done on him with "Motorvatin", Eddie Cochran is long overdue for the heavy promo that his work deserved, and now the pride of Lubbock, Texas — Charles Hardin a.k.a. Buddy Holly —

is getting his go-round,
"20 Greatest Hits" is a
no-messin' compilation of
Basic Buddy Holly For
Everybody; more of Buddy

masic buday rioty for Everybody; thote of Buddy Holly's songs than you ever knew yourwere capable of singing along with.

Titles you want, titles you got. Eyes down: "That'll Be The Day", "Beggy Sue". "Words Of Love". "Every Day". "Not Fade Away". "Oh Boy", "Maybe Bay". "Listen To Me", "Heart Beat". "Think le Over" (deep breath urn over for side two) "It Doesn't Matter Any More", "It's So Easy", "Well. ... All Right", "Rawe On". "Raining In My Heart", "True Love Ways", "Peggy Sue Got Married". "Bo Diddley", "Brown Eyed Handsome Man" and (whew) "Wishing". Wellilli. ... can't really quartel with thar selection, even though the definitive

even though the definitive Holly collection is the "Legend" double album, "Legend" double album, which features all of the above tracks plus no less than twenty-two others plus lengthy and informative liner note plus complete who - did - what where - and - when personnel breakdown for all of the tracks

whete-anta-when personner breakdown for all of the tracks plus ndity pix.

Plus I do mist. "Midnight Shift", "I'm Lookin' For Someone To Love", "Rock Around With Ollie Vee", "Reminischt", "Umm Ch Yeah", but 20 tracks is 20 tracks and you've got to draw the line somewhere.

Whether this sudden upsurge in Holly consciousness has anything to do with (a) powerpop (b) the fact that the Poet Laureate of Argyllshire recently acquired much of Holly's publishing or (c) the price of mogadons in Finchley is a matter of pure conjecture. The fact semains that if you don't have this music in your home (on this or any other statum or set of albument or home (on this or any other

afburn or set of albums or singles), you're missing out. Why? Though it's fashionable to deride Holly as the first of the great rock wimps, his music and stance were by no means as fey as this calumny would imply. While



Holly demonstrates primitive acuj

he lacked Cochran or Berry's wit, streetsmarts and a beguiting gift for the nuances of teen romance, all the little exhibitations and disappointments of hi-skule love.

He played a tough, ringing Stratocaster, rumping, rucking and joyful, as befits a man who learned much of his trade playing dances with only a drummer for support. However, his main calling card was always his voice; light but

The second of the second

with considerable reserves of with considerable reserves of power (who could ever forget — having heard it — that unique "Well-a well-a well-a well-a well-a well-a that opens up "Peggy Sue") and a sophisticated phrasing that tower a lock to the Madel. and a sophisticate upon and that owes a lot to the Muddy Waters and Little Walter records he heard on the radio as a kid and which influenced Dylan to a still audible exter

Maybe you don't want / o be told again that Buddy Holly was a genuine heavy, that he bought it at the ago of

23 and that he produced a vast amount of exceptional music in a comparatively short time and all the other garf that people drag out about him.

drag out about tent.

Let's just say that "20
Golden Greats" — hideous
tatle, especially since the
"Buddy Holly Lives" grafitio
cover says it so much better —
is the best album of its type
since "Motorvatis"", and it'll
hold that fittle until someone
does the same sort of thing for
Eddie Cochran.

如本人的學者以及"不是"三种,

Charles Shaar Murvey

T.V.Smith crossing Gaye, in a manner of seeing.



Crossing The Good With The Garage

THE ADVERTS
Crossing The Red Sea With
The Adverts (Bright)
ONCE UPON a time, the
fastest way of revealing
yourself as an Old Fari
Who Didn't Understand
The New Wave was to
allege — in even the
mildest and most nonderisive terms — that occasionally the musicianship
left something to be
desired. desired

desired.

It is now — by we reckoning, at least — late February of 1978, and most of the New Wave hands who're still around have obtained a sufficient command of their instruments to do justice to their material. The Clash and the late lamented Pistols got to be very good very fast. The Damned and The Stranglers and The Jam played good right from the beginning. The likes of XTC and Magazine cheated by having been good musicians before the New York of the Stranglers and The Jam played good right from the beginning. The likes by having been good musicians before the New Wave even got

before the New Wave even got started.

The Adverts are in the curious position of having one of the best fead singers currently functioning, and a repertoire of some highly interesting songs (good words, good chewns, nifty chord changes) while still being total musical featherweights despite having gigged solidly for well over a year.

I don't know how they do it. They even open the album



with "One Chord Wonders", a reprise of their first single for Stiff, which deals rather sardonically with this problem. The fact that the intervening period between the Stiff session and this one hasn't improved their rather ranshackle playing by one iota could be interpreted as some kind of amusingly ironic gesture, or simply as an indication of loyalty to old ideas of determined amateurism.

tion of loyalty to old ideas of determined amateurism.
Laurie Driver (drums). humps away enthusiastically, the very lovely Gaye Advert (bass) hlumps away somewhat less so, with the result that she drags the beat ever so slightly all the way through, a state of affairs not particularly improved by equiparist Howard. affairs not particularly improved by guitarist Howard Pickup's rather Mickey Mouse sound. The end result is more Garage Band Purist than Sound. The end result is more Garage Band Purist than anything else, especially when you take the sophistication of the material into account.

As stated above, T.V. Smith writes and sings very well

indeed, "One Chord Wonders" is a song of more than a little wit, and "Gary Gilmore's Eyes" (regretably not included here, though its B-side "Bored Teenagers" puts in an appearance) was truly excellent.
"No Time To Be 2t", the current single, "The Great British Mistake", "Drowning Men", "On Wheels", "New Boys", all fine songs with an odd eint of fluorescent psychedelia infiltrating the monochrome.

If The Adverts could learn to play these songs in any manner other than the most totally obvious bang-their-way-therenby the objects.

to play these songs in any manner other than the most totally obvious bang-their-way-through-the-cbords manner—or as least bang their way-through the chords with one quarter of the zap and flair of The Ramones or the Pistols—they do be one of the most exciting bands around. Can you imagine these songs played with the kind of raunch that Sieve Jones and Paul Cook could bring to them? Gaye's certainly no worse a bass player than Sid Vicious.

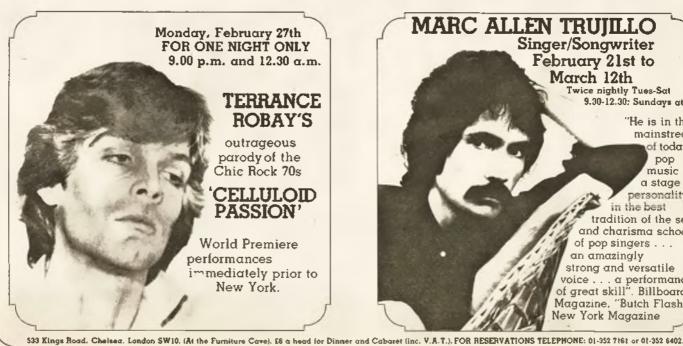
Unless the Adverts can be ramshackle and unmusical in as exciting a manner at The Velve! Underground, they'll be in the unusual position of having a repertoire to which they are simply not competent to do full musical justice.

Weird one. Be glad it ain't your problem (unless you're T.V., Gaye, Howard or Laurie, in which case — hif!!)

Charles Shaar Murray



Bernard Jay is proud to present Two of America's music sensations





JIM CAPALDI The Contender (Polydor)

"HUST WANNA write my songr the way I feel", croaks Capaldi in the opening out. "Dirty Business", before doing over Udell and Geld's "Sealed With A Kiss", all Billy Fury-ed up like a 6.5 Special outtake.

The whole album's like that, a bit of a hodge-podge, mostly produced by Capaldi but helping hands on the knobs from Jimmy Miller and Peter

Ralf Richardson's steel pans Raif Richardson's steel pans lend "You Burn Me" a super-ficial charm but side one is hopetessly weighed down with AM fodder like "Daughter Of The Night" (sickly moog and winsome backing vocab) and the maudlin, overling and overripe "Game Of Love".

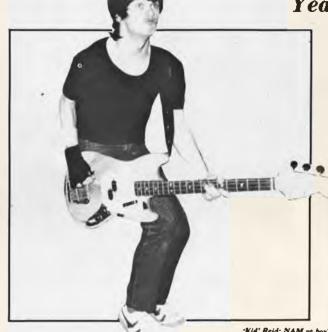
Side two sounds tougher, but it remains dreadfully ordin-ary. The title track, a ponder-ous pagan to welterweight boxer. Hedgemont Lewis boxes Hedgemont Lewis ("He's a man who's been through storm and rain/He's a man and he's trying to make a stand"), gains poignancy merely by the fact that it's Paul Kossoff on late guitar — gee, when was this album made, Jim?

The whole sorry mess finishes with "Hunger And Greed", an astonishingly clumsy Dead End Street kids ditty (rhyming 'drunk' 'junk' with 'sunk').

Traffic may well have been thrific but on this dismal showing Capatdi has about as much chance of being a serious contender as did Brando in Ow

Monty Smith

KING SPECTOR MEETS THE GROOVIES UPTOWN Yeah, De Boys Are Back



Kid' Reid: NAM or boy?

THE BOYS Alternative Charthusters (NEMS)
"SORT THE NEMS from

The Boys!!" Matt Dangerfield's Mutt Dangerifeld's t-shirt succinctly sums up how The Boys feel about their record company. As a band who played their first gig at The Hope And Anchor in the sammer of 76 and had record deal by the end of the year, progress hus been painwtak(ngly slow. And if you ask weary travellers like Dangerfield and his songwriting portuer Casino Steel just why, then they'll put the blame squarely outside the group and on the shoulders of the biz.

One thing that would certainly warm their hearts would be the sight of an album recently recorded at Dai Edmunds' Rockfield studio and tentatively entitled

"Alternative Charthusters" in

the record shops within something less than the four months it took NEMS to release their debut last year. Pure Pap For Numb People might well be a carechphrase for some in '78, but for my money The Boys' ideal lies closer to the trasky white rock'n'roll dream of Thunders' Heartbreakers than it does to rearroreacers than it noes to the shallow pop pushed by The Pleasers, Tonight and their ilk, though sometimes The Boys only escape such trappings by

the stain or inter teerti.

The new album at least shows an ability and courage to progress and diversity evident in few of the more charismatic of last year's would be heroes. Three tracks stand out: the Spectorish "Brickfield Nights" (the forthcoming single: "fferoine" and a surprising adaptation of an early '605 hit in 'Sway'.

Spot the Lift treats will enjoy "Brickfield Nights" — King Spector Meets The Groovies Uprown? It highlights Dangerfield's belated development as a songsmith. In his late twenties, he's gazing back on teenage songsmith. If this late twenties, he's gazing back on tecange mystery girls with long hair and make-up that's never quite right, on nights in Brickfield, lis home patch and an industrial estate in Leeds.

industrial estate in I reeds.
"Herotine" is an
angul-ridden ballad in the veix
of early Lennon. With vocals
again handled by Dangerfield,
it concerns itself with a honry
Lonely Man Meets Movie Star
Gift story.
The band moves up not

Lonely Man Meets Movie Star Girl story.

The band grease up on "Sway" — but in the Mediterranean marinibu series, not the Rockabilly one. The song was a bit in 1961 — the after Cochran and Vincent all time low year for rock "aroll. It was then sung by one of the dozens of immanculately cleancut Bobbies of the day (Rydell, in fact).

Dangerfield himself sings

(Rydell, in fact).

Dangerfield himself sings eight of the new songs, compared with only two on last year's album. Loving respect is paid to record companies in a song which will already be familiar to any who've caught the bad in live in recent months—"(Do The) Contract Hustle".

The massed guitars and words on tracks like "Stop,

vocals on tracks like "Stop, Stop, Stop" (which sticks close

to The Holles' original), "Classified Suzy", "Talkia" "
(not the Brass Construction
song in case you were worried)
and "Neighbourhood Brass"
(about Stee's former band, the
Hollywood Brats' point yet
again to The Flamin' Groovies
and "Shake Some Action" as a

and "Shake Some Action" as a sound reference point.

Bassist Duncan 'Kid' Reid takes only one writing credit for the unspectacular "Taking On The World" but chips in on vocals for the amusing "Backstage Pass", among others. It's a song about groupies — or one in particular — but not from the usual matho reclistar as superstud ample.

macho rockstar as superstud angle.

"When all the punk bands/All sound second hands! will still be loving you!When Johnny Rosen has been forgoten I will still the loving you!You've had all The Jam'Even Paut's old man/But when you're bored with Anacchy/You will still be special to me."

The words are those of second guitains Honest John

The words are those of second guitarist Honest John Plain — a bloke previously noted only for having a beer gut as disquisting as that of his counterpart in The Sex Pistols. Plain's throw-away lyrics the abov wrote their near hit "First Time") are much less serious than Dangerfield's; they're abot to be found on two other songs — "U.S.L." (underage sexual intercourse) and "T.C.P." touches on the sensitive territory of teenage spots, rather perversely gives individual namerchecks to each of those ageing powerpoppers

individual namechecks to each those ageing powerpoppe. The Ransones.

And if you dug that last album and think The Jam's debut beats "Modern World", then you'll take to thick to.

Adrian Thrifts

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IEP 6



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DEAF SCHOOL English Boys/Working Girls (Warners Bros)

DESPITE THE irritating arty image of the band, despite the sometimes contrived feel of the lyries, this is not a bad album

You see, it's got something

You see, it's got something which many more intense, more relevant, (okay) more cool albums lack — good lunes. Thing, you can hum in the bath or at the bus stop. It's got a bright, melodic popsensibility which prevents it seconting too serious or too self-indulgent. The band line up on the sleeve, sutky wimp pieces for the camera, self-consciously flamboyant modes of dress, and they don't really conscously flamboyant modes of dress, and they don't really look ton promising. Token bespectacled member, token receding harring person, token Clark Gable smoothte, token female.

female.

All the standard Types' you tend to associate with groups that aren't too interested in rock'n'roll. Fortunately, first impressions are deceptive.

"Working Girls" starts with wild achieve thims and bloomer thims and bloomer them.

"Working Girls" starts with solid, echoing drums and blossoms into a grandinse anthem for production line females. Condescending "Up The Junction" lyries but a very full, fat, over-the-top sound. Produced by Robert John Lange, the whole LP has got a huge, Spectorish wall of noise, a most effective way to drown the nave lyries.

The three front line vocalists. Bette Bright, Engice Cadillac

The ihree front line vocalists (Bette Bright, Enrico Cadillac and Eric Shark) come on like a full choir on "Golden Showers", a neat love chart spoilt only by the occasional whine of "... dig it, dig it."

The highlight of the record is "Thunder And Lightning", a highly derivative but impressively executed soul-pop four de force, a peculiarly

tour de force, a peculiarly Sixties purity of expression and a faintly familiar hook.

What A Week" is an exam-

SAFE AS SNAKES

HIS MAGIC BAND Sale As Milk / Mirror Man (Pve)

THIS SET was actually released before Christmas. I've sat on it ever since — not because it's a boring album, but simply because Captain is just so daunting to write about.

Captain is just so daunting to write about.

To take the lesser known morsel first, "Mirror Man" was first released here on Buddah in either 1971 or 1973 is the original is undared, if depends whose story you believe — I'd go for '71) and recorded in Los Angeles in either 1965 or 1997 I'd choose leaterly, possibly at a live pig (which I'd doubt). Certainly, if there is an audience present they're either amazingly well-behaved or, more likely, ashep, Out of the finer tracks on the afform, two of them — "Tarotplane" and "Mirror Man" itself — run helveen I's and 20 minutes each, Sadly, not even the title cut justifies much more than a third of that thoring. They're both repetitive wetdo-blues justifies much more than a third of that thoring. They're both repetitive wetdo-blues justifies fine he which the much musigned "Strictly Personal" occasionally teetered, but which it managed to avoid the newer in the contraction of the second of the second of the contraction of the second of the contraction of the second of the second of the contraction of the second of the se rersonas teetered, but which it managed

The other tracks are "Kandy Korn", a version of which appears on "S. Personal", and a rather beautiful little-grey-

ple of words that are clever,



dinosaur humble-bumble opus called "25th Century Quaker", which checks in at just under ten miantes — a fine example

of that trance-like, deceptively diffident approach of the "Strictly Personal" Magic

years ahead of its time — no praise is too high. I still remember, as clearly as I recall remember, as clearly as I recall the first time I heard Howlin' Wolf himself, the first time I heard flab bloke who wounded just like the Wolf wrapping his extraordinary voice around the pure psychedelia of "Electricity" on J. Peel's revered Perfuncal Garden show.

The launching and for propagation

ity" on J. Peel's revered Perfumed Garden show. The launching pad for possibly the most exciting recording career in the whole of rock, the scope, adventure and skill of "Safe As Milk" are even more stunning now that in '67. Certainly Beelbeart's most fixtenable album, the combination of bubblegum, psychodelia, country blues and R&B, all processed through Don Van Viict's completely unique vicion, makes it one of unique vision, makes it one of the most indipensable albums

the most indipensable amount ever.

If you haven't gut a copy...

If you know that feeling like there's something missing in your life? It isn't love or any of that claptrap. It's the flest Captain Beeffreart albusts.

They should give it away free with school milk, Judging by the title, that's probably what the Captain intended. (Poulot it. The Captain apportantly meant the title fronteally, reckoning yer average US plans to be full of guck and filth, Instead of school milk, maybe — Ed.) (Smartass!—P.McN.)

Phil McNeitl



Trumpeter Wheeler's first ECM date, "Gnu High", saw him ahly assisted by bassist Dave Holland and drummer Jack De Johnette. All well and Jack De Johnette. All well and good. Enter main's Keith Jarrett, whose moodlings I for one found about as sympathetic to the spirit of the session as the Soviets are these days to the Somalis In fact Jarrett's "lyricsm" — garsh slabs of colour — completely unbalanced the set.

"Deer Wan" is different rhythm section remains the same, as circumspect as ever. Jarrett is thankfully out, replaced by saxist Jan Garbarck and electric guitarist John Abercrombie.

Wheeler's robust lyricism finds itself an unusual foil in Garbarck's more penetrating. charmaters in note penetrating, slightly maral tones on lenor and soprano. Abercrombie is the consummate accompanist, flicking unlussy rhythm chords and solicing with modest good grace; his oddly flured tunings are very distinctive.

"Peace For Five" is a vehicle for solos based on a figure not too far estranged from "Slightly All The Time" off Soft Machine's "Third". Garbarek's racy, raucous tenor break is especially strong.

"Sumother Song" bridges from muted melancholy into fleet free space, a chance for Wheeler to fluster hotly before Holland and Abercrambie's deliziously cool duet. Carbarek is reckless again on the fifth right. Whealer burili the title track. Wheeler busily browsing

Guitarist Ralph Towner guests on "Afternoun", a seductive hallad, his 12-string acoustic adding characteristic resonance to the pastoral setting.

Another fine match, like the

whole album really.

Argus MacKinnun

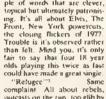
ARLA BONOFF Karla Bonoff (CBS)
KATE BUSH

THOUGH ON the surface just another member of the incestuous West Coast singing/songwriting sisterhood. Karla Bonolf is different in one crucial respect — she isn't on Warner Brothers.

Her pedigree has already been well-established — ar been well-established — and she even lives next door to Linda Rootsadt at Mailbu. She has the advantage (fike Joni Mitchell, Kate and Anna McGarngle and others) of having already established a reputation through her compositions, and she owes a particular debt to Rootsadt who saturated her "Hasten" who saturated her "Hasten Down The Wind" album with Bonoff material.

She's undoubtedly She's undoubtedly accomplished as both singer and songwriter, if distinctive as neither. She can't belt it out like Ronstand of course (who can't), but her clear vocals carry the often attractive melodies without difficulty. If her songs are of variable quality, the best are excellent.

quality, the best are excellent. Her lyrics dub her yet another Californian beauty foundering on emotional rocks; love lost is the predominant theme, occasionally relieved by love not yet achieved in the first place. But if her songs wear the nantie of subjugated femininism, the frailties depicted are never cliched Her most poignant Lay Down Beside Me", is a



outcasts on the run, too glib by far. Saved by rute bubblegum keyboards. "English Boys (With Guns)" isn't as tuneful. It's very annoying to hear a bunch of comfortable, self-

distanced social comment.
"All Queued Up" is a so
that's been crying out to mais occir crying out to be written. All about the modern stand-in-line world. If you get more than two people standing together, everyone forms a queue behind them. Salety in numbers syndrome but Deaf School sound a bit too furious about it.

The ideas begin to run out on the second side. "I Wanna Be Your Boy" repeats the mickedy from "Thunder And Lightning". "Morning After" is a slow, low profile MORish direc.

"Fire" is another song that doesn't really sound convinced or convincing. It's all about the way people stup in the street to gape at disasters; good subject but distinctly un-hot treat-

"O. Blow" is the closer very amusing and pretty accu-late punk send-up. It's typical of the album in that it doesn't take itself too seriously, which is just as well.

The instrumental work takes a backseat to the vocals and the result is a polished, profes-sional product. It hasn't got a lot of heart or a lot of purpose but there's a handful of really good songs.

Nothing to do with rock-in roll really. One revealing line claims"... I felt just like a kid again". Sure, but you don't sound it

Kim Davis

KENNY WHEELER

JUST AS a rose grower crosses cuttings to breed new varieties, so ECM supremo Manfred Eicher shuffles his roster of muscians. Some of his hybrids wither, others blessom. wither, others blossom





(When

KB's The Clash?)

companion piece to Kristofferson's "Help Me Make It Through The Night" in its evocation of the need for short-term sexual and emotional comfort

emotional conflort.

Being alrendy a fully paid-upmember of the LA branch of
the Millionaire Musiciams
Union, she's naturally
accompanied by all the
inevitable accompanies who
render all the inevitable
accompanient that inevitably
increases them more of a
hindrance than a bein hindrance than a help

I make the fally six good songs, two indifferent ones, and two (both by other writers) that I'd rather have done without, Kenny Edwards' production is businesslike and, "Home" apart, can't provide anything as concrete as excitement. It's an album that comes in plain colours, but one which suggests that, at the very least, Bonoff will be able to

least, Bonoff will be able to live unhappily ever after on songwriting royalties. Initials apart, Kate Bush has nothing in common with her, her debut album is less successful, though arguably more interesting. Ms. Bush is reticent about her background, but seems to be 19 now, and but seems to be 19 now but seems to be 19 now, and was apparently raised in the Home Counties. She was discovered a while back by the Floyd's Dave Gilmour, who nurtured her prudently, lest

her precocious talent burn too brightly too quickly. Like another Home Counties prodigy (David Bowie) she has also been through the Lindsay Kemp theatrical mime accedemy. Gilmour and academy — Gilmour and Kemp presumably being "Them Heavy People" of

"Them Heavy People" of Kate's song.
Since she won a surprise testimonial from Dusty Springfield at her comeback press conference and "Wuthering Heights" is clearly going to be a hit single of monster proportions, it might be as well to keep things in perspective. This is no debut album was, say, "Songs To A Seagull" — far from it. Kate Bush has a distinctive, wailing voice that initially suggests an enviable range, but in fact she gives little hint of this, nor does she ever settle into any comfortable vocal

into any comfortable vocal style. Many of the songs are

style. Many of the songs are also ordinary, constructed in identical fashion.

On the credit side however, the relative novelty of her approach guarantees interest: "Wuthering Heights" is certainly something special. Inspired by the book of the same name, it aims for the same name, it aims for the wild, incorporal atmosphere of its raging climax, and is utterly mesmeric. Lyrically it's simply flaccid; more meatiness is provided by a song like "Room For The Life".

For The Life", Strangely, the album seems more a product of 1968 than 1978, with its smatterings of orientalism and mysticism, references to Gurdjieff, a production which employs ome of those widescreen sound effects so essential in those days of rampant psychedelia

The production (by Andrew Powell) is far too fussy, and rarely works satisfactionly; two of the successful tracks. "Feel It" and "The Man With The Child In His Eyes", benefit from uttent train before the from utterly straightforward arrangements.

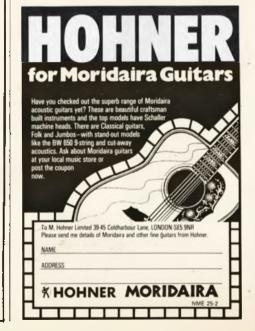
It's a bewildering record, While sometimes it just seem pathetically contrived, at

others it suggests that there's talent struggling to get out

talent struggling to get out.

Should the name Kate Bush
resume its former anonymity in
a few months' time, this album
will be guaranteed a cult
following in years ahead; I
think it more likely that she'll
make albums that are infinitely
better than this one.

Rob Woffinden







SANDY NELSON

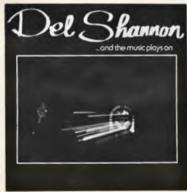
The Very Best Of

The drum sound of the fabulous fifties; this specially compiled album includes "Let There Be Drums" and "Teen Beat"!



And The Music Plays On m St S SONTO Casseme TO

The voice that tueged at a million ponytails is highlighted here on 14 (mostly previously unavailable) titles.





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The State(s) Of Things To Come



KANSAS
Point Of Know Return
(Kirshner)
STARCASTLE Cisadel (Epic)

MUST BE all those vast expanses of mile upon endless mile of whear country conjuring up visions of untold wonder and grandeur. That, and all the reports of UFO sightings. How reports of UFO sightings. How else do you account for Amenca's most popular techno-rock outliss materialising out of the Mid-West?
Kansas, all set for their British concert debut, ball from you guessed it — Kansas and with several albums behind

them (this is their fifth) are no newcomers. The more aptly named Størcastle base themselves in St. Louis.

Of the two, Kansas have the most to offer, lacing their boisterous histrionics, played with a not unendearing sense of enthusiasm (I'm being kind) and an arsenal of standard heavy metal licks. Strictly speaking, despite their penchant for spicing up with Wakemanesque organ looirishes, Kansas aren't diehard techno-rockess. Their

floorishes, Kansas aren't die-hard techno-rockers. Their current hit single "Point Of Know Return" sounds a lot like the Anglo American combo Foreigner. Kansas don't go overboard with synthesisers. They only occasionally sound pompous. Sure, they're not averse to top heavy arrangements which somettimes take in the odd line from Bach, but Kansas actually sometimes take in the odd line from Bach, but Kansas actually sound like they're having fun and don't take themselves all that seriously. We'll forget about lyrics.

Starcastle are a personality-less bunch who unashamedly plagarise. Yes. Not only are

"Their" melody lines almost note for note rip-offs of Yes songs, but they also one whole bass lines from their mentors. And white Starcastel eschew Jon Anderson's stream-of-consciousness hippy mysticism, they're not too proud to embellish their material with the tritest "cosmic" prattings Approach at your peril. Steve Clarke

CHARLIE HADEN The Golden Number (A&M Horizon)

BASSIST CHARLIE Haden's

(A&M Honzon)

BASSIST CHARLIE Haden's previous series of duets, "Closeness", was respectable rather than killing, a conclusion which also hovers over side one of the latest, "The Golden Number."

Nothing wrong with the collaboration with Don Cherry on "Out Of Focus", a micely balanced piece with a prologue and epilogue of slowly tolling bass chords and flute, and a central section of brave brandished trumper tigures and urgent bass.

The meeting with Archie Shepp, "Shepp's Way", is a meandering affair, Haden running his lines at a tangent to the tenorist's, which unfortunatly leaves the impression of Shepp stewing in his own juice. Maybe the theme, one of Haden's three originals, is unsuitable; certainly Shepp sounds less than stimulated here, if unstoppable.

At the risk of sounding counter-revolutionary, I think a fair case could be made for the blazing success of side two being down to constitutions playing.

the blazing success of side two being down to consistent playing. Ornette's tupe, "Turnaround", a vehicle her for the late, great Hampton Hawes, leaps into life as piano and bass invest the more traditional roles. Listening to Hawes' mastery of Be-Bop piano, the abrupt delirium of the long chopping runs, the fervent feeling for the blues, the sheer richness of his assault on the emotions, you

runs, the fervent feeling for the blues, the sheer richness of his assault on the emotions, you can't help reflecting that the Bop bag was by-passed rather than exhaused. Comparison with the earlier Jarett-Haßen duet, "Ellen David" — admittedly more wistful terrain — might provoke another dollop of reflection on relative weights and measures. Haßen's work on the title track is another kind of tandem, not the WALK — DON'T WALK cycles beloved of Be-Boppers (and traffic signals) but a bolstering of the emotional core of the piece, a cortege tread under the trumpet's requirem. Ornette's playing here is gripping. Never over-excited about his non-saxophone explorations in the past, found myself more moved by this than by his also playing duet on "O.C." or his recent "Dancing In Your Head". Some of the high-strained phrases still sputter down like Cherry's squibs, but the majesty of imagination is all Ornette's.

IMPORTS

AND STILL they come, The legends in their own minds, 1 mean.

minds, I mean.

Latest of the lineage is one Annand Schaubrocck, or Schaubrocck Steals as he sometimes calls himself, who currently has his "Live At Holiday Inn" (Mirror) double-album available for inspection. Frankly, he's a blues-bashing bore, his band offering up the riff and nothing but the cliched riff, while ole A.S.S. (apt. those initials) yells have closed to likewise instruments meaners.

blues-bashing bore, his band offering up the riff and nothing but the cliched fift, while ole A.S.S. (ap), those initialsy yells his slogans in likewise interminable manner.

But then he's the stuff cult figures are made of, having done three years in the reform shed for safecracking (hence the "Steals" nomenclature?) while his past track record on discinctudes a mebbe-silbum listed as "A Lot Of People Would Like To See Me Dead" and "I Came To Visii But Decided To Stay" (both on Mirror), the latter being a normal (?) single-album on which A.S.S. remembers both Edgar Allen Poe and Rabbie Burns.

So now you're absolutely fascinated (well, aren't you?) and itching to lend your lugs to an earful of Schaubroecks' four-track recorded, Holiday Inn set, an item that features the most outrageous audience overtube were perpetuated on an unsuspecting record-buyer. And I guess now that it's only a matter of time before some well-meaning fanzine latches on to A.S.S. and starts appraising his lyrics in a way only previously afforded the inscriptions on Moses' tablets from the mountain. But then, that's how legends are born.

Already a legend in back-of-the-bus territory is black South African Margaert Singana, who works with a drummer called Crash Flash and a vocal group who answer to the name of The Joburg Street Crussers.

She slugs out a solid line in Bantu bodymusic and does it to such effect that "I Never Loved A Man", her last single, went rebile gold in her homeland. And now "Tribai Fence" (Casablanca), an album which includes "Man" along Lady Africa's version of "It's A Man's World" and John Fogerty's "Have You Ever Seen The Rain", is available here as an import rack filler.

import tack filler.

London's HMV superstore, Oxford Street, tell me that they'll be offering a choice line in Chess-Checker-Cadet import bargains in their forthcoming sale, which commences on March 4. For they've unearthed such Aretha Franklin offerings as "The Gospel Soul" and "Never Grow Old", both toughtes from a collector's point of view; plus Howling Wolf and Middly Waters and Bo Diddley's "The Super Super Blues Band": Albert King and Oris Rush's "Door To Door",

Meanwhile, due to New York's recent blizzard battering, Meanwhile, due to New York's recent observed battering, few newes have arrived, though those brought in by the huskies include Pets' "Wet Behind The Ears" (Arista); Cherle Cwrise's "Beauty's Only Skin Deep" (Mercury), a Kim Fowley production job; Konga's Africanism" (Crocos); a Cerrone instigated affair; and Wild Man Finches's "Wildmanis" (Rhino).









RED LIGHTNING **BLUE FLASH**



FOR SOMEONE whose baptism into this business baptism into this outsiness was an association with Mick Farren and The Deviants at the height of their Anarchic Drug-Deviants at the beight of their Anarchic Drug-Crazed Hippies Horror Probe era, Pete Shertser is a remarkable survivor especially as he went straight from touting for Farren to recording the blues, and this at a time when the last echoes of the 60s Blues Boom had all but

'60s Blues poons
faded away.

An incurable optimist, be's a
garrulous, disorganised and
altogether likeable knoney who aftogether likeable looney who struggles on as director and bottle washer of Red Lightnin' Records, the tiny but persistent specialist label he started with lan Sippen (now dec'd) at the beginning of the '70s. Today, Red Lightnin' is in better shape than it's ever been, with more and better albums released in the last couple of years than in all the previous six. There are plenty more on the way too.

I believe there have been 16 official' Red Lightnin' albums of art, of which I'm going to concentrate on the last eight.

concentrate on the last eight. For details of the earlier issues For details of the cariter issues, which include LPs by John Lee Hooker, Albert Collins, Junior Wells, Earl Hooker, Clarence Gatemouth' Brown and an excellent anthology of '60s blues obscurities called "When Girls Do It" water as \$1.7. Girls Do It", write 10: 517 Eastern Avenue, Ilford, Essex. IG2 6LT. And so to the rest

LITTLE MILTON Raise A (RL.0011) Little

LITTLE MILTON Campbell's vast talent so completely fills the gap between Bobby Bland and B.B. King that you can't really see the joins.

Many would claim that over the last 15 years he has gone so far as to shoulder aside his two main fivals—certainly on record, if not on stage.

Recorded from 1953 through to '59, this collection of 16 of

his earliest sides is obviously the work of a less mature and authoritative artist, when he was much more of a straighfor-ward B. B imitator, neverthe-less it's essential stuff for Blast Furnaces and likeminded blues fans.

fans.
Seven tracks were cut in Memphis with Ike Turner and cronics and released on the San and Meteor labels; the remaining nine in St. Louis with Oliver Saints band for Bobbin. In Straight Ahead Mono. Мопо.



BILLY BOY ARNOLD Blow The Back Off It (RL.0012) Sinner's Prayer (RL.0014)

(RL.0012)
Sinner's Prayer (RL.0014)
HARMONICA PLAYERS
once crowded Chicago's gheito
streets like commuters in a
rush-hour tube train. In the
final analysis si'll probably be
Little Walter and the two
Sonny Boys who'll he most
highly revered, but Billy Buy is
a natural for close runner-up.
Recorded 1953-57.
"BTBO!" is Arnold at the
height of his popularity, sing
and playing in front of the
likes of Bo Diddley, Oits
Spann, Henry Gray and other
Windy City notables on 13
tracks that were mainly, if not
all, released on Vee Jay. A
better sampling of his work
does not exist. S.A.M.
To these ears. "SP" is of less
interest, allhough by no means
a duff album. Recorded in
1970, it's a good indication of
what Arnold is like on stage
even today (although this is a
studio recording) — as competent as ever he was but, sadly,
somehow. rather irrelevant.
Even in stereo.

JOHNNY GUITAR

WATSON The Gon The Gangster Is Back (RL.0013)

NOW MAKING platinum-selling albums from DJM, this unique dude (and I say unique advisedly, there's no-one quite advisedly, there's no-one quite like him; guaranteed) was once an ecceptic young rhyshm & blues man with a full reputa-tion and an empty pocket. The 14 tracks here (plus a

couple of fuzzy cassette inter-budes) capture many of his different early styles, including the original versions of "Gangs-ter Of Love" and "Looking Back" Recorded 1955-61, it's not 100 percent kusher, but what a bargain already. S.A.M.

IKE TURNER'S KINGS OF RHYTHM I'm Tore Up (RL.0016)

BEST KNOWN to the world at large as the ex-partner of Legs Tina. Ike Turner has actually had the kind of career that sends discographers into ecstasies of vaulti-rummaging. He bossed assorted bands

ecstasses of vault-rummaging.

He bossed assorted bands around America from the late '48's until sometime recently, played piano and/or guitar on seemingly bundreds of sessions, as well as talent-scouling, writing, producing, arranging and all that jarz.

Many of these 19 tracks were recorded in Cincinnati in 1956 and released on Federal under the various guises of the singers in his band of the time. They're big voiced and stomping, show and moaning, and all fairly dischordant — typically criatic but mainly good examples of rough and ready '50s R&B in fact. A good companion to Charly Record's Ike Turner release (which is probably now deleted). S.A.M.



VARIOUS Guitar Star (RL.0017)

A CUNNINGLY conceived compilation this, presenting nine different acts over 16 tracks, all associated with Chicago in some way and all chattening at least a snatch of righteous guinar work.

The styles are varied, from B. B. King imitators to originators via light and heavy-handled axemen. So far I've found I'm most often playing Mighly Joe Young's 'Hard Timac'. Featton Robinson's A CUNNINGLY conceived

Mighly Joe Young's "Hard Times", Fenton Robinson's "Directly From My Heatt" and "Somebody Loan Me A Dime" and Bobby Parker's "Blues Get Off My Shoulder" — that's wise," I haven't got

time to listen to the whole album S.A.M.

EARL HOOKERJODY WILLIAMS

The Leading (RL.0018)

(RL. 1978)

10 TRACKS by Earl; Six by Jody, Stylistically different but not altogether dissimilar singer/guitarists who are both proved capable of exciting work by this evidence, without sustaining that promise for very lone.

sustaining that promise for very long.

I don't know, perhaps it's just me, but I find all these ringing notes and droning sakes good fun in small doses but increasingly predictable over several tracks. Still, they weren't originally intended to be beard one after the other on an album like this, so that rules me out of court. A collector's item. S.A.M.

TOMMY TUCKER

TOMMY TUCKER Mother Tucker (RL.0022)
IN FEBRUARY 1964, T.T. had a sizeable American hit with "Hi-Heel Socakers". A very fine record indeed, it was immediately adopted by half the gooups in the western world, became one of the great cliches of the age, and the originator was never taken seriously again.
Which is a pity, because this belated 16-track anthology of his work (recorded 1962-76) proves that he had a lot more to offer than was generally excepnised, Mind vou, there's

proves that he had a for more to offer than was generally eccognised. Mind you, there's no evidence here that he could successfully impress today's market but he does a fair old job with various styles of music that were heard throughout the

Surprisingly, the 1962 track a version of "Hi-Heel Sneak-



that sounds suspiciously like an alternate take from the ake an allornate take from the same session as the hit. If so, it was one hell of a sleeper. No soom for more detail; try to get to hear the album. Mustly stereo.

JOE WALSH

So Far, So Good (ABC)

RIGHT, YOU can throw away all those irritatingly patchy Joe Walsh albums because this Walsh albums because this generally sensible compilation is a welcome reminder of Old Coke Bogie's vice-like grasp of hard rock/middling metal dynamics — before, that is, he chucked in the towel to join those Beagles founding around the Hotel California bar. Chuestnuts like "Rocky Mountain Way" and "Torn To Stone" are as familiar (and endearing) as West Ham's annual fight against relegation, and that certainly doesn't mean they're not worth preserving (the songs and the Hamingres).

Walsh was never that leavy you had to wear a surgical appliance when listening, but the carefully shaded development of inff-rock like "Welcome To The Club"

carried immense power, his anguished vocals adding immeasurably to the overall

immeasurably to the overall effect of anticipatory tension. And his passing interest in classical romanticism, of all things, came through on the bombastic "Mother Says" and, more specifically, in his moog doudling of old Maury Ravel's Pavane for some old bim kipping in the woods, which served as a prelude for the tasty "Time Out" (both here and on "So What").

The only duff spots are the inclusion of "Walk Away" and "Meadows" (both fine songs) from that dreadful contractfullilling live job, "You Can't Argue With A Sick Mind", on which Walsh's wore was as weeked as Dreaden and the musicians showed off by playing everything too fast.

monitans showed off by playing everything 100 fast. Sorry if 1 keep referring to loe in the past tense, but teally, since he became a Beaglette...

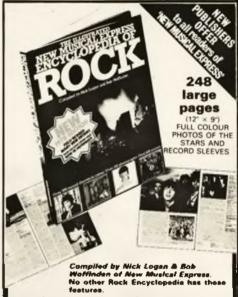
Monty Smith

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AZZ

IKE A LOT of things made Up North, Howard Riley's sense of purpose is foundry-built. Fat chance of Howard cramming that cast-iron, drop-forge concept into switchy-hip stuff-strutters, of gittin' up with it, or lugging it on up the alley, Jack — WATCHOUT! — of gittin' Ready for Freddie, Messy with Bessie, or indeed altering by one brass-bound jot or tittle the compass-course of his creative

player.
"I find that whole jazz-rock area "I find that whole jazz-rock area very boring," says Howard, dipping the beak into a pint. "It isn't coming from the innerds like something somebody actually believes in. I think a lot of American musicians are willing to go the way the industry points them, so that jazz over there has passed from being a folk musicianto an industrial music. Not all of them," he hastens to add. "Obviously there are still plenty who put music first, and they're the ones I'm interested in."

I do not give him a hard time on this, and we sit very expansively

tife. Howard is a jazz piano

this, and we sit very expansively opposite each other in the wooden booth of a bar off Shaftesbury Avenue, Dobells and Coletts carriers

Avenue, Dobelis and Coletis carriers stacked against the wall, a halt in the hard day's quest for Twardzik albums "I'm not interested in music as an adjunct of an industrial situation run by businessmen," Says Howard, compendiously. "I think you've got to have been around in music for a while to appreciate those moresses, —the to appreciate those processes — the insidious forces of industry that are at

A small Chinaman walks into the bar, inserts a coin into the jukebox, and a shattering explosion of Country & Western severs the stalks from our

herets.
"Do you think he's an insidious force of industry?" Howard bellows, laughing, as I switch off the tape recorder. "That Chinaman?"
"How much did the bugger put in?"

Confrontation with the insidious forces of industry

Strange Chinamen playing C'n'W on the jukebox may or may not qualify. But pianist HOWARD RILEY has the real problem under control. BRIAN CASE hears the story.

I fret, as the last lariet of laminated lament subsides.

We continue. Howard believes that American commerce has hobbled American supremacy in jazz, and that Europe is now where it's at.

"Historically, the way jazz has evolved in Britain, you have to go through that period of imitating Americans, and certainly up until about 10 years ago there was a massive inferiority complex here.

"We've seen a lot of American musicians here now, and the idolatry aspect has diminished. You realise they have good nights and had nights

they have good nights and had nights like anyone else. I think a very specific European situation has

specific European situation has arisen."

We watched aghast as a very specific second Chinaman crossed to the jukebox and studied the selection from right to left. Reggar. The jukebox glowed, the Chinaman glowed, I switched off the tape recorder.

recorder.
"You have to bloody laugh, don't you?" laughed Howard.
We ankled off in search of something a little more Eicher & Van Gelder in the pub line. Howard Riley started piano lessons at six, under the guidance of a musician father and i spell of Wimfred Atwell. That was e of a musician (ather and the

back in 1949 in Huddersfield, Be-Bop - Parker, Gillespie, Monk, Powelt get him curious about how it was

done.
"I stated playing in the jazz clubs in the North, and I went through several embarrassing situations where I didn't really know enough about the I didn't really know enough about the theory of music to cope with the gigs! was presented with. Eventually, I decided! wanted to study music because i never did that at school—partly because you weren't allowed to in the technological drive of the late '50s, and music, especially in the North, was considered an effeminate subject to study."

E WENT to Bangor University, studying under the composer Bernard Rands, himself an ex-Berio pupil, plugging in immediately to contemporary developments in European straight

music.
"I was very interested in the sound spectrum of straight avant-garde music. It's stupid to pretend it doesn't exist and not to let it influence your own work. The problem is integrating it into your playing in an

unselfconscious way.
"When I sit at the piano, I
improvise. I'm not interested in
playing written music by Beethoven
or Stockhausen — I admire it as
music, but as a performer I don't want
to know. The bird difference it work.

music, but as a performer I don't wan to know. The big difference is your starting point, and mine was doing jazz gigs and the whole psychological thing that goes with that.

"I've developed into the free-cr area of playing in the last 10-15 years, utilising the emotional projection of jazz with some of the techniques of European quite." . European musik

European music."

Right through his university days—
and Howard has bfotted up a B. A.
and an M.A. from Bangor, an
M.Mus. from Indiana and an M.Phil
from York—the pianist has taken
care to deal with the cats. Oh, there
was the odd Mickey Mouse gig.
strictly from hunger, a season in strictly from hunger, a season in Butlins opposite a pre-Beatles Ringo Starr — "He was in The Beat

Starr — "He was in The Beat Ballroom with a group called Rory Storm And The Hurricanes."
"In the summer of '65 I played with Evan Parker in Birmingham — the abest situation I'd been in, jazz-wise. Evan was playing very much like Coltrane and I was doing a cross between MCOV Typer and Bill. between McCoy Tyner and Bill Evans. I've still got a tape, and there's just one track which is a foretaste of the future. It's a trio — soprano sax, piano, bass — and we'te playing very freely. You can hear the seeds in a very embryonic form of what we're doing now."

Howard turned to me and laughed.
"Oh would like this Lenganber."

doing now."
Howard turned to me and laughed.
"Oh, you'll like this. I remember
Evan saying to the bass player, "If the
music gets too fragmented, just go
into time and pull it together a bit."
We found a quiet pub in Gernard
Steet, not a beret-throw from Ronnie
Scott's Old Place, score of so many
revolutionary happenings in the '60s.
Howard, with Evan Parker, Derek
Bailey, Paul Rutherford, Tony Oxley
and Paul Lytion, founded the seminal
Musicians' Co-Op.
A lot of factors came together to
push the painist into the Free. "For
me it was inevitable that I'd get away
from chord structures and harmonic
progressions. After years of playing
that, I got to feel restricted. I think
hat feeling was in the air in the
mid-66s."
"Was Cecil Taylor an influence?"

that feeling was in the air in the mid-60s."

"Was Cecil Taylor an influence?" I asked. An ancient Scotsman in a sock but sat silently glowering at us two tables away. Two large suitcases rested against his shins, a half and a build nation the fiele.

rested against his shiris, a half and a half against his lists.
"Oh yes, but I separate listening and playing," said Howard. "From the critical point of view, anybody who uses clusters or plays with a rapidity of ideas immediately gets labelled as a Taylor-influenced pianist. I also use a lot of other pianistic things. One of the most important things for me was just pransite things. One of the most important things for me was just getting away from using chords in the left hand and single notes in the right—the standard Bud Powell thing. "I felt I needed a more two-handed approach and I had to equalize the hands out. I really felt emotionally that was viting these approach and in the standard bud Powell things to the hands out. I really felt emotionally that was viting these approach and that just sitting there going plonk bang plonk wasn't going to be it for the rest of my life. You don't have to abandon what's gone before, but you mustn't let yourself be a prisoner of

that."

He spread his fingers. "Stride piano, for example, is one of the best things you can do for your bands."

He shook his head. "I can never understand why people find what I do difficult, because to me it sounds very traditional. Maybe it's because the reference points are not solely from within jazz?"

Up came the Scotsman, and sat



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HOWARD RHEY, Pic: PHILIP GOTLOP

down. "Yer talking to Jock Mackay." he said. "Yer dunt like me because i'm a working man. Yer hate me." "It's not just that. Jock." I ceassured him. Great to have him on tape and that, but wasn't he worried

about leaving his suiteases? "I'm no worried about my suiteases. They're full of money." Under the woolly hat, his eyes bored relentlessly in tandem with his conversation. Jock could bore for The Border.

E PRESSED ON, Howard has had extensive experience in the States, playing and ing. In Indiana, he hung out with studying. In Indiana, no more David Baker, the one-time trombonist with George Russell. "In

fact, I wrote a thesis on Russell's Lydian Chromatic Concept of Tonal Organisation, "said Howard, "Yer a fuckin' hastard," said the

"Yer a fuckin' bastard," said the Scotsman, "and yer hate me."
Howard pushed on, "I've never used the system because I'm not playing tonaf music, but I've never regretted doing it because Russell's got a very interesting mind." He turned down an offer to play with Minton Feldman, the awart-garde nanton Fennman, ine avanta-garde composer, because he wasn't interested in just playing his music. "I'ch have come away feeling I'ch only done half the job — I can't project enough of myself into the situation." "Yer talking to Kock McJoy," said the Scotsman. What with stickbuddy Chiunmen and drunken Soots. the

Chinamen and drunken Scots, the insidious forces were mustering some

insidious forces were mustering some impressive flak tonight.
"On your bike, Jock," said the barmaid, and deposited his suitcases on the pavement. "She hates me because I'm a working man," said the Scotsman, and left.
"Do you your months of muster."

Scotsman, and left.
"Do you ever wonder if maybe your music, or Cecil's, is intrinsically difficult?" I asked the pianist.
"Nuclear physics as far as the public are concerned?"
"My problem is just reaching the audience that could be there." Said Howard. "I'm sure there are people out these who entire requires thinse.

Hiward, "I'm sure there are people out there who enjoy genuine things, but they're interfered with by all the middleman hype that gets in between. They label it awant-garde and difficult. I'm not too starry eyed, I don't think my music is ever going to be a mass music, but it's not intended to be. I think if audiences are allowed to bear it. to bear it.

to hear it. ... "But then again. I read a movie mogul the other week saying you can fool all the people all the time if the perentilen is good and the money's adequate." I drawn moreosely. "Would you say an ideal improvisuation of yours came class to weighten movie; in terms, of

an ideal improvisation of yours came cluse to written music in terms of structure? Have you ever tried notating a wike afterwards to see how tightly organized you are in the moment? "I'm very interested in constructing a piece, yes. My long solos have motify that from throughout."

moust that trust introugnout interrelating, running concurrently, separating, fragmenting — but my feeling as that when you've done it, you've done it. When you leave a gig, you can feel it, good or goof. You can intellectualize things out of existence.

Ellington said, 'Too much talk stinks up the place.' I think it might make it all 100 self-conscious.
"Composing satisfies a different side of my character, but I'd never be happy just sitting in an ivoye tower writing music to be perfectly reproduced. I've gotta have an outlet for physically setting to prints with for physically getting to grips with playing. Composition and performance are very different activities."

HE LAST time I'd seen Howard play, it came like water after drought. The previous cat in to bat had lain under the piano and kicked the woodwork before really getting his chops up and sprinting about on the keyboard. Floward, commendable expressibles. about on the keyboard. Howard, commendably expressionless, retrieved the piano stool from someone's danner, and simply througed the room with his music. "My interest is purely and simply playing the piano, going as far as I can and seeing where it'll take me. I can only consentrate on one thing at a

and seeing where it it take me. I can only concentrate on one thing at a time — I don't diversify. Whatever I'm into, that's it. The criteria for that other music are different — that verges on theatre.

"People think jazz is like manna

"People think jazz is like manna from heaven that pours down upon gifted individuals. My theory is that it is a lot of hard work. I came out of a grafting environment. Maybe this is missing in some of the younger generation.
"I mean, Derek Bailey backing Gracie Fields was a very important part of his development, or Tony Oxtey being lired for daring to question Paul Anka's musical director. You have to experience that or realize what your priorities are. No excuses — you've got to make that initial commitment.
"Every day, Fran wake up and get

Every day, I can wake up and get totally involved in what I'm doing. No

totally involved in what I'm doing. No amount of money could ever compensate for that. That's the ultimate reality for me."
Howard lifted his glass and grinned. "Here's a question for you," he said "Now I admire Anthony Braxton, but how is it that he's applouded for studying Cage, while others are accused of being intellectuals?"
"Others." I asked, innocently, casting about for interruption.
SELECTED BUSCOCKAPHY
"Discussion," (Opportunity) "Aught" (CISS Realint), "The Day Will Coner (CISS, "Plight" through in "I and thought" (Discussion," "Height" though in "Interrubion" (Menulle, "Mongel" though in "Interrubion" (Menulle, "Mongel").





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ONHEHO

and the air was tense with expectoration

Eddie & The Hotrods

AYLESBURY

AT THE risk of sounding salty and a little preserved. sally and a little preserved, temme say that one wave is much like another — Hi, Peaky! — and that rock's New Wave is Old Hat. A handy journalistic tag, the New Wave label has seen some service. Licked and smacked on the side of French cinema in the '50s, Free Jazz in the '60s and Free Jazz in the '60s and Punk in the '70s, it nevertheless succeeds in gumming together a few common characteristics.

Squeeze, the first team up to the plate, were energy incar-

nate. The rise in blatancy which loosed those frantic jump-cuts onto Gallic which loosed those frantic jump-cuts onto Gallic celluloid, extremes of pirching in instrumental jazz, here manifested in the tearaway trajectory of "Sea Master" and "Bang Bang". All right while you still remembered the prelacing sikence, undifferen-tiated thump as that contrast tums.

dims.

Bludgeoning apart, Squeeze
do have some promising individualisms struggling under the
Punk blanket. Towards the
end, the keyboard player
unleashed some lasty boogie and barrefibruse breaks, and
the drummer, first showing his
form on the third number.
"Strong in Reason", with a
nicely graded telease figure,
ended up lifting himself clear
of the numbing orthodoxy to

HOTRODS. Pic: PENNIE SMITH

reveal the head, shoulders and profile of a genuine musician. Radio Stars field, in fact, one star — a blond singer who bonnees up and down like a budge as he sings; adronalin made visible. I couldn't hear a fat lot of difference between the star of the star

"Is it Really Necessary" and "Macarons And Mice" — maybe I was hstening for the wrong things, maybe listening itself is the wrong things, maybe listening itself is the wrong thing. Riff followed riff, got touder. The sanger scuttled about on top of the speakers, bracketed, even at that altitude, by tracers of gob. As with the previous New Waves, ancient and obvious participatory devices were tapped — hand-held camera, marching baods — and towards the end the singer launched himself off the stage into the audience itself which didn't do a lot — "OUCH! GEROFF!" — for the lyrics. The bill-toppers, Eddie & The Horseds, have traded in the workshop aspects of the idiom for a seamles professionalism — less endearing, but less boring too. The tail isn't wagging the dog here, and the pogoing audience move like pistons in the Horton's scheme of thing. Where the earlier groups milled about, jacking off the guitars, or buzzed like carbide around the furnishings — Christ, you gotta do SOMETHING — this lot have their stage choreography down so tight even the smaller gestures register.

Not unlike the Feelgoods, their best numbers, "Gimme Money", "Telephone Girl", "Schoodgirl Love", use a South Side bassing in which the repeating guitar figures resolve into a Lemony, Legato wail. Elmore, you should live so lone.

long. Definition is the crispest of the concert, belaying the seasoned weariness of the singer, a traditional winner's formula. Jagger's mixture of

peeve and longe has not passed unomiced. Eddie & The Hotrods have gop, had the bouse craning in a moment of expectation rather than expectoration as a little insouciant blues tuning suddenly snapped into a walloping performance of "What's Really Going on". Good theatre.

Rush HAMMERSMITH

EVERY band has a right to be had — hut Rush abuse the fact.

Such a deluge of noxious heavy rock and prefensiousness, at horrendous volume. reduces brain cells to the

consistency of scrambled egg.
The sight of this Canadhan combo strutting inancly amid the smoke screens, decked out in flimsy satin jackets, is almost beyond belief. I'm not saying Geddy Lee can't sing. It's just that he sounds not unlike a half-strangled turkey that's being boiled alive in caustic soda.

The music is unmitigated overfull Thoughtless sections of heavy riff, ponetroated with extensive rambling on synthesizer and gutther, with flashy-cittered drum rolls, "Closer To. The Heart" and "Cinderella Man" being supreme examples.

I don't deny their immense popularity, and I can readily understand why such well played, but directionless,

shnaltz goes down so well.
But "Xanadu"? Their trans-lation of this evocative poem-into the medium of heavy-metal seemed artistically akin to banging a van Gosh in a Wimpy Bar

Wimpy Bar

The only thing that impressed me was the light show. Simple, yet imaginative, it was used superbly to accentuate a glamour stage act that should have been dumped six foot under several years ago. I was accessed by some frenzied puster on my way to the exit. "Just three guys man?" (the lad seemed deranged)—"Just three guys making all that sound? Amazing?

And it was, in a sense. I wrouldn't see them again to save my life.

Mark Ellen

Mark Ellen

The dangers of being likeably listenable

Be-Bop Deluxe

RADIO STARS, Piet PENNIE SMITH

SHEFFIELD CITY HALI.

JUST THINK for a minute or two — how many rock stars come from Yorksbire, Joe Cocker encepted? Not a very long list, is in? Do you realise that the most famous hand the land of the Selwyn Froggitt renlity-principle has produced so far is probably Smokie? Not too good for marrie, really

produced so lar is probably produced in the sound of morale, really.

So when nice-local-boy-made-good Bill Nelson comes to town, be's greeted with a mixture of reverence and provincial chanvlaism unparalleled in the area. Self-out house, packed hall, and it's obvious they're rooting for him, hanging on his

hall, and it's abvious they're rooting for mine, many every note.

But oh, so revered. Not a voul rushes the stage! It's as if everyone's wary of distracting Netson, in case the makes a boob. Boob? This guy's probably never hit a burn note in his life!
To give Netson, Be-Bop and the audience their due, then aff undoubtedy enjuyed each others' presence immensely, as evidenced by the insertion of several unscheduled old faves into a set taken largely from the new "Drustic Plastic" album. Their lirst live numbers, in fact, were from that record — a dangerous gamble at the best of times, let alone following them with an out-take nobody's heard. But it seems to pay dividends for Be-Bop.

ont-take nobody's heard. But it seems to ye; which seems to ye; which seems we have been a considerable, but of no particular importance. It is able to the operation of the newer material: like ably bittenable, but of no particular importance. Do nowly opens up with the archetypically fluid Nelson guitar break. It's very nice, near anaste, performed with care neal attention, but with as much passion as a celibrate monk on downers. In this respect, it's interesting that the closest Be-Bop come to a standard rock song is "Dangerous Stranger", which Nelson

claims started life as a "rock "a" roll pastiche". Nothing wrong with pastiches, and there's no denying Nelson's ability to make with the R'a"R cliche-chords. It's just that he does it with a studiousness incongraent with the tone of the song — as if he were a session guitarist physing rock "roll to order. Nelson's showease is "Shine", a clapatong funit piece which starts smartly but meanders into an overloag, boring, non-ongoing situation. He's obviously a gilted guitarist, at times inturistingly taxteful, but he exhibits an annoying tendency to fall back on his own cliches; a pity, because with more investigative application, he could probably come up with some stuff that ceally matters. Moderation is mediocrity, and no good ever came from that. ever came from that.

ever came from that.
It's perhaps unfair not to overtion the contribution of
drummer Andy Clark, keybourd player Simon Fox and curious
houseing Maori bassist Chartle Tumahui; but to be quite
honest, their musical presence is competently subliminal, and
their visual presence (with the exception of Tumahai) almost
literally non-existent, Lifte, you never forget who's cunning the

"Lavers Are Mortal" is the softer, more melodic side of "Lovers Are Mortal is the solver, more melogic side of Ber-Bop. Accessite guistr, synth and grand piano combine like Weetabix, sugar and milk to form a smooth, sweet mush which needs no chewing and serves only to bookster the commun enticism that Nelson's poetic/artistic supirations are inclined more town for "poetic" self-consciousness than to creative vigour. It's a fake picture, but plainly not without its adherents

The best numbers, for my money, were "New Mysterles", "Panic In The World" and "Lave in Flames", all somewhat harsher than the majority of the set, and all on the new altham which I suppose means that Be-Bup's music and my ears would find their most equable nexus on "Denstic Plastic", "Lave In Flames" was quite an eye-opener; frantic by their

standards, Nelson's vocals diverging for the first time from his standards, Nelson's vocals diverging for the first time from his stand well-mannered enunciation, it hinted that may be there's more to the band than the accepted picture of clinical precision a-gogo. They should obviously try harder, and more often, to stretch their stylistic and testural hintalians.

On the whole, though, there's very little to suprise the artest Be-Bopper, despite the problemation of ships new material; a new Be-Bop tour, to promote a new Be-Bop albums, with that carefully-cultivated Be-Bop are all things modern—perspex and glass, chronic and steel, speed and machinel—scientifically strained and marinated in Marinetti till the edges are smooth. Ah, isn't technology wonderful!

Warming up a Be-Bop Deluxe audience is the last place I'd expect to find John Cooper Clarke. Well, maybe not the last, but quite a way down the list. And warming em up in Nelson's finherhand? Unenvisible, to put it middly.

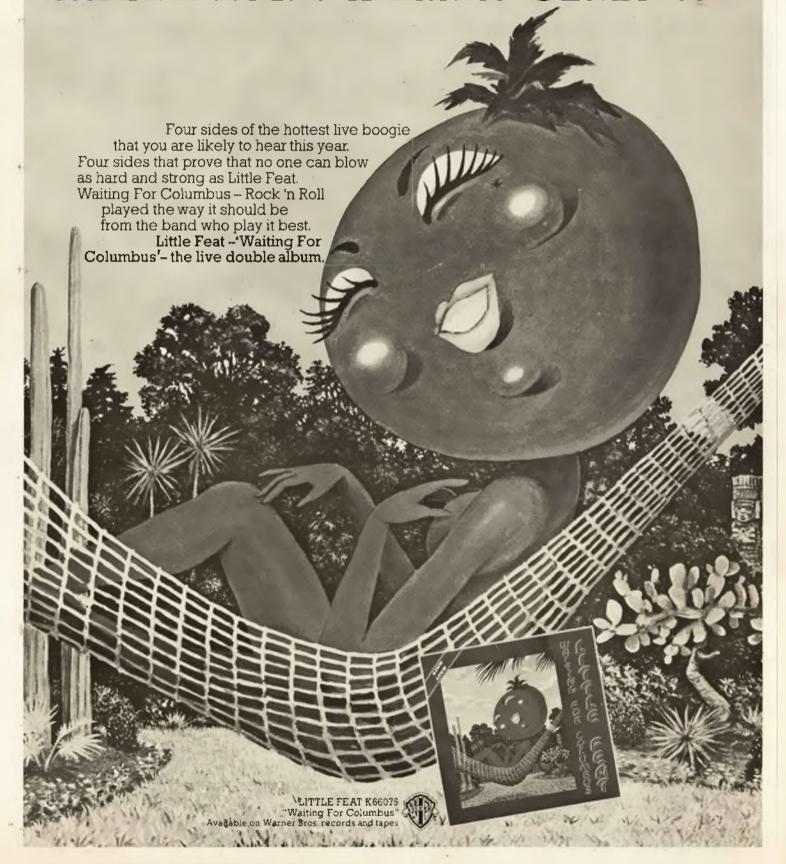
Mind you, he's a sharp feller, and knows how to handle hecklers. "Ill I had a face life that, I'd teach we arse to smile

The ratio of humour to "social comment" in his poems was higher film I'd expected, which probably goes some was to accounting for his good reception: when Cooper Clarke's funns, he's a riot, and there's a humbling spontaneity about his deportment which can't linib but endear him to an audience. The "George Formby Of The New Wave", however, he is mot. (The inconsequential Cap Sensible's got the corner on that market). Okay, so be's founy and he's from Lancashire. So what? His pan-littered verse displays a wit completely absent in the latter's awites.

If you derive aleasure from the humorous auplication of words, you'll probably find Cooper Clark rates not far behind the Firesign Theatre on the scale of interest, Heavy commendation, but I reckon be can live up to it.

Ands Gill

COLUMBUS CAN WAIT... ...LITTLE FEAT CAN'T



The Boys BIRMINGHAM

A LARGE but low profile crowd at Barbarellas Locals say that only The Clash have managed to get this audience moving in any positive way, and although The Boys sweat and strain they earn only appreciative

The Boys sweat and strain they earn only appreciative appliance and few spas-modic pogos.

They come on to the sound of a taped terrace chant and launch into "Cast Of Thousands", a top-speed screaming football song.

The sound is loud, very loud, and the vocals are badly mixed. The Boys look young, flashy, full of energy Kid Reid is a good singer, an adequate bassist, and with his remorseless, manic leaping and dancing, a fine front-man. Between songs he stands with his hands resting on his bass, legs wide apart, collar turned up and eyes coldly viewing the audience, a sort of comic-strip James Dean.

Matt. Dangerfield shares had vocals and plays violently last lead guitar. Honest John Plains's on rhythm, only his hands and gum-chewing jaw moving to the beat. Jack Black is hidden behind the kit and Casino Steck is almost out of view stage-right.

Cas is playing one-hand Farlisa piano, singing, sipping Pils and looking quite

arfisa piano, singing, sipping

Cas is playing one-mano Farlisa pianos, singing, sipping Pils and looking quite unmixed as the rockers tumble but in a blur of music and motion: "No Money", "Soda Pressing", "Box Number," their new version of "Stop Stop Stop."

On the songs from the tirist album they tends to play at full speed all the time — a tendency that has halted the progress of numerous young hands over the last year. But on their new material The Boys begin to show the seeds of development and change. The new single, "Briefield Nights," has power behind the punch; "Sway", a number

The Boys start growing up?



THE BOYS. Pic: GEORGE BODNAR

from the forthcoming LP is an intriguing punk bossa nova. "The First Time" eliciis "The First Time" eliciis surprisingly little reaction from the crowd and the set builds to a climax with an aptly strobe-lit "Living In The City" and "Sick On You."

Kid Reid looks near collapse at these wanders off bur

Kid Reid looks near collapse as they wander off but he comes back for a spirited crowd pleaser, the shamefully underrated "I Don't Care."

The Boys have always been a popular, hard-working live act with a great youth image. Only promotion and distribution problems have held the records back. Now with their imagination growing and their wive broadening, they've only imagnation growing and their style broadening, they've only got to learn the art of pacing (it doesn't have to be fast to be exciting) to become a much more widely appreciated Kim Davis

Dillinger CENTRAL LONDON POLYTECHNIC

POLYTECHNIC

ON THIS opening night of his first full-length our of the UK college circuit, Lester Bullocks better-known as Dillinger maintained an impressive, large and volubly enthusiastic audience "under tight wraps", to quote a phrase made famous by the man himself.

I had often wondered about the existence of that huge Albion army of Dillinger devotees about which one hears so much these days. Well, here was its evidence; or at least a considerable contingent of it. There was hardly a face in the crowd to cause a nationalist affront.

Following a pleasant, light-robbits of the property of the control of the co

Following a pleasant, light-weight set from Psalms, the

Zabandis outfit took the stage and proceeded to settle into a comfortable noche with a couple of instrumentals featuring their own brand of rocking reggae, before the star of the show bounded into vew, indeously attired in a garish array of red, gold and green stripes. Immediately, Zahandis struck up the singular bastefrain of Leory Smart's "Wreck Up My Life", to which Dillinger toasted his "Trials And Crosses" tune from the

"Wreck Up My Life", to which Dillinger toasted his "Trials And Crosses" tune from the "Talkin" Blues" album; wherein "a long time me call you an 'you jus 'free to rome: mek we sack you don't need no glasses — a rial and crosses." This was followed by 'Roots Natty Congo" with Dillinger filling in the vocal passage originally provided by his spar Johnny Clarke. A huge cheer resounded the

inally provided by his spar Johnny Clarke.

A huge cheer resounded the Polytechnic hall at the introduction of Dennis Brown's "Here I Come" (hythm, or the Illanous "Flat Foot Hustling", as it transfigures in the toaster's handling.

"This a flat foot hustling, come mek we look a lickle scuffling." Not true, dreaded! Right now you've got them under tight wraps, skip.

Beaming across the visita of his dog-collared audience, Dillinger then made eulogistic noises on the subject of safetypins, by way of introduction to his truly horrendous. "Funky Punk"— "all dressed in junk"— "all dressed in junk"— excursion. The less we dwell on this particular exposition of excursion. The less we dwell un this particular exposition of sycophancy — replete with the toaster's "New York" accent re "Cokone In My Brain" — the better for everyhody. "She one dread, so dread, so dread, so dread, so dread, so dread, so dread, with Zabandis striking the church of the familiar Channel church of the familiar Channel.

chords of the familiar Channel One melody we were trans-One melooy we were transported back to the early days of 1976; memories of my former esteem for the loaster came flooding forth, and for the first time that night I flashed on the incredible appeal of Dillinger, a fact I'd forgotten of late. "Natty a daily down a Barclay's fe draw lickle interest, fe give it to 'im princess; natty daily down a V&A, fe go huy Clarke's hooties," Hilasious'

The "Natty Bsc" variation proved less delectable; but my mood of clation returned in some degree with "Plantation Ileights".

All sympathy finally dissi-

Heights."

All sympathy finally dissipated, however, at the unpleasant infliction of "Cukane In My Brain". I have never liked this tune; but its reception our this night—not to mention its popularity with the Van Der Valk mentality, who sent it soaring to the top of the Dutch charts last year—proved me a lone dissenter.

of the Dulch charts list year
proved me a lone discenter.
The encore call was vigorous
and genuine. Paying fribute to
pal Trinity. Dillinger executed
a note for note interpretation
of his brother toaster's
"Loving Pauper" skank.



A popular set of — forgive I — tight raps; a further forward step in the continuing saga of national recognition of reggae; and another nail in the music's

One step forward, two steps backwards — in a Babylon. Penny Reel

Pumphouse Gang RED COW, HAMMERSMITH

THE PLIMPHOUSE Gang have nothing whatsoever to do

with Tom Wolfe, New (i.e. Old) Journalism, or maniac surfers. The band come from the lsle of Wight.

Still, it's a good name, and they deserve one.
This is a mante little combothat combines flashy, hardnosed rock tunes, with psychodelic dabbling and mudging pub honour.

A weird mixture, you might think. But it works extremely well, and even seems uddly unified.

This is no doubt in great part.

This is no doubt in great part This is no doubt in great part due to the aggressive salesman-ship of their lead singer. Pulling faces like Ginger Baker in the cestasy of a 45 minute drum solo, this guy careers around the tiny stage, bellowing away like Capitan Beeftheart in extremis. There's also a studious looking lead guitarist, who resembles Clive James.

bles Clive James.

Mainly, the band blast away at full till, but the echoes of psychedelia come in songs like "Mourcity Fantasy", their current single. There are shades of Uncle Frank in the chorus which deseends into 16 r.p.m. and a strangled impassioned burst of earnest Newscreek.

signed ourse or peak. The sing was recently dismissed by Paul Morley as "reactionary pop" and that's exactly right. That's why it's

great.

Other songs in the set have similar moments of peculiar inspiration, and it starts to sound dangerously like a new style. Still, they are performing in a pub. So we get a punk version of The Shadows'. "Dance On" from the Clive James surrogate. A rendition of "Starfucker" which is enough to make you wince with embarrassment for them. And songs by Elvis Costello and Graham Parker.

But their clutch of rampaging originals — songs like "Ain't Nobody's Fool" and direct Of Rock'n Roll" — suggest considerable potential — if only they learn to believe it. Other songs in the set have

Bob Edmands





Silly **Smirks** raise smile

"he Smirks HOPE & ANCHOR

WELL, THEY certainly didn't know what to make of this lot down The Hope. That was obvious from the moment they jumped into the Fab Four's "Saw Her Standing There" for open-ers and then produced foot-work to match.

Of course, the regular swilling pubrock audience of these parts has come to know — if not altogether love — beat revivalists like The Pleasers, The Stukas and all of those hot proming pop combos like that, but I have a sneaking suspicion that in this department the provinces have grabbed the cookies with The

Smirks.

* Not that these boys go in for the 60s aniforms — hardly any of the good original beal groups did either. Beales apart, and they should never have conceded. But for the true pop sensibility for which so many hands are currently striving so desperately, these guys have the edge. Plus, for added authenticity, they come from Manchester.

from Manchester.

I have my doubts about this whole "power pop" labrication anyway. For one thing it smacks of a retreal into a sterile search for a phoney pop innocence, with all the added advantages for record companies and consumerdom

that that implies. For another, the term's too indiscriminately

applied to have any real meaning — The Rich Kids blast away with all the sound and fury of Mott The Hoople and play comparable hardrock pop, whereas bands like Tonight and Advertising are just Dave Dozy Beaky Mick and Titch in 70s drag.

and lifet in 70s drag.

I hesitate to asphyxiate The Smirks with the Power Poptag, if only because they play refreshingly unloud. They turn up the vocals as loud as the instruments, ignore instrumental pyrotechnics and plump solidly for words (intriguing and humorous), melodics (strong), and presence (no doubt of it).

They sing with the twangy nasal harmonies of the old Liverpool/Manchester groups and, even with flu, poll them off most of the time. They have a similarly old-fashioned twangy guisar sound — bass, drums, Fender, Gibson — and I was hall expecting someone to whip out a harp for a quick rendition of "Thank You Girl" to complete the aural effect.

In fact, there are very few th fact, there are very text oldies in their set, though they do transmute The Swinging Blue Jeans' "Hippy Hippy Shake" into "Do The Silly Silly Smirk". Predictably, it's their worst number. It's also the most insistent the next day.

They also played some fairly ropey white reggae (just keep taking the pills boys), and several homegrown ditties that would grace the A side of any single. A standout is their Californian put-down song. "OK UK", the reaction of any sane Mancunian when urged by his/her friendly multinational record company to join the cokane kowboys. "Calfornia people think they're so cool... but I'm na footI'm OK where I ann/OK UK".

Like I said, they run a cute line in stagework, have faces

that would appeal on T^*T^* and a sense of humour that pulls it all back from cutesness (they're so gritty, oh so gritty). They're already different, they could easily develop into something tends. could easily developed thing special.

The A&R men show up just before the encore.

Nell Spencer

Ray Morgan Quartet GREYHOUND, FULHAM

GRUBBY GYMSHOES, bow ties, khaki shorts. A crophead bassist with boatee beard, two

ties, knaxi shorts. A crophead bassist with bustee beard, two convulsive goons on guttar, suave singer, drums. The Ray Morgan Quartet. From Wales. All been done before? True. But with such feeling?

The set, heavy metal and rock in roll, is geared towards stumbling buffoonery and hammed-up wocals—tight and well arranged. Man of the moment, guitarist Mark Sharp, played perfect fluid solos while chasing innocent victims into the ladies, and sung a few harmonies hanging from the bactory. Also much toctapping and swinging of axes. Carefully structed routines that gives an impression of spongives an impression of spon-taneity.

Their pseudo-punk lunary

taneity. Their pseudo-punk lunacy merely hightens their non-aggressive stance. And it's nice to hear lyrics, such as in "Bingo" and "Television", ther possess at least an ounce of relevance and genuine good humour.

humour.

Strictly a small stage band, they don't so much project as draw the audience into the act. Their impact might diffuse in a much larger venue.

A comedy show of great musical ability. The crowd (all 20 of 'em), looked amazed. I could see them billed as "Gormless-A-Go-Go". You haven't hear the last of

You haven't hear the last of

Roll over, Wordsworth' extravaganza

Wilko Johnson / Count Bishops / Iron Fist & The Hordes From Hell/Blast Furnace And The Heatwaves ROUNDHOUSE, CHALK FARM

IT WAS a literary party. Lady Antonia Frazer and Harold weren't there to see rock 'n' roll do it's bit to help keep the recently discovered Wordsworth letters in this country but the Hells Angels were, so

that was okay.

A benefit for Wordsworth?
Well, I must rell you that
Wilko is the only man in Britain who can recite the entire "Doctor Fingers"

enlire "Doctor Fingers"
Shæffer "chapter from
William Burroughs "Naked
Lunch without any prompting.
As for the literary
credentials of the other
bands ... Charles Shaar
Murray's Blass Furnace And
The Heatwaves were there and
so was Mick Farren — sitting
in with Lemmy's band and
MC-ing with a Kerouacesque
bluster which was like a bebop
saxophone blow and caused
several Angels near me to

recognise him.
"Har! Har! Har! It's awl
Mickie Farren!" and yell a few
good natured "Gerrorriff"s. It
was that kind of evening. Lots
of good will and high energy.
Iron Fiss And The Hordes
From Hell is Lemmy's band.
Good mean fough-but-tender
Portobello Road rock. Lemmy
burned up the stage as usual burned up the stage as usual and Captain Amphetamine was there on drums — a double kit in fact, a heavy dude

Mickie Farren sang a number with them and even perfected a Jim Morrison microphone-throw-over-the-right-

Then came Wilko. The next

day I looked expectantly at my notes and found little more than a few song tides, the word "Great" repeated time and time again and a cryptic "R&B".

He played full-till rock with power and imagination. It's no wonder the record companies wonder the record companies had been tippy-toeing round in anxious anticipation of a deal. Incidently, Virgin Records signed him up on Friday afternoon.

He emphasises each major chord or note with a gesture that pripoints it in space—a nod, a shrug, a step. "Mt Bradley Mt Martin — the time-space twirs". A solo

time-space twins". A solo builds into a choregraphy: a



There's a time and a place for everything.



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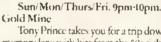
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ILEO. PIX DENIS O'REGAN

run. a slide, a jerky C3PO walk — guitar dipping like a dowser's wand as he spins and strums huge chords (like Roger McGuinn on "Eight Miles

High").
Oh God, they did "Move On Down The Line" — superb — with real rock 'n' roll sniplets on the piano from Bob Poster. It was beautiful, I loved it! "Walking On The Edge" and Wifko demonstrated the 1967 Arthur Brown Egyptian bead wrist while doing a James Pranto cide-walk across the

Brown side-walk across t stage. People cheered in admiration.

admiration.
The Angels were boogying and dencing in their colours like slow-motion breast stroke swimming — arms raising above the pogoing crowd.
Wilko did a slide leading to a three-point kneel. It was neat stuff. The energy graph built steadily. A magnificently all

The audience were bobbing

The audience were bobbing up and down like corks in a tidal wave. A Townshend flying. 'V' jump: very effective and rarely done properly. But now the one that everyone'd been waiting for: At the climan of a solo — the psychopathic, eyes-staring grunt candomly firing his M60 at the audience while spinning out of control!

He encored with "I Gotta He encored with "I Gotta Woman", the old rock classic. He'd finger a chord then hold the guitar out to the front fine audience for them to strum it. He ran about the stage, attached to his amp by his guitar lead — like an excited alsatian trying to break foose from its leash.

from its leash.
It was a great party. The
Wordsworth letters were
saved! Everybody had a good
time. Welt, I sure did anyway.
Mike



ALTHOUGH possibly no fault of the manager — who probably accepts at face value the posters and billing details of the artists who tread his of the artists who fread his boards as they are sent from the promoter — it does not stimulate a warm glow in the heart to arrive at this venue and observe that:

(1) Mary Wilson (one of the founders of the scattered Supremes) has recently appeared there as "THE SUPREMES' Mary Wilson".

(2) The opening set on

appeared liter as string appeared liter as SuppreMers' Mary Wilson' (2) The opening act on Martha's night is billed as Bruce Ruffin, "Jimmy's brother", when he is no relation, either in blood or music, and (3) Martha's two female singers are billed as "The Vandellas", when Martha wants to escape from her past and, anyway, her two temporary companions are nothing to do with the original Vandellas. Apart from the facts that the theatne was freezing and Ruffin was abysmal, the other main downer of the evening was Martha's accompanying musicians.

was Martha's accompanying musicians.

Picture, if you can, a ragged group of elderly white gents in regulation penguin suits stumbling through the sort of crazy cacophony you'd expect to hear from such an inappropriate crew and you'll begin to get some idea of what Martha and her audience were up against.

against.

With an evil glint in her eye,
wants the end of the show towards the end of the show Martha called for a round of for "some of Martha called for a round of applause for "some of England's finest musiciane". Unfortunately, the audience missed the sarcasm and duly applauded.

applauded.
Performed this night were seven of M & The V's famous

treatment), that freshly-minted 'standard' "Feelings", a couple of indifferent songs from Martha's recent repertoire and, the one gem in an otherwise pasty display, a magnificant secretary. cent gospelesque rendition of "Many Rivers To Cross",

There was no encore Cliff White

Alexis Korner NEW LONDON

THE LAST time I saw Alexis Korner was in 1968 in a sweaty shed back of the Angel Hotel shed back of the Angel Hotel in Godalming, packed in with the other schoolkids who'd saved their dinner money to hear yet another noisy revena and blooze combo. Surprise, surprise? Here was a guy on his own with a halo of frizz, shades, electric guitar and a subterranean voice. That was as near to the roots of the

was as near to the roots of the British Blues Boom as we ever It seems emblematic in some

It seems emblematic in some way of what's gone down since then that tonight the man's appearing in the plush New London Theatre with its aliciating civic centre architec-

alicnating civic centre architecture, extravagant seat and bar prices and an audience of young Kensington trendles (second division).

And it's ironic that support act, No Mystery, sound like a stylistic throwback to those dimly remembered Sunday evenings—a classic retread of Mac / Shack / Bluesbreakers riffs and phrases played, however, with so little imagination and conviction that they could be trying to sell the stuff by the yard. by the yard.

The addition of Victor and

The addition of Victor and Annette Brox ain't going to save the proceedings none because for starters the lady seems so unsure of herself that she hardly dares look the audience in the eye. Her voice is fine for a slow mellow blues like "Trouble In Mind" but fails to muster the necessary grit for the gospel songs e.g. "When The Battle Is Over".

With such lacklustre support, feeble sound farting out of hundred watt case perched on formica-topped tables, such an unenthusiaxtic crowd (sic.), Alexis Konner is up against the odds.

Fortunately he is a real survivor, no museum piece. It can't be the first time he's played to a quarter-full theatre. This is more like it one shelly rere-haired figure

theatre. This is more like it — one slightly grey-haired figure with a semi-acoustic set to prove just how various the manifestations of the blues have been.

hambashed of the base base been.

Korner opens with "Stomp Blues" and "Hammer And Nail" cramming all manner of dynamic changes into these short songs, that sexy velvet growt intact. A string breaks, so he switches to electric and goes straight into the clipped funk of Curis Mayield's "Mighty Mighty Spade And Whitey", rocking through a spirited "Honky Tonk Women" that finally manages to move this turgid audience.

Women" that finally manages to move this torgid audience. But that's it, sad to say, Korner's daughter Sappho comes on to harmonise nervously on James Taylor's "Lo And Behold" and the stage fills extraneously with those who appeared earlier. Korner simply doesn't need hass, dreams or suitar back-un

bass, drums or guitar back-up and it's redundant in the songs that follow

Like John Martin, his solo electric guitar style is so electric guitar style is so complex and infectiously rhythmic he sounds hest on his

rhythmic he sounds best on ms own.

The evening ends with an embarrassing mass re-thrash of "Kansas City" (second time tonight) which leaves me, for one, wondering why the man doesn't just pick up his box and stand up in the back room of his local.

his local.

It'd make a lot more sense at a time when rock itself is shaking free from the stranglehold of concert halls and high ticket prices. And besides, if Lonny Donnegan can make a comeback, why not Alexis Korner?

Steve Taylor



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Roogalator 100 CLUB

ROOGALATOR really are the "small, mobile, highly intelligent" unit Robert Fripp used to theorize about, expecially since the departure of Nick Plytes. In name alone are they a guitar trio.

I enjoyed their first pianoless gig (at the Marquee before Christmas) more, probably

less gig (at the Marquee before Christmass) more, probably because the length of the 100 Club dissipates the audience, making Danny Adler's particu-lar brand of communication hard to achieve. But if Riogalator let such hims howher them they'd

But if Riogalator let such things bother them, they'd have gone under long ago. In fact, Adler's compulsory audience participation bit in "Where Were You?", in which sedentary punters were physically persuaded to their feet, worked as well as British reserve and aloresaid seating arrangements would allow.

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you want to delay

not surpnsingly, as this is one of the friendliest bands around, without that fatal modesty that held back the

modesty that held back the Brinsleys.

Danny's voice, sly and confidential, creates a more intimate rapport than most singer-songwriters. A McCarneyes-gue delight in the absurd — for "Monkberry Moon Delight" read "Sweet Mama Kundahin" (no. not cunnilingus)— is tempered by a highly personal wit, as on "Zero Hero", the new single.

Perduction to a tion both

new single.

Reduction to a trio has upped the already high spontaneity quotient, so that the Marquee's improvised blue ribute to Angela Rippon was followed by 'Blue Monday At The 100 Club'' making humorous capital out of an unpromising situation and confirming my suspicion that Danny Adler is a survivor who'll one day be a winner.

His use of the electric guitar's foll natural vocabulary

put me in mind of "Let It Bleed" Keith Richard, though Bleed' Keith Richard, though in an altogether looser framework Having decided that Roogalator pleasured approximately the same tegions as my Count Basic ecords, it was a joll when they jumped dynasties with Diz and Bird's "Night In Tunisia"— a welcome jolt, mind, as some neb-toned Adler guisira, almost trombone-like in places, totally vindicated the choice.

Justin Hildreth and Julian

Justin Hildreth and Julian Scott are July as flexible as their leader, with Scott particularly impressive on the Jaster, funkier numbers like "Hero" and "Sock It To My Pocket"

and Hildreth's drums simul-

and Hildreth's drums simultaneously Iree-ranging and no bull-shit.

Though the Roogalator promotional machine is some way from juggernaut proportions, they are not the well-kept secret you might expect. Gigs as far-flung as Aberdeen and Carliste have brought album sales of 5,000 without major distribution— an album sales of 5,000 without major distribution — an upcoming Continental deal should change this — and quiet confidence is the keynote. So it should be, with songs like "Ride With The Roogalator" and "Gusha Gusha Man" joining the album favourise the " ing the album favourites

Harry Robinson

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ACROSS

ROSS
Beat Boom revivalists after only one thing (i.e. watch their hands) (3,10)
"From The Underworld" in 1967, was their first hit—with P. Frampton on guitar. Of the Asbury Jukes (9,6)
Pioneering U.S. New Wave label, released Television's debut 45

label, released relevish debut 45 Steve Gibbons' hit Shadows' oldie Company your mother wouldn't like!

18

22

See him, hear him, David Bowie! (5,3,6) ... Talking of whom, this is his mourhy missus! (5,5)

A U.K. and U.S. No. I in 1968, and The Beatles' biggess latterday htt (3, 4) A former art student and feted session guitarist before he assembled rock's

premier heavy metal combo (5, 4) 27 & 23 Two-thirds of "Great Balls Of Fire" "n'r vet 28 Classic, carly Who 45 29 See 15

DOWN

Subordinate puppels
(Concise Oxford Dict.)
behind Jimmy Osterberg (3.

Town in LancyFormer

Town in Lancy Former
Stones manager!
Roger Chapman's old band
11 Written by Nick Lowe,
recorded by Dave Edmunds
(1, 4, 3, 5)
One of the most famous of
U.S. music centres — home
of R&B, Dave
Bartholomew, Professor
Longhair, Allen Toussaint
et (3, 7)
Rock and roll revivalist
outfit (3, 2, 2)
The link with Robert
Gordon!
Sheena's kind of rocker!
See 4
Australian punk combo

Australian punk combo 15 & 29 Formed in New York by Greenwich Village folkie John Phillips, the four of them shifted base to Los

them shifted pase to Los Angeles to make their play for fame (5, 3, 5) L.A.-born blues and folk singer, her father was a Broadway musical trouper

(6, 5) Jean Michel Jarre's

Euro-yawn success Empty heads behind Richard Hell! 20

Richard Hell' Gen X's blond starlet' See 27 Formerly Airplane, currently Hoi Tuna guitarist/leader

LAST WEEK'S ANSWERS

LAST WEEK'S ANSWERS

ACROSS: 1 "News Of The World"; 6 Wayne (Kramer); 8 Asylum: 10 Eric Stewart; 11 Thom Bell, 12 Alan; 14 Roxy Music; 15 "(Lovely) Day", 16 "Rag, Doll"; 17 "In The (City)"; 18 Nina Simone; 19 Rice; 21 Tim (Rice); 22 "Martin"; 24 Sweet; 25 "Lovely (Day)", DOWN: 1 "New Boots And Panties"; 2 Wayne County; 3 "Thac's Allinghir Mama", 4 Wild Willy Barrett; 5 Dion; 7 Eric Burdon; 9 Mana Muldaur; 13 Nick Lowe; 17 "Imagine"; 20 "(La Thac Cimit 2) Pala (19)

Lowe: 17 "Imagine"; 20 "(In The) City"; 23 "Rio"

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SALT

See panel below

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research Volvay Seed Lights with

Office of Plus Fri Lata Show See — The

B DJ Jan Florning

LATE SHOW



THE LOOK

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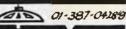
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wish to apologise for being incorrectly advertised at the Red Cow on Saturday February 18th, owing to the error of others.

It wasn't our fault and it won't happen again, P.S. Watch out for our new E.P.

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Thursday March 2nd MUSIC MACHINE PROUDLY PRESENTS

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The week's highlights

A BUSY WEEK ahead, with more gigs during the next seven days than at any time since the peak mid-autumn period. And of all the near-600 dates listed

of all the near-600 dates listed here, we've picked out II names for special mention:

• BLONDIE are back in Britain, happily coinciding with the chart entry of their album "Plastic Letters". They open their tour at Blackburn (Thurs-day). Shelifield (Priday), Glas-gow (Suturday), Lamcaster day), Shelfield (Friday), Classigow (Suturday), Lancaster (Monday) and Birmingham (Tuesday), and their arrival provides a genuine excuse to print another picture of singer Debbie Harry — not that we really need my excuse! Support on most dates is Advertising.

• THE JAM begin their "London Bible" mini-tour as a warm-up for their inpocuning U.S. visit, and tied in with the release of flech new insui-single.

U.S. visit, and tied in with the release of their new muni-single. First three dutes are at the Marquee (Friday and Saturday), with the fourth and last show to dather account or the statement of the statement o

with the fourth and last show to follow next week.

9 JAN DURY is also playing a few dates prior to a major American tour and, together with the inevitable Blockheads, you can see him this weekend at Plymouth (Thursday), Eacter (Fiday) and Oxford (Sattarday).

matthecite haven't foured here Plymous Annual (Saturday).

© BUDGIE haven't toured here for ages, and during their absence they've been busy established.

lishing a big reputation in America. Now they're back to headdine a concert series, adding promotion of their new album "Impechable" (outch). They promotion of their new album "Impechable" (outch!). They play Sheffield (Thursday), Liverpool (Friday), Manchester (Saturday), Newcastle (Twesday) and Hanley (Wednesday). O DARTS are perhaps the biggest success story of 1978 so far, and they're topping two fours to prove it — one in Slurch, the other in May. The first of these kicks off in Redear on Wednesday.

liest of these kicks oft in Recker on Wednesday.

© RECHIE HA VENS also starts his U.K. trek on Wednesday — in Newcastle, to be precise. He's playing nine dates in all, and the special guest artist in all his shows is Jush White Ir., son of the near-legendary folk-blues shows. inger.



IAN DURY

FRANK ZAPPA sold out his string of concerts at London Hammerswith Odeon recently less than the second supply. In view of this, he's returning after he inishes his current European tout, to play further gigs at the same control of the second on Tuesday and Wednesday.

veenesday.

BE-BOP DELUXE have been touring extensively for the past few weeks, and they're now nearing the end of their litherary. Clinax of their tour cornes this weekend, when they headline two big shows at Eundon's Hammersmith Odeon on Saturday and Samday.

any non-summar.

By SWEET haven't performed here for practically three years, mainly because they've been working consistently abroad. But they rectify that omission to some extent by headdining a one-off Landon cancert on Friday.

ort Landon concert of Franty.

O JR. WALKER & The All
Stars, those perennial purveyors
of the Motown sound, Jet in Jora
major London appearance at the
new Roxy Theatre in Harlesden
on Wednesday.

on Wednesday.

© EARTH QUAKE played a couple of gigs here earlier this month, before shooting off to the Continent. Now the Beserkley band are back for another two dates — at Birmingham con dates — at Birming (Friday) and London Rol bouse (Sunday)



RICHIE HAVENS

Thursday

BARNSTABLE Chequers Club: DEAF SCHOOL BIRKENHEAD Mr Digby's, RADIATORS FROM

BARNYTABLE Chequers Club. DEAF SCHOOL BIRKENHEAD M. Dright's. RADIATORS FROM SPACE
SILSTON Borough Arms: EAZIE
SIRMINGHAM Barrel Organ: RICKY COOL & THE ICEB-RCS
SIRMINGHAM Dearn MARY O'HARA
SIRMINGHAM Odden Engle: SHOOP SHOOP
SIRMINGHAM Odden MARY O'HARA
SIRMINGHAM Odden MARY O'HARA
SIRMINGHAM Odden MARY O'HARA
SIRMINGHAM Odden MARY O'HARA
SIRMINGHAM ODDEN SHOOP
SHISTOL Grinary RADIO STARS
CHATHAM Town Hall: THE PIRATES
CHATHAM Town Hall: THE PIRATES
CHATHAM Town Hall: THE PIRATES
COWENTRY Hand & Heart Inn: THE ALTOMATICS
COVENTRY WING CONGES 'THE VIBRATORS
CRANTIELD Technical College: JAH
DRAW THE KIND SOUTHERN RYDA
DRAW THE KIND SOUTHERN RYDA
DRAW TECHNICAL COLLEGE: JOHN GRIMALDI'S
CHEAP FLIGHTS' AFTER THE FIRE
GLASGOW DOUNE CASSES SHOULE MINDS
GLASGOW DUNNE CASSES SHOULE MINDS
GLASGOW STRIGHCYGO UNIVERSITY SHALL
GLASGOW UNIVERSITY SILLER
HIGH WYCOMBE NAGE HEAR GRAND HOTEL
HULL CHE HAB: STEELEYE SAND HOTEL
HULL CHE HA

KNIFE EDGE KINGSTON Grove Tavern: DANGEROUS RHYTHM KNUTSFORD La Belle Epoque: GEORGE MELLY & THE FEETWARMERS

THE FEETWARMERS
LANCASTER No. 12 Club-GOBBLINZ
LARGS Drice Harry's BAND WITH NO NAME
LEEDS Staging Post: DEAR JOHN
LIVERPOM. Empire Theate: GALLAGHER &

LYLE
LONDON CAMDEN Breckneck: THE ROLL-UPS
LONDON CAMDEN Breckneck: THE ROLL-UPS
LONDON CAMDEN Moster Machine: MOTORHEAD
LONDON CANNING TOWN Bridge House: FILTHY
MCMASTY
LANGE TO ANNING TOWN Bridge House: FILTHY
MCMASTY

Menasty
LONDON COVENT GARDEN Rock Garden: NEW
HEARTS
LONDON DEPTFORD Albany Empire: DOLL BY
DOLL.

LONDON FOREST GATE Freemasons Taverni

LONDON FURLEY AND PREVENTIONS SEVEN LONDON FULLHAM GOIDEN LIONS FITTING ACTS LONDON HAMMERSMITH Folk Center AMITY LONDON HAMMERSMITH Red Cow. LATE SHOW LONDON HAMMERSMITH THE RELEASE FRED RICKSRAW'S HOT GOOLIES
LONDON HARROW BD. Windoor Castle: ZAINE

GRIFF LONDON ISLINGTON Hope & Anchor: THE KENSINGTON Presidents Club: JERRY

LONDON MERSHACTON Presidents CIBO: JERKE-THE FERRET
LONDON MERSHACTON The Nathwille: MEDIUM
WAVE BAND
LONDON LEWISHAM Riverside Hall. LITTLE
GINNY / NICK CARTER
LONDON Manquee Cubb S. A.I. T.
LONDON Manquee Cubb S. A.I. T.
LONDON MAN TO LOBBE TO LONDON CASTELL TO LONDON OLD KENT BD. Thomas A Beckett: THE
TUMBLERS
LONDON OLD KENT BD. Thomas A Beckett: THE
TUMBLERS
LONDON OXFORD ST. 100 Cubb: ZABANDIS
LONDON Rainhow Theatre (Uppears). THE DRONES
THE SLUGS

LONBON Rainhow Theatre (Upsian). THE DRUNES
THE SLUGS
LONDON SOUTHEATE Royally Baltroom: CRAZY
CAVAN "THE RHYTHM ROCKERS SHADES
LONDON STOKE NEWINGTON PegasiaTERRACOTTA
LONDON STOKE NEWINGTON Rockester Castle:
RIFE RAFE TOMBUNG. The Contact THE

TOOTING The Castles THE

LONDON TOOTING The Castle THE HEARTDROPS
LONDON TWICKENHAM St Mary's College: EXZIBITOR ORDON WALTHAMSTOW North-East Polytechnic JOHN PETTER'S 5

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ROTHERHAM Arts Centre: JUNE TABOR / JOHN
JAMES

JAMES
SHEPPIELD City Hall. BUDGIE
SHEPPIELD Springvale. Hosel: THE RAW DEAL
SOUTHEND Cliffs Pavilion. PAM AYERS
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SWANSEA Circles Club. KRAZY KAT

<u>Frida</u>y

ABERDEEN Tochnical College: ZHAIN
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BATH Brillig ATH Centre: SHORT WAVE BAND
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SPACE BRIGHTON Susses University: ALBION DANCE

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CHEINSFORD CHOICE Institute: SAD CAFE
CHEINSFORD CHOICE Institute: SAD CAFE
CHEINSFORD CHOICE INSTITUTE SUBWAY SECTITHE
LOUS

LOUS
CHELTENHAM Pavilion Club: LISSEN
CHESTER Arts Centre: LANDSCAPE
CLEETHORRES The Submarine: QUORUM
COVENTRY College of Education: THE BOY-

FRIENDS
COVENTBY/Syton Bridge: RENO
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MILTON KEYNES St. Martin's Hall: LEFT HAND

MILTON KEYNES SI. Mantin's Hall: LEFT HAND DRIVE
DRIVE
NEWCASTLE City Hall: STEELEYE SPAN
NEWCASTLE Mayfair Ballroom, RICH KIDS
NOTTINGHAM Sandpiper: PENETRATION
NOTTINGHAM Hearly Good Fellow LAST CALL
NOTTINGHAM Imperial Hotel: SLIP HAZARD &
THE BLIZZARDS
OPHISLIPAR SE, MILTON CONTROL OF THE TURBINES
PLYMOLTH Polytechnic: THE DEPRESSIONS
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WHALEY BRIDGE Joddell Arms: VESUVIUS
WINCHESTER STUDION Union: THE SOFT BOYS
WORLNGHAM PTON Ladgerte. BRITISH LIONS
WORKSOF Whetwell Club. THE TROCKS

<u>Saturday</u>

BEDFURD College, KRAZY KAT BIRMINGHAM Butharella's: ZAL BIRMINGHAM Barrel Organ: BRENT FORD & THE NOVI ONS

SIMMINGHAM Batherela's: ZAL

SIMMINGHAM Bagharela's: ZAL

SIMMINGHAM Bagharela's: ZAL

SIMMINGHAM Bagharela's: ZAL

SIMMINGHAM Bagharela's: RONZ

SIMMINGHAM Bagharela's RONZ

SIMMINGHAM Shapas Heath Hare & Hounds:

TANNARUL WEAVERS

SIMMINGHAM Sherwood Rooms: RENO

BLETCHLEY Seemore Centre: SLAUGHTER &

THE DOGS

BOGNOR Sussex Horel: NIGHTRIDER

BOCNOR DANNY

WILLIAMS

BRADFORD St. George's Hall: JUDAS PRIEST

BRADFORD University: THE VIBRATORS

BRIGHTON New Regent. STAA MARX

BRIGHTON NEW REGENT. STAA MARX

BRIGHTON POSTEMENT: THE VIBRATORS

BRIGHTON DOKAMAN STATELY

BRISTOL Cookson Hall: GILBERT O'SULLIVAN

BRISTOL Cookson Hall: GILBERT O'SULLIVAN

BRISTOL University: THE PIRATES

BURY ST. EBBMUNDS THE GRISH. RUBY JOE

CAMBRIDGE Exeter College: WARSAW PAKT

CHATTIAM Tann-O'SBAMPE' LATE SHOW

CHOPARDY ESSEX UNIVERSITY DE BURGHPHILLIP

COOCHAND-TAIT

CROMER WOR BURGH VINEYSITY DE RENGREPHILLIP

CROMER WOR BURGH VINEYSITY DE ALVIN STARDUST

CYMBRAN CONGRESS Theatre: GEORGE MELLY &

THE FEETWARMERS

DLYSTABLE QUEETIWAY Hall: KEITH DICKENS

BAND

DEDLEY J.B. Y. Chib., TONIGHT

EASTBOURNS. BEACH HOVE! SOUTHERN RYDA

DUDLEY J.B.'s Club: TONIGHT EASTBOURNE Brach Hotel: SOUTHERN RYDA EASTBOURNE The Cavalier: THE HOLLYWOOD KILLERS
EDINBURGH University: IGNATZ
EDINBURGH University: STEELEYE SPAN

EDINBURGH UBBER HIB: STEELEYE SPAN
EXETER Queetsity; BLUSSEX
FARNHAM Royal Oak: SHORT STORIES
FIFE St. Address University; ROY HARPER
GLASGOW Apollo Center: GALLAGHER & LYLE
GLASGOW Strathcyde University: BLONDIE /
ADVERTISING
HARTLEFOOL Germit Cheb: DELROY WILLIAMS/
SOUL EXPLOSION/MR. SUPER BAD

MORE GIG GUIDE AND CLUB ADS OVER THE PAGE

GIG GUIDE

HITCHIN College of Education: SUPERCHARGE HORLEY Russ Hall Hosel: ACKER BILL BAND HUDDERSTELD Polytechnic: JOHN OTWAY & WILD WILLE BARRETT BAND HORLEY BARRETT BETH Gordon Amir Hotel: ZHAIN KINGSTON Polytechnic: THE ENID/THE TROOGS LEED'S Grobs Wine Bar: ICE NINE LEED'S GROBS HALL THE SNEAKERS LEED'S University: EDDIE & THE HOT RODSTRADIO STARSSQUEEZE LEICESTER Phoenis Theatre: THE McCAI MANS LEICESTER Pholytechnic MUSCLES
JAVERPOOJ. C.F. Moit College: THOSE NAUGHTY LUMPS

LUMPS
LIVERPOOL Empire Theater RUSH
LIVERPOOL Erick, THE BOYS
LONDON BATTERSEA Ruby Comma: MATUMBI
LONDON CAMPEN Bretenock: URCHIN
LONDON CAMPEN Browness
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LONDON CAMPEN Dingwalls: BABYLONUNCLE
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LONDON CAMPEN DINGWALLS: BABYLONUNCLE
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LONDON CAMPEN DINGWALLS

LONDON CAMPEN DINGW

LONDON Marquee Club: THE JAM LONDON NEW BARNET Duke of Lancaster: THE CROOKS
LONDON North-East Polytechnic: THE ADVERTS
LONDON PENGE Freemasons Tavern: TENNIS

DIMARA
MANCHESTER ARDWICK Apollo: BUDGIE
MANCHESTER MOSS SIDE Club Afrique: THE
NEGATIVES
MANCHESTER POlytichiak. SPUDICLAYSON &
THE ARGONAUTS
MANCHESTER University Union: EMERGENCY
MARGATE Sunshine Room. REBEL
MIDDLESBROLGH Rock Gorden: BAND WITH NO
NAME.

NAME
MIDDLE-BROLGH Teesside Polytechnic
PENLTRATION-BLITZKRIEG BOP
NEWARK Palace Thenire: JUNE TABORJOHN
JAMES
NEW MILLS Art Theatre: JEVUTSHTA
NOBWICH Xeswick Cold. THE DEPRESSIONS
NOTITINGRAM Hearty Good Fellow OUTWARD
BAND

BAND
NOTITIVEHAM University: THE STRAWBS
OXFORD New Theatre IAN DURY & THE BLOCKHEADS / WHIRLWIND / WIRE
PORTSMOLTH Polytechnic: 999
PRESTON Polytechnic: JANDSCAPE
READING College of Technology: THE BRIANS
TRUET

TRUST
REPLAR Costham Bowl: THE RICH KIDS
RETORP Porterhouse SUPERCHARGE
ROCIDALE Central Hall: AFTER THE FIRE
SOUTHAMFION University WARREN
HARDVITHE ONLY ONES/LITTLE ACRE
SOLTHORT Disitland Showher: POSTER

BROTHERS
SOUTHPORT Norbrick Costle: JENNY HAAN'S

T. ALBANS City Hall: XTC
STALYBRIDGE Commercial Hotel: DAWN-WEAVER
STOKE Rose & Crown ANY TROUBLE
STRATEORO-UPON-AVON Green
Dragon:

STRATFORD-LIVEN-A VERY
VESUVIUS
SWANSEA White Swan: SLEEVER
L'XBRIDGE Unit One THE NIGHT
WATFORD Red Lim: THE WINDERS
WEST BRUMWICH Coach & Horses: EAZIEWINCHESTER Students Union-FROGSON
WINCHESTER Students Union-FROGSON
WINCHESTER STUDENTS UNION-FROGSON
WINCHEST CAME Hatel (Hunchtime: THE PES WISHAW Crown Hatel (lunchtime): THE PESTS WOKING Centre Italie THE STUKAS

Sunday

ABERDEFS Capitol Theatie: GALLAGHER & BARROW CINE Hall FRANK JENNINGS & SYNDI

CATE

BATH Visduet Hotel CHARGE

BATH.Y Vanisty Club. THE DUBLINERS (for

weck)
BIRMINGHAM Batharella's: COLD COMFORT
BIRMINGHAM Odean BUDGIE
BIRMINGHAM Railway Hotel: ORPHAN

BIRMINGHAM TOWN Hell: ROY HARPER BRACKNELL Arts Centre BULLETS BRISTOL Colston Hell: RUSH BROMLEY Churchill Theater: DIANE SOLOMON CASTLE DUNNINGTON Priest House: ARMPIT JUG BAND. BAND

(HEIMSFORD Chancellor Hall, THE ENID/SPUD

(ORBY Nags Head THE RAW DEAL

CROYDON Fairfield Hall THE STRAWBS

(RUYDON Greyhound THE ADVERTS/THE

NEWTOT

PROYOUS Grybour THE STRAWBS
NIGHT
DONCASTER White Hart Hotel: THE STUKAS
DUBLIN Objects Theater, ACKER BILL BAND
HEMEL HEMPSTEAD Paralism, DUIN OTWAY &
WILD WILLY BARRETT
GLASGOW Apullo Centre: STEELEYE SPAN
HORNCHLICH THE BUIL PEKGE ORANGE
REELE DUNCYCHY, JUNE TABORJON JAMES
LITTLE BLOXWICH Nago Head. EAZIE
LIVERPODI. Erre. SRITISH LIONS
LONDON BATTERSEA. Nago Head. JUGULAR
VEIN

VEIN
LONDON CAMDEN Brecknock: SCARECROW
LONDON CHALK FARM Roundhouse: £ARTHQUAKE/DEKE LEONARD'S ICEBERG/THE
SOFT BRUSC

SOFT BOYS
LONDON CHISWICK John Bull: SWIFT
LONDON COVENT GARDEN Rock Garden:
DOPPELGANGER
LONDON DRURY LANE New London Theater: ROY

BROWN
LONDON DRURY LANE Theatre Royal: CHRIS DE
BURGH/PHILLIP GOODHAND-TAIT
LONDON MNCHLEY Tortington: RHODE ISLAND

REDON HAMMERSMITH Odcon: BE:BOP DELUXF LONDON HAMMERSMITH Red Cow: WARREN

I.ONDON HAMMERSMITH RED COW. WARNER-HARRY
LONDON HARROW RD. WINDOO CASTLE: DOLL BY
DOLL
LONDON PADDINGTON Western Counties: REFIEL
LONDON PECKHAM Montpeler (funchtime): BLUE
MOON
LONDON STOKE NEWINGTON PERSUS. THE
MONOS
LONDON STOKE NEWINGTON ROCKESTER CAUSE:
LATE SHOW

LUNIMIN STOKE NEWINGTON Rochester Castle:
LATE SHOW
LONDON STRAND Adelphi Theatre: PAM AYERS
LONDON STRAND Adelphi Theatre: PAM AYERS
LONDON WOOLWICH Trambed: GEORGE
CHISHOLM BAND
LONDON W.I Portman Hotel (lunchtime): DICK
CHARLESWORTH QUINTET
MIDDLESBROUGH TOWN Hall: EDDIE & THE HOT
RODSRADIO STARSSOUEEZE
REWBRIDGE Club & Inditute: KRAZY KAT
NOTTINGHAM Bost Club. THE TURBINES/THE
TRANSMITTERS
NOTTINGHAM Hearty Good Fellow. THE PRESS
NOTTINGHAM Theatre Royal: GILBERT O'SULLIVAN
POYNTON Folk Content TANKE

POYNTON Folk Centre: TONY CAPSTICK/TURN-

POYNTON Folk Centre: 10/11 Constant PIKE
RECAR Contham Bowl. THE VIBRATORS
REDHIEL Lakers Hotel: SCHMO
6HEFFIELD Top Rank: THE RICH KIDS
SKEWEN British Legion: DAYS OF GRACT:
SWINDON Wyvern Theatre: GEORGE MELLY &
THE FEETWARMINES
WALSALL Billion The Cock: ANDY DWYER
WHITELEY BAY Rex Hotel: THE ONLY ONES
WOLVERHAMPTON Lafaverie: OUILJ.

Monday

ABERDEEN Captiol Theatre: STEELEYE SPAN AMPTHILL White Hart Stubles: FLAKY PASTRY BASILDON Double Siz: OUORUM HEKENHEAD Hamilton Club: ZAL BEMINGHAM Barric Organ: SHADES BEMINGHAM but Out: THE THEEE DEGREES

BIRMINGHAM Nite Out: THE THREE DEGREES (for a week) allowed hotel: COLD COMFORT BIRMINGHAM Railway Hotel: COLD COMFORT BIRMINGHAM Town Hall: GILBERT O'SULLIVAN BOURNMOUTH The Village. KRAZY KATGYCGAFO BRIGHTON DOINE: MARY O'HARA BRISTOI. COBION HAIR BE BOP DELUXE BRISTOI. COBION HAIR BE BOP DELUXE BRISTOI. Stone House: CHARGE BRISTOI. STONE ARMITTATION BRISTOI. CORE THE STONE HAIR STONE STON

DIDSBURY The Cavalicade: AMERICAN AUTUMN BAND

BAND

ONCASTER CONTOOK Club: THE RICH KIDS

DUNDER Caird Hall: GALLAGHER & LYLE

EDN'SBURGH THIRDY'S BLACK SLATE

GLASGOW AUGNORIES BLACK SLATE

GLASGOW AUGNORIES BLACK SLATE

GLASGOW AUGNORIES BLACK SLATE

GUILDHALL Civic Hall: CHRIS DE BURGHPHII

LIP GOODHAND THIS CHRIS DE BURGHPHII

LIP GOODHAND TOOM ISHE EDDIE & THE HOT

HATTI PRODIC STATESOUTEEZE

HOULL HEMPSTEAD Pavilion: IUDAS PRIEST

LIPORD Caudilioner Hotel: ORIGINAL EAST SIDE

TOMPERS

ANCASTER University, BLONDIE/ADVERTISING

LEY BOOL Eric's REGGAE REQULAR

LONDON CAMBEN BECGANGE, BABYLON

LONDON CAMBEN DIREVALLS: THE CRABSTHE

RADSSTAMES

WOTH NO NAME

LONDON CANNING TOWN Bridge House: BAND

WITH NO NAME

LONDON COVENT GARDEN ROCK Girden AFTER

THIS FRE

LONDON STIMMAM GOIGHE LION: POOR KERRS

THIS FRE

LONDON STIMMAM GOIGHE LION: POOR KERRS

THE FIRE LAM Golden Lion BOB KERR'S WHOOPEE BAND LONDON HARROW RD. Windoor Castle: TRADER



THE DARTS are on tour (see Highlights, previous page)



LONDON KENSINGTON The Nashville: DAVID

LEWIS
LONDON Marquee Club: THE BOYS
LONDON OLD BROMPTON RD. Troubadour:
FERENC ASZMANN
LONDON OXFORD STREET 100 Club: THE JAM
LONDON Palladium: CLIFF RICHARD & THE
SHADOWS (Ior two weeks — all sold out)
SHADOWS (Ior two weeks — all sold out)

BOAZMAN
LONDON PLINEY Stat & Garter: PENNY ROYAL
LONDON STOKE NEWINGTON Pegasus DOLL BY

BOAL
LONDON STOKE NEWINGTON Rochester Castle:
CHECKMATE
LONDON WARDOUR ST. Voriex Club: THE
DEPRESSIONS SPEEDOMETERS DEPRESSIONS:SPEEDOMFTERS
LONDON WEST HAMPSTFAD Railway Hotel: THE
STATISTICS/THE HEAT/THE DOSE
LUTION CESSEN: THE SUPREMES
MANCHESTER Band on the Wall SPIDER MIKE

MANCHESIEK BARD ON THE WAR STAFFRENCH KING
NOTTINGHAM BROAT CIUD: LITTLE ACRE
NOTTINGHAM BROAT CIUD: LITTLE ACRE
NOTTINGHAM BROAT CIUD: LITTLE ACRE
NOTTINGHAM BROAT CIUD: GWALHIR
OXFORD Polyacchnic: JOHN OTWAY & WILD
WILLY BARRETT
SCUNTHORPE BAIRS HAB! BARRON KNIGHTS
SHEFFIELD Diriversity: 2.3THE VIP'S
SOUTHAMPTON GAURDON THEATE: RUSH
STAFFORD Top of the World: BRITISH LIONS
STIRLING University: CAFE JACQUES
STOCKPORT OUL Lady & The Apoalles Club: THE
NEGATIVES NEGATIVES
UXBRIDGE Unit One: MATCHLESS
WOLVERHAMPTON Civic Hall: THE STRAWBS

Tuesday

BIRMINGHAM Barbarella's: BLONDIE / ADVER-

SIRMINGHAM Barbarella'S BLONDIE / ADVERTISING
BIRMINGHAM Barrel Organi, REND
BIRMINGHAM Barrel Organi, REND
BIRMINGHAM FIGHTIS COCKS: BRUJO
BIRMINGHAM FIGHTIS COCKS: BRUJO
BIRMINGHAM FIGHTIS HOLE JAMESON RAID
RRISTOL COSTON HAIL CHRIS DE BURGH / PHIL
LIP GOODHAND-TAIT
BRISTOL LOCATIO: THE ADVERTS
CARDIEF TOP RAIK: BRITISH LIONS / ROSES
COLWYN BAY Disieland Showbar THE DRONES /
THE SLUGS
COVENTRY Location: KTC
DONCASTER TITURYS: THE RICH KIDS
FDINBURGH Usher HAIL GALLAGHER & LYLE
GLASGOW Satellite City, BLACK SLATE / THE
CUBAN HEELS
ROLL Annabella'S: THE STOPS / THE MONITORS
KEIGHLEYN Nikkers Club RADIATORS FROM
KEIGHLEYN Nikkers Club RADIATORS FROM SPACE
LEICESTER De Montfort Hall: GILBERT O'SUL-

LIVAN
LIVERPOOL Eric's ALBION DANCE BAND
LONDON CAMDEN Brecknock: PAINTED LADY
LONDON CAMDEN Dingwalls: GLORIA MUNDI
LONDON CAMDEN Dublin Castle: FIRST ALD
LONDON CAMDEN Music Machine: WARREN
HARRY
LONDON CANNING TOWN Bridge House. THE
LOOK

LOOK
LONDON CHISWICK John Bull-SOUTHERN RYDA
LONDON COVENT GARDEN Rock Garden: FRAN-KENSTEIN
LONDON FULHAM Golden Lion: STREET BAND
LONDON HAMMERSMITH Odeon: FRANK ZAPPA
LONDON ISLINGTON Hope & Anchor: SUBURBAN
CTUDE

STUDS LONDON KENSINGTON The Nashville: THE SOFT

BOYS
LONDON LEYTON Lion & Key: JOHN GRIMAL-DIS CHEAP FLIGHTS
LONDON Matquer Club: BETFINAL
LONDON NAT TO SEASIGHT LANDSCAPE
LONDON OXFORD STREET 100 Club. SON SEALS
BAND / THE LURKERS

LONNON OXFORD STREET 100 Clob. SON SEALS BAND / THE LURKERS LONDON PADDINGTON Page, Discov. PHOTONS LONDON PADDINGTON PADDINGTON STAGEFRIGHT ONDON STOKE NEWNOTON PERSON. THE BOYFRIENDS : THE MONOCHROME SET / THE PKOPS

LONDON STOKE NEWINGTON Rochester Castle:

INDES
IONDON STOKE NEWINGTON Rochester Castle:
CONSORTIUM
LONDON WARDOUR ST. Vortex Clab MENACE.
LONDON WEST HAMPSTEAD Railway Hotel.
RAPED FANDBAG
LONDON WOOLWICH Tramshed: ZAINE GRIFT:
RPD TRACE
MALVERN Festival Theatre: PAM AYERS
MALVERSTER Raiters Clab: KRAKATOA
NEWCASTLE To Canten. THE. ONLY ONES
NEWCASTLE To Canten. THE. ONLY ONES
NEWCASTLE TO WHATE BUDGIC AFFA
ONTITUGHAM Imperial BUDGIC AFFA
ONTITUGHAM THE STATE THE STRAWS
PURMOUTH Fiests Suite: THE STRAWS
PURMOUTH Guidehalt. BE-BOP DELUXE
RANTENSTILL Autoria Ballcoom. BRIAN
DEWHIRST.

RAWIENSTALL
DEWHLERS
SCINTHORPE Baths Hall: THE PIRATES
SCINTHORPE DATE
SCINTHORPE BATHS
SCULL EXPLOSION - MR SUPER HAD
SWINDON Brunef Rooms SON OF A BITCH
WORINGHAM Kipg of Clubs: HAZZARD

Wednesday
AYLESBURY Britannia CLUMSY
BIRMINGHAM Barbarella's SUBWAY SECT/THE BIRMINGHAM Barrel Organ: BRUJO

Above: THE JAM, pictured in action at L Nashville. Below: American outfit EARTH QUAKE. Both bands are in action this week — see Highlights, previous page, for details.



BIRMINGHAM Bogarti. NUTZ
BIRMINGHAM Railway Hotel: FAZIE
BIRMINGHAM Railway Hotel: FAZIE
BIRMINGHAM Yardey Bolls Head. ROSES
BRADPORD University JOHN OTWAY & WILD
BRIGHTON RESEARCH: JENNY DARREN BAND
BRISTOL Size. A Stripes WHRLWIND
BURNTISLAND Half Circle: IGNATZ
CARMARTHEN Cloe Hall: DAYS OF GRACE
CHATHAM Tam-O-Shanter: SWIFT
CHELIFENHAM Plough Inn. POACHER BROWN
CROMER West Runton Pavilion: RENAISSANCE
CROYDON Fairfield Half: CILBERT O'SUILIVAN
EASTBOURNE Congress Theatre: THE STRAWRS
ECHAM Royal Holloway College: THE BOYFRIENDS
GLASGOW Third Eye Centre: THE EXILE

EASTROURNE Congress Theatre: THE STRAWBS
ECHAM Royal Molloway College: THE BOYFRIENDS
GLASGOW Third Eye Centre: THE EXILE
GREAT YARMOUTH College of Education: 999
HANLEY Victoris Hall: BUDGIF
ILPORD Oscar's: REMUS DOWN BOULEVARD
KEELE University, SAD CAFE
LIVERPOOL Christ's College: THOSE NAUGHTY
LUMPS
(IVERPOOL The Sportunan ZHAIN
ONDON BRIDTION THE Telegraph REBEL
LONDON CAMDEN Dingwalls WAYNE COUNTY
A THE ELECTRIC CITAIRS
LONDON CAMDEN DINgwalls WAYNE COUNTY
A THE ELECTRIC CITAIRS
LONDON COVENT GARDEN ROK Garden: CAFE
LONDON COVENT GARDEN ROK Garden: CAFE
LONDON FLIHAM Golden Lion. THE VIPERS
LONDON HAMMERSMITTIL RED CON: THE
BRAKES
LONDON HAMMERSMITTIL RED CON: THE
BRAKES
LONDON HARROW RD, Windson Castle:
SOUNDER
LONDON MATCHES HER ROX; Windson Castle:
SOUNDER
LONDON MATCHES HER ROX; Windson Castle:
SOUNDER
LONDON MATCHES HER ROX; Windson Castle:
SOUNDER
LONDON NAT THE SLIPETON CESTRALL
LONDON NAT THE SLIPETON CESTRALL
LONDON NAT THE SLIPETON CESTRALL
LONDON DEFORMS TO 100 CHAPT TRANSTI
LONDON DEFORMS TO 100 CHAPT ACKER BILK
BRAND
LONDON DEFORMS TO 100 CHAPT ACKER BILK
BRAND
LONDON DEFORMS TO 100 CHAPT ACKER BILK
BRAND

BAND
LONDON FUTNEY Star & Garter: DANA
SIMMONDS & GREIG'S FOLK AND BLUES NIGHT LONDON SOUTHGATE Royalty Ballroom, TRADI-

LONDON STOKE NEWINGTON Pegasus; CHARLIE

LONDON STOKE NEWINGTON Pegasus: CHARLIE DORE
LUNDON STOKE NEWINGTON Rochester Castle: WARSAW PAKT
MANCHESTER Ratters Club: XTC
MIDDLESBROUGH TOWN Hall: STEELEYE SPAN
MILTON KEYNES College of Education GARBO'S
CFLULIOLD HEROES
NEWCASTLE City Hall: EDDIE & THE HOYT
RODSWADIO STARSSQUEEZE
NEWCASTLE City Hall: EDDIE & THE HOYT
RODSWADIO STARSSQUEEZE
NEWCASTLE TOWN WIRE
NORTHAMPTON Saloon Ballroum: MUD
NORWICH Arts Center: SON SEALS BAND
READING Bones Club: THE BOYSTHE JERKS
REDCAR COASHAM BOWL DARTS
SOLIHELL Golden Loon: THE FIRST BAND
OILTHAMPTON TOP Rank, JUDAS PRIEST

O'HARA
SOLTHAMPTON Top Rank, JUDAS PRIEST
SOLTH WOODFORD Railway Bell ORIGINAL
EAST SIDE STOMPERS
SWINDON TOE Alfair: THE INDEX/THE VAMPS
WORTHING The Balmotal PTARMIGAN

THE PHONE NUMBER OF THE LIVE PAGE IS 01-261 6153

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(See Page 52)

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Otway, Barrett in 'serious' situation

John Otway and Wild Willy Barrett LEIGHTON BUZZARD

OTWAY AND Barrett in serious artists bid? "Let's make this the big one for Otway," John announces, a certain grim earnestness colouring voice and features. Yup, I think he

means it.
The curtains part to reveal the new band — bass keyboards and two drummers no less. Stick with John and Wild Willy, and they'll take you to the top hoys. Obviously you can only get so far by doing the whole kamikaze bluegrass bit that has served the Aylesbury duo so well in the past. And Otway, if he's as sharp as I think he is, knows it.

John Otway and Wild Willy Barrett, re-united and with a hand-picked band behind them, are about to tread boldly into the realm of Widespread Commercial Acceptance.

Boldly, because I guess a lot of fans from the old days aren't of fans from the old days aren't going to be too keen on the new, relatively safe hand. Last time they played together as a due, the chaos was getting predictable, the lunary running in well-worn tracks. So what have they got to replace it with?



JOHN OTWAY. Pic: DENIS O'REGAN

From last Wednesday's gig From last Wednesday's gig at Leighton Burzard, the answer want't too clear. Still, this was their first date back together, the first with the new band, and it was in the heart of Otway / Barrett home territory, where, because they can seemingly do no wrong, they can't really take any risks.

They opened with "Beware of The Flowers," which didn't gain a lot from the full band, and followed with "Misty Mountain." Barrett's bluegrassfiddle and Otway's clipped guitar chords — he now wields a Telecaster in place of the old

a Telecaster in place of the old a Telecaster in place of the old accident-prime acoustic — were well served by Paul Sanderman's plunging bass line and the presence of drusts (though why two drummers I couldn't say, as they played virtually identical parts throughout).

throughout).

Other old favourites, "Louisa On A Horse," "Really Free", which could have been something from Jonathan Richman, and "Running From The Law," complete with "Ghostriders In The Sky" instrumental rip-off, all came alive with the band treatment.

all came alive with the band treatment.
Obviously, the addition of the backing band is going to make Otway / Barrett more acceptable to those who couldn't stomach the idea of just two guys boning about on stage. But presumably the new kine-up is intended to amount to more than just the Otway / Barrett of old with the added luxery of backing musicians?
Apart from the odd dropped

Apart from the odd dropped microphone, the performance was low on chaos, and Otway's famous eccentricity was confined mainly of vocal

peculiarities and facial contor-tions, as on "Down The Road," complete with "love-making" sound effects— watch out Donna Summer! Sometimes, though, you can't help wondering where the clowning is leading to. He does a song called "Trying Times," a mauding, semi-religious little item that could have come from James Taylon's sticky back pages, Orway's rendition, with the experioire of grimaces and sobbing inflections, is (deliber-ately) exaggerated to the point ately) exaggerated to the point of absurdity. But it doesn't amount to more than a piss

amount to more train a pits take of his own song. Similarly with "My Body is Making Me," one of the new songs. Maybe there's some message which I missed that can only be put across this way. The tears of a clown?

Lobo Chwas's mini aff is for

can only be put across this way.

The tears of a clown?

John Otway's main gift is for tolowning, sutowing off on stage, and he always has a commanding stage presence. The backing band should give him the opportunity to extend in this direction, as the forthcoming tour will probably reveal. But strangely, the most effective part of the gig were the encores, which Otway did on his own — bizarce and perversely overblown versions of "The Alamo" and the Bee Gees "To Love Somebody," and another of Otway's own tear jerkers — the centimental. tear jerkers — the sentimental, slightly cloying, "Geneve".

slightly cloying, "Ocneve
Apparently, Otway is to
record this number with a
lavish steing arrangement,
guided by David Srul's
producer. Could this be a clue
to the man's future intentions?
Otway in MOR bid? Help!

Pete Sutton

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JAZZ DIAR

Chichester Festival Theatre from October II - 15th, has booked Oscar Peterson, Stephane Grappelli and the Dis Disley Trio, Ronnie Scott, Stan Tracey, Bud Freeman, Eberhard Weber's Colours and Woody Herman.

Graham Collier is taking his 12-piece unit on a European to in March. The new line-up includes Alan Jackson on drums, Roy Bubbington on bass, and Alan Wakeman on saxes. Wateman's trio, Triton, have just recorded "Wilderness (M. Glasse" for Mosaic, to be released in March. If it's as good as Triton live, it'll be a knockout.

Fazz Centre Society's London gigs include Ken Hyder's Talisker at The Phoenix on March 1st, the Mark Charlg Quartet at 7 Dials on 2nd., and the Michael Garrick Trio plus Pat Crumley's Edge at the Star & Garter on 4th.

The London Musicians' Collective have a busy month in March, with the Feminist Improvising Group on 2nd., Fred Frith with Lol Coxhill on 3rd, and 4th., and Georgie Born, Steve Beresford and Roger Smith on 5th. All gigs at the excellent venue at 42 Gloucester Avenue, behind the

Ronnie Scott's has the George Coleman Quartet sharing the hill with Ronnie's Quintet from February 17th for two weeks, followed by John Williams. Singer Joe Lee Wilson has a week at the club from April 24th.

The first volume of the John Stevens-Event Parker due's "The Longest Night" on Ogus has just been released. Incus have released three, "Blooysten" by Spontaneous Music Ensemble—John Stevens, Nigel Coombes, Roger Smith and Colin Wood—and "Company 3" and "Company 4", the first Han Bennink with Derek Bailey, the second Steve Lacy with Derek Bailey.

Howard Riley's latest solo piann afburn, "Shaped", for Mosaic will be available soon. David Murray turns up in duet with flute-player James Newton on "Solomon's Sons" for Circle, the first of eight albums he's cutting this year.

Brian Cas



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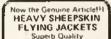
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 Telephone 0:-146 (e)17 or 01-822 6350 for a chat
 PUNK CALLMERS weekle.
 March.
 Telephone Major du Ma

dustantes wants bend, that and ut good effects into Sebbern, Bech, rything considered except punk Good rating.— Melcolm, Southempton

EA\$5, KEYBOARDS for new group, rifluences, Bowie, Bolan, punk, Gabriel — Telephone Adelan 81-873 6559 after 6 im, kitelligent and good tooking? Let's to

go QUITARIET INTO heavy metal soeks similar musicions to play and write. Good gear Surion eras. — Telephonistri, 01-92 9866 ohe 6 pm. BASS PLAYER wanted urgently for reforming rock band, into funky and most styles — Bing Steve, Wickford 61720.

now surre-1920: REYPOARDS WANTED (16-22) for writing permetable with vocality tater to cern band. Eno, Bowle, Doors etc. — lose, 01-730 5596 day. YOUNG DRUMBER and bass varried to join new Lennon / McCarney whitein and fun biffers experience.

2f 4255 daysme only

DRUMS, 8ASS, strythm for push
one Young image, original turs! —
elephone female vocefist / assywerer
ee, 01-370 4621, room 4 antime!

and Young image, driginal turif — dephone temale vocated / aunywirer lee, 09-370, 4621, room 4 auntred LEIGHTON BUZZAUD area, benster sels lead, drums, vocals, loss Rush, No

viephone Peter 01-277 02: VOUNG KEYBOARDS uitarist warried. Modern of urterist wanted. Modern music with a sale for the bizzare. Eno, Talking Heads - David 01-677, 3333 day, 81-432, 7763

THE SCI-CLONES need drammer, hyboards, sex, must like Sci-Clones, erious young band fledbridge besed, or adventures in sound. — John 01:553 not.

roo Fairies. Motorhado Correl. St. Motorhado St. Motorhado Correl. St. Motorhado Correl.

- ring Jo — 01:940 6892; CLEAN CUT gustavet and baseint vecals telpfull for young pop group with personality and style, ring Manny - 01:407 3252 between 6-8 pm.

THITON WANTE bess guiversat and sypboards. Original material. Must sheares, Gigs soon, Waste offering material and the sheares, Gigs soon, Waste offering as guiversat, and the sheares, Gigs soon, Waste offering a geges rock anything band and gigs of the anything band and gigs of the shearest part of th

-254 7136 evenings
ACOUSTIC CUITARIST seeks
complehed musiciens, preferably
cluding flaurist end liddle player to
antiom traditional kinh band. Phone
pan — 01-422 4910.

BASS, DRUMS, keyboards, leed salist wanted to form rock band, then road Must be good muso's. Influors, Free, Purple 01-958-7058 (fkm) 27 5 pm. BASS

try, 6 pm

VERSATH, 6 DRUMMER wants intuitions to form based. Anothing goes being foods take. Prome Cine, attended to 1519 Hi Colin!

EASILY 1NR-UENCES bad guarantee op bay masse to be infusioned by. Young, we have considered to the considered of the coline.

VOCALISTS WANTED

GIRL PURK singer with fyrics with and into Pristols, Clash Ino posessery punks 15-15 Own gazr essent Sydney Road, Whitstable, Kr

Sandia.

FRIMALE VOCALIST wanted for goverful blues rook band. Experience and good stage presence are advantage. Proces Mick Brottenia (1344) 27391.

THE HVADERS wert confident singler Kilburn and The Hight-cale influenced to Sing bluesheet, regges. Motown. Giggling novel. 01:349 7583, Motown.

VOCALIST REQUIRED to rock band Salid realist programs to realist sealing to programs through the programs through the programs through the programs and through the programs through the programs and the programs through the program through the programs through the program through the programs through the program through the programs through the program through the

WORK WANTED

PUNK SAKOPNONTST experienced new ware, good image urgantly seeks new band. Dave — 01:351 199; seeks seek band. Dave — 01:351 199; seeks 9 BASS GUSTARSST waters punk band, in seared of you though phone me — 11:394 0731. I'm all yours. POWER POP vocalists wents band let tomford area. Band must be into the property of the property of melody als few fleats, Jean etc. Chasp-tudio avelable, Kevil (0789) 70:182. TULINAM HAMMERUNITH or local unit band needed for tenute singer or ill form bend Wree Gerry, 99 Taigarth

Road, W14.

GREAT SINGER/gunarist (high energy rock/pop) weeks new bend with good alongs and arribition. Max — 01-398 1768 — order 6:30.

GRITARIST HETO rock/row views est wants bend. Any band! Please phone Poy after 6:30pm. Dispenham — 01-593-300?

VERSATILE DRUMMER seeks band ir musicians to form band into every-ling — jazz/rock/funk/punk atc. Phone live — Littlehampton 5179,

Civie — Lettelhampton 5179.

GUSTARIST 20 erico Tubes, Aeroamith
wanta ta join London based band
Contact John Ward, Peer CWGC, Eghwys
Cross, Whitchurch, Salop
TUNELUSS LOUID vocalist wants
elimitar group. New wave. Motorhead,
von Der Greist rool ox. Cemeron, 225
Deerbrook Road, Henne Hill, London
SE24

SE24 **QUITABLEY** 16 requires other musticums to form commercial type group to go to top quick Carterton 841585 Near-Oxford

Oxford RETWEED SINGER returning to stage requires work. RTR, RTB 80s music. Apped 30 Frencourt. Rty 1478 60s. Music. Apped 30 Frencourt. Rty 1478 60s. GUTTAR PLAYER seeks apportunity mach original material. Song writer, guidar player. Rock ma = 01.466 0283 VOCALET WINNESS to join jurgique band into Bowne and Stoness has no gear at all as yet. Julie = 01.486 0231 etc. Site.

FAB VOCALIST seeks great group silving Heads, Dolls etc. S. London inhibitious, dedicated, bouncy, experi and modest, Contacts — Adem 01

SOUTH W.

MUSICIANS WANTED

NEW EAND pilying own material mac frummer. Unlimited enthusiasm aquired, age immaterial. Bristol 27837 Pete or Mark 421424 — Tony, Pronto. ete or Mark 421424 — Tomy, Pronto, Muriscal, APPRENTICES solo plan-it or scausic guitarist to teem up with ocalist 18-22, Weston Bristot Taunton res Steve Bridgweter 3708. PLYMOUTH PUNKS, Andy needs on

ee Steve Bridgeeter 3708.
PLYSIGUTE PUNKS, Andy needs an 19ah to help him make it. Maurcee or ndy himself. Plymnurth's power punks ymouth 68335.
WARTEE NEBURCIANS for remining Woods Brake Circus, Plymouth, or tursdeys. Tell Torquay 28018 P.A. cikline drams supplied. Doors open

pm.
ALCOHOLIC BASSIST, drummer
and lead gusterier wanted for new X
and with Tom Perry influence and origiel songs. Phone Ted Bristol 426281

WORK WANTED

FEMALE NO expenence, no equip-nent but dedicated, willing vocalid leBop Detuze lenatic. Heavy rock Jane, 7 Sepond Avenue, Oldfield Park, Bath.

FEMALE 26 sick to ceath non-scene Winchester Can sing, Quo fan, Please o time-wasters. Julia — Winchester

MIDLANDS

MUSICIANS WANTED

Paul or John, Hotton 2400 dignature Section for Chapter Section 500 for Chapter Section for Chapter Sectio

Middle Earth foft band Vecale on seast Controlsam more important than experience, innohologo 3339

\$TONE PUTRIS bead/hythen and drums needed to complete band No separience-shalling needed. Just decided to the controls of the control of the controls of the control of the contr

KEYBOARDS or guitarist wante first have wide takes. R. E. B., R. E. P., re-seve. Anyone considered. Blytha Brid-

KEYBOARDS PLAYER for working ommercial rock band. Dama being ommercial was don't like hard work

memoral of you don't see hard work of the property of the prop

Sirmingham punk group
Dage, Teds and Plasse's
Phone Elish — 021-253 1408
MER WANTED with vgrigue
funk rock, blum

AMATEUN OUTARIST (18) seeks and/muticians to form enything ideas relooms, (new wave accepted). Write, herry 18 Erietham Road, Edgbaston, immobium 15.

rmingham 18
PUNK RNYTHIR/read guitarist &
rummer wanted to make band Winte to
die Savege, 54 Blutton Road, Heronioss, S.O.T. Staffe

Cross, S.O.T. Staffs

INTYBOARDS, MEYBOARDS,

NEYBOARDS, beyboards, fleryboards, receded for talented band,

Yalent/professionalism seential

Experience unreasential Ring 478 STII.

NEW WAYE muscians wanted to form band with keyboard player. Original stages. Phil. 228 Thumbourt Road.

VOCALISTS WANTED

VOCALIST WANTED to front pun

Fransport en advantage, Gigs imminiert Phons Mart on Shirebrool 4794. QISS. VOCALEST for working commercial rock band, Demp being prepared Enthyslesm and voice only. Otherwise don't phone. Kidderminister 67447.

WORK WANTED

GUSTARIST/VOCALIST seeks his musicians imo funk/bluss/rock Gr

geat, Mucho experience, no puna. Aing Jonathon-Wheatery 2400 PUNK YOCALEST. No desperience, just estimatement, wants to join band in Midarda. Danny — 0782 41213. JERK WETH nothing to do — nowhere to go — bond with everyfring, fed up being elood on, mede to say so, Ken, § Saffour Crescent, Newbridge, Wohe

E. ANGLIA **MUSICIANS WANTED**

4 LORD and im Gillan required: a exciting rock band. Good wi g. All own material. — Granthi

BASS PLAYER wanted for flexible ick bend, feet Reheersel, gigs waiting omebody get up off your ass — Mark waffnam 22734.

Well NEED basis/drums to form new wave band into Eno, Stranglers Normich eres — Telephone (Mymond ham, Norfolk 093723 wher 6.30 pm THINEE BOYS resed drums and other instruments and sense — any age. — Telephone Male at Parenty 100 to 100 Telephone Male 100 to 100 ads — Feliphone Barry, Clacton 813735 or 1, yourself

VOCALISTS WANTED

AEMALS WANT original vocalist, eyboards an asset, starting with felvets, Stoapes, Doors but writing our rem. — Telephone Nick, Norwich 27881

WORK WANTED

DRUNNIER 28 wants to join/form country rock type band, some experience. Davis Davis Jan Board, Some experience of the barriers of Louis Davis Road, Burgh Castle, Great Yermouth VOCALET, LYBIC and song write worth to tom band, own 200w p a with temport. — Talephone Kemping 711888 after 971888

NORTH

MUSICIANS WANTED

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JERRY HOLAN type drummer sented into Dolle, Glam rock for newly perting band Enthusiesm and profit-ess essential Manchester. — Rick, 061-

WANTED: DRUMMER, any race, sigion, ask sto We need you. — Tale-hone Stuart, Bradford 684443 (bessixt) of Marryn, Heckmondwite 409910

puterist) please
BURNLEY BASED rock band need cod drummer. No time wasters — elephone Burnley 31680 siter 6 pm

Jeff FEMALE BASSIST weeks ternale musclesse for the band of 1978 Good gear, image, guts, feel, sport essential — Denny, 2752 27999.

18 THERE No rock blues bands in Manchester, if there is phone Mich you load of depey besterds — 061-36 4999.

and algo-KEYBOARD'S RECILINED for future name band. No time westers into Zeppa Em, Dury, looping and guiceting papels. — Telephone Sunderland 45272 WE STILL ward fernale purix / new wave singer, also basish 18/20 So get writing. No imperiance needed. Soon have gigs. — Adrian, 7 Keewick Avenue,

rda, Cheshire.

PURKETTES ROUND Manchester
as interested in forming band, ring do
ad Sarah after 4 pth except Thursday —
1) 430 3312 or 003 427 5246

PRUMMER HITO N.Y. Dolls, Trach,
r newty forming glam rock band. Need

for newty forming glam rock bi not be experienced but enthu Telephone Rick, 061-881-6760

VOCALISTS WANTED

VOCALIST WARYED for new rock group. Playing own material — 18 Disgostry Liene, Scarberough, N. Yorks — Telephone 072-582230. — some FANATIC wishes to sing in Some style band, Durthan area Had expenience with other bands. — Tele-

phone Lanchester 520806 novil

**RUBEL/AMERICAN M.M. influenced
band require votalist. Good onstage
personality, already gigging — Elephone Macclestreid 22356 after 5 pm.

**ROCK VOCALIST wereted for band in
Didham, Must be a good mover. — Fung
Mark, 101-824 1315

WORK WANTED

THE AGE of the gunter is deed. You end a blooze mandolin player has geond experience. Absolutely anyone oresidened. — T. & W. (Geteshead)

Charles Street, Cartiele, Cumbria.

NEW WANEV vocation, no experience, into Pistoh, Charls, Viberdors. — Contact Rob Quinn. 31 Raby Gardens, Jarrow.

Tyre and Was
BORED FUNKETTE (16), wents to join or form group into Pistola, Clash, meranic degenerates, please apply: 21 Coft. Gartes. Phodes, Middleton, Marchettes

Intchester

GUITAMET (18), réquires other
welciane into Zegoelin, Saynyrd, etc artispool area preferably. No punits — frite 15 The Vale, Hartlepool, Clave-ind.

land.

COMPETENT DRUMMER whies to join or form a fuely regage band cound the Wagen area. — feetponer John, Whean 6181 sher 8 pm.

TAPE/SYNTHM person. Influences: Persidents / Lamonte Young / En. / Fluxus / Montess seek work New, new wave preferred. No cheese. — Telephone 0024 373131

hone 6024 251313
NOOTH MANDCHETER drummer, scoelent, young, versatele, wishes to on new verse 2 power pop band with rolk in mind verse 2 power pop band with rolk in mind 13139
NAME UP North E punts Abystmat Up North E punts Abystmat outliert seeks port, band Sorry in digustrate seeks port, band Sorry in digustrate to like 2013 31 gr. (2013)
NAME UP North E punts Abystmat Society in digustrate to like 2013 31 gr. (2013)
NAME UP North E punts Society in digustrate to like 2013 31 gr. (2013)

equipment but loss of enthysisem. Telephone Lancheser \$20131 Hurry!
SOUTHPORT BASSIST wents to join from band Mestagride eres. New weve, thr., ridb. — Extephane Tony.
SUPFRIE MOCK vocalist No p. a. but will reall up worth before. No time-will reall up and the p. a. but will reall up and the p. a. but worth and crush young pop. Experience but no p. a. of Isamport. — Steve Zodice, P. North Beck House, Keighty, Y. Vorts.
SUPPRIED DESDIAIR vocalist support of the p. a. but worth p. a. but p.

SCOTLAND

MUSICIANS WANTED

SAVE URANUS, Rhythm ne vocafishs with geer, dedication magnistion Bellast #54389 (Gen #57852 (Dougat)

PAUL PUBES FOREN singer, wents band. Mertist into Prinnit. Clark improving considered 33 Murtil Way. uningston No time-westers please. SONOCHATER WANTS to deed best sonociment with PA to perform original sonosis and the big review of the performance of the RUBBIGH BASS and drume for pure fross pruh. rock group. Denny area hone Stuart Banknock 215. Must be seducated.

Phone Stuar Esternot are must be dedicated dedicated dedicated dedicated and a second a second and a second a second and a second a

inch. Scotland

yoCALEST OR rhythm/guitar vocalgut also heyboard player, own equipment necessary heavy band Kimannock
rise. Phone Billy, Kimannock 3231
E/K GUTARIST, versaride, seeks
writerar band or mature individuals
wilde cases to no purits. City — Phone
gas Kilbride 33628 — evenings

VOCALISTS WANTED

CAN YOUsing? Gotta p a? Diyer wann jon a band? Why not phone me, Dero dat 445 1570 wher 5 pm. YOCALIST FORM Glesgow surrounding area urgently required to newly forming hard rose band. Phon Martin -- 041-778 3733 after 7 pm.

TWO PUBLICATES working work in oung punit band, Into Pistole, Buzz-octs. Phone X-Zema 931-869 1875 etween 5-6

WORK WANTED

NO BAD drustrier with apathetic band seeks new tend Glasgow/Ay-shire Own Nix and transport.—Phone John 022-314550 after 8 pm 6000 bit 14550 after 8 pm 6000 bit 14550 after 8 pm 100W ps seeks band who jazzirock Phone Kerke Livingston 3399 M.M. GOVT. PUNK who sings is self looking for work, but lacenting to play drums. O.K. give it Castetown — Calibness 257

MANY PUNK groups needing a si profiting singer phone Jan Perv erween 5 & 6 031-554 2252

erween 5 & 6 031-554 zzsz MALE VOCALIST wants to join-orm bend Equipment and enthusiasm scensory Punk, gower-pop, reggal fluenced — Alen, Dunfermine 25527.

influenced — Afen, Dunfermine; 2952; T FENALE SIMOEM/guterit whithe is join group. Neil Young, 8ob Dytan Ni purit Hae come experience. Phase cal Eleino at 0224 49459 — 6.7 pm POCT SMICES (1) years jind, Jon seeks work with good municianist, Totally un-purit. Garant McClaughis c/o Curre, 24 F Apren View, Dumber ton, Scottland.

WALES

MUSICIANS WANTED

STEVE CLEARY, couldn't find you hasse write: Dave, Bayrdon Street tewry St. Holyhead with address Were interested. Holyhead 2100 THE TAX exiles went to hear from Velah punk groups interested in doing with featival. Ring Pontypridd. 408689.

WORK WANTED

WANTED BASSIST for punk band Gigs after practise gueranteed Over equipment pleases, 16-19, totado maybe Tel Carelli 490129 0-8 4448 QUITARIES who Prefots, Bowe etc. with own gair and transport seek cheer to form band.— Prone Neddh Newport 376339

Howport 876338

DRUMMER INTO Can, Beetheart,
uzzoocks, benk clerks rendents, seeks
and with 'mystemous stenoa'. Na
trangler fana! Dei Namic — Cwmbran
an

IRELAND

MUSICIANS WANTED

THE ANDROIDS need a base player Must have oven equipment. Gigs and recording soon. Anyone into the Dolls/punk with a personality crisis-we'll scoopt. Stephen — Cerrich 65565.

acopt Stephen — Carrick 95595
MALE/FRAME grutar-Vocasia drums
required for Manniester punk inforequired for Manniester punk inforequired for Manniester punk inforequired for Manniester punk inforequired for Manniester punk infoReturnen, Nr Freister fare for punk
KEYBOARDS PERSON wande for punKEYBOARDS PERSON wande for punk
good, loriginal material). Own equipment en asset: Phone Johnny — Belfast
659350

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DAYTIME TEL. NO.

ADDRESS

WHAT'S THIS bullshit you print periodically, between interview with unknown London punks.

concerning Heavy Metal?

NME writers seem to be under the impression that H.M. has disappeared from the face of the earth during the last few years. Paul Morley, especially, is embarrassed that it is still alive and seems surprised that there is music other than p**k.

music other than p**k.
Now to the Priest review. Crap
man' We''gritty knowledgeable
afficianados'' like "simplistic
frameworks filled with fuzz, echoes,
screams and solos" — otherwise
H.M. would have disappeared. Then
there's Halfurd's voice. Great. I, and
others, realise that Halford's voice fits
somethly woll begind to music and took. superbly with Priest's music and song material. What do the words.

material. What do the words,
"machine gun aff", "busy
drumming", "screwed guitar solos",
"triumphant thrashing" mean to you
reading this? Answer, "No Attack At
All??" I don't get it.

If Paul Morley knew anything

about contemporary music, he would know that, as an almost unknown group, Rush sold out their last tour here. He would know that several here. He would know that several H.M. albums enter the top 50 (some leat for a "dead" culture). And he would also know that Sabbath, like H.M. had never gone away. As for "teenybop underground movement" I am 17, and don't consider myself a "teenyboppers". If so, I would be writing to the Record Mirror, not the New Pank Fragers. In host I have. writing to the Record Mirror, not the New Plink Express. In Short, I hate 'punk, Paul Morley, and the NME in general. This is one person you will stop ripping off for 18p per week. F.D. BANGAR. Clwyd. P.S. What witty piss take comment will appear at the bottom of this?

Since you ain't buying the NME any mure why should you care thaw haw haw, bure Morrey knows Rush sold out last four — he reviewed it. Why do you hate punk when so much of it is only Heavy Metal with a spiky bulicul? CSM any it's 'cos you like it played slowly will dumb word and sorcery lyries. Not a dead culture surely, but definitely past its time. — N.S. Since you ain't buying the NMF any

FOR SOMEONE who stopped listening to reggae in late 1975 (convenient, when every other critic was jumping on the Rasta bandwagon at that time). Paul Rambali's review of "Man Ah Warrior" featured some quite surprising errors and misconceptions. I was most interested to

est interested to discover Twas most interested to discover that Rastafarianism began to "inweigh reggae with clouds of facile sloganeering" in 1975. Would Mr Rambali please tell me which artists are playing at religion and which are sincere? Also, I would like to know the difference between a person proudly announcing his beliefs to the proudly announcing his beliefs to the world because they are his beliefs, and someone saying the same thing with facile slogans — after all, it's the heliefs that mean more to a believer than whether he's saying what someone else has already said.

I was also of the opinion that Rassifarianism was a part of Jamaican music long before late "75 — what about Burning Spear's first two albums, Max Rumen's singles of the carly severities, Wailers tracks like

albums, Max Romeo's singles of the early seventies, Waiters tracks like "Who Feels It", "Small Axe" and "440 Years" amongst countless others? It's also news to me that Tools joined any rush out of the closet — what shout "Six And Seven Books" in 1962? Was that about dancing or sex? In any case, Toots was addeceating informations, and religion advocating righterusness and religion in NME as (at back as mid-1974 in a Neil Spencer interview piece called "You Didn't Have To Be So Nice"

So Rasta has played a part in reggae for more than two years and will continue to do so despite the con-men and rippers-off described in the piece—the cream will float to the top, or constitution.

— the cream will float to the top, eventually.

Two more points before I go.
Firstly on the subject of "New Star", there are a few obvious reasons why at's not on "Man Ah Warrior" e.g. (I). The single and album are on different labels (2). "Man Ah Warrior" is still an import, while the single is on UK release and (3). "New Star" was released in 1978, and the album was released in 1978." — it's a reissue on Patit Spatibs label, a fact that your reviewer omitted to mention. reviewer omitted to mention. Secondly, the bass on "Marley Live" still sounds as good as the first three

These criticisms notwithstanding, it a good review and made son tinent observations. pertinent observations.

DOUGIE THOMSON, Editor "Ital
Rockers", Edinburgh

HEAVY METAL

THE THREAT TO **OUR NATION'S** YOUTH

GASBAG asks the questions every mum will want answered.

GASBAG, NME. 5-7 Write to Carnaby St., London W.1.

Just what I and I told 'im. The Zukie album is brilliant, much better th most new talk-over discs. Your mag gets a plug on T-zers. — N.S.

RE: BOB EDMANDS' REVIEW of "Thanks For Everything" by Roy and Jackte Toaduff on 18th inst. of current

Discal month.

I beught that record from an Oxfam shop in Reading, placed a sticker with the words "not for re-sale" over the price ticker (20p) and posted it to you from Huddersfield where myself and the Advanced to the posted of the poste the Argonauts were playing that night, it was a sort of art statement, like.

ALAN CLAYSON, Reading

Yeh and Bob's review was an art reply. At least that's his story. — N.S.

WHY IS IT that every "reputable" music paper seems to take great pleasure in stagging down the Old Grey Whistle Test. Before last Tuesday I hadn't watched OGWT for at least a year, mainly due to the ridiculous time it goes out at. but seeing as there was sod all on the other channels I though I'd risk a quick look. What was I confronted by?

Two good live sets from XTC and Radio Stars, two good album tracks from Blondie and Prism and a touch of sentime natility from Kristofferson.

of sentimentality from Kristofferson and Mrs. O.K. Bob Harris might not be everyone's idea of a presenter and OGWT is still guilty of showing



EARDRUM of a HM fan after a Kiss concert

obscure no-hopers occasionally, but the majority of the music seems to be

Am I being fooled by one good now, is there really hope for the KIERNON ORR. Basildon, Essex

fou're being fooled. You missed you re being today. To misses three years of solid tedium and complacency. We wish we had too Still, since \(\textit{OGWT'}\) ludicross "Re of 77" (1877?), they seem to be making some an effort to tome to terms with the late 79s. — N.5.



American star Ted Nugent.

THE NEXT person to tell a great the legendary and totally unobtainable Little Feat bootlegs are gets my fingers up his/her nose. And that's a promise. MATTY, Bury St Edmunds.

Yes iso't if annoying. They are great though, (smug glow). — N.S.

IN REPLY to the nerd who commented (?) on the Sham 69
L.S.E. gig, he too must line up amongst the 40 or so skinbeads at the amongst the 40 ros of standards at the gig as a wanker. As one of those outside who managed to get in, on Jimmy Pursey's instruction I might add, I was not going to leave because: 1) The L.S.E. were letting in people/friends who did not-have tickers, whilst those who did were not being let III.

being let in.
2) People already inside said the place was only a third full, confirmed when we arrived upstairs. If that was all the fire, or whatever, restriction allowed, why hold the bloody thing in the refectory? We walked up the stairs, all 70 of us (400' there were only about 500 at the gig altogether). I saw not one bottle thrown or knile raised — who the hell were we supposedly attacking? Most people on the outside had friends on the inside. I partook in none of the violence, poster ripping or any destruction (whila a hero). I went alone to see the hand and steered clean of any trouble place was only a third full, confirmed

[what a fiero]. I went alone to see the band and steered clear of any trouble God knows what the guy who wrote hat misleading letter did Doesn't he know when to keep his mouth shut?

Finally, re. Les Miscrables, statement, "Dunno why Jimmy S. puts up with the skins", you would find out that Jimmy has told skin fans of Sham (9) per picturely the utility want to 69 persistently that if they want to fight they should go to a Skewdriver gig. "Tell us the teath" next time. A STUDENT

THANKS JIMMY Purcey, I really enjoyed getting my head kicked in by your 'mates' outside the Roundhouse on Sunday. The best bit was the six stitches in my lip and the broken nove not to mention a ripped jacket, jumper etc. Now I look like a real moth.

If these mindless morons are the

If these mindless morrons are the "ordinary blokes" that you sing about, then I have no sympathy for your cause, and I value my face too much to go to any more Sham gags. Maybe Jimmy, you should stop treating the skinheads at your gigs as part of the band, and stop ignoring what they get up to before, after and during the pay fore. I was down at the during the gig (yes, I was down at the Vortex as well). They listen to you

Tell them what they do is dumb; for the sake of the band and for everyone else. CUCKOO, Holloway

Jimmy Pursey lells 'em alright, but do they listen? Evidently not. Still, you can't knock Jim for likin 'em it he's trying to put 'em straight. — N.S.

WHY DO you on the one hand glorify violence, sorry "amphetamined aggress ("running with the shed knowing the society that produced you is terrified of you", "first steel-tipped toecap of the year" etc.), and then shit the year" etc.), and then shit yourselves everytime someone gets a beercan on the head at a gig. talking about "thugs" and "louts" like some sort of Sunday People editorial? VISCOUNT LINI. EYTIEPIN. Sucliffe Park.

The contradiction is between different people on the paper who have different attitudes to violence. Most of us are real suppy and think violence is dumb and strictly from squaresville.



ON STAGE: Judas Priest in

DON'T PANIC , Tony! Accusations and threats may be flying around your head like spittle at a Slaughter and the Dogs gig but I'll suve your stained reputation.

S'funny isn't it? Eve cherished an utter hatred for all of Parchill's writings in the past, chiefly cos of a blinkered attitude to what constitutes essential bisening, and my sickening aversion to the writing style what Nick Kent called "the current trend among self-conscious new-wave writers." self-conscious new-wave writers all lumpy multi-syllables joined together. "But hang on a minute. I'm supposed to be the cavalry not the hatchet man!

Anyway, I think one of the most well written fromcal, perceptive and

true features I've ever read was Parson's Ramones job. Blondie wasn't at all bad either. Good on yer Tony, it's obvious the Ramones are lacking in some areas, you simply pointed it out. I hate appraisal overkill too and you were simply redressing the balance which had been tipped unrealistically in the Ramones favour. Your resoonse to the Debbie Harn.

Ramones favour
Your response to the Debbie Harry
syndrome was spot on, especially the
sexist thing, with NME and a rival
paper coming on like Pentheuse
rather than a paper who knows where
it's at. Do me a favour though, ask
your little lady to make her writing
just a little plainer eft? I prefer piec of
Julie to Debbie anyday. oopse!
Does that destroy my credibility? Ah
well 1-2-3-4%. well 1-2-3-4!! . . . NORMAN JOHNSON, North

Shields, Tyne & Wear

TO MAX BELL

O MAX BELL:
I never managed the Dils!
I have their music
fee-produced "Alley Oop"
I loved the money.
I wrote "Nutrocker".
I adored the achievement.
I read you reaction to me as a ratent
of a person.
I distlike, hare, and am hored by you.
You not not a keyeru!

You are not a legend.

KIM FOWLEY. The Magnificent. Los Angeles

You are middle-aged and You are middle-aged and unalifactive, what is young and wholesome. If you're a living legend why are you writing to GASBACT Especially on such terrible notepaper? — N.S.

I'VE GOT A friend who knows a bloke who's a friend of Bob Geldof's Radio Stars album please, B COSLAND, Clackmannan.

I know a blake who said he once met a bloke in a pub whose brother went to school with someone who once got an alburn token from GASBAG, Funny of world intif? — BOB CELEBOR

"Someone's got it in for me/They're planting stories in the press". Letting that bitch Lester Bangs air his schoolboy jealousies of El Zim (4/2/18) is like giving lan Paisley Pope Paul's new novel to review After his gutter rantings on the Forest Hills triumph, the lad's credibility is a big fat zero. Part of the kelt of the forest Hills triumph, the lad's credibility is a big fat zero. Part of the kick of being here at all its having a hero or two — and all that this requires is rose-tinted glasses and UNQUALTHED applause, applause Bangs invents some snack-bar philosophy then looks for a scapegoat to pin it on. You must be so unhappy, Lester, you frosty old asshole. El Zim Forever: THE BRAZIL BROTHERS,

REGARDING THE complete non-arrival of Powerpup on the music scene. Your paper and Swandr, said it would be the music of 78, you will now see that it just isn't happening. Example was on Sunday at the Roundhouse. The crowd, as you pointed out in your review of the gg did have its short-haired brainless element, but there were not of punks there too. Also some straights, students etc. Even one bloke with an ABBA sew-on badge (must have been Malcolm McL aren).

The Boyforends came on first — Powerpop. There was a complete tack of reaction. Nothing, People couldn't be botthered to boo them off stage, they were so bland and horing. The Roundhouse must 've booked them to make more money at the bar.

Roundhouse must be booked them to make more money at the bar.

They Andy Dunkley — the Living Jukebox? — had the cheek to pick up the mike and tell us that we were the most apathetic bunch of wankers he'd ever seen. What does he expect us to dif we don't like them — throw glasses? Gob' We made our minds not to applaud, which is the audience's privilege.

CHRIS REDSTON. Amersham, Bucks.

P.S. I have a piece of wood ½" long who would like to apply for the job as editor of NME.

No chance, but it might get you a seat on the hoard — NICK LOGAN

Letters Edited NEIL SPENCER

Y OY! This is Teazers — in case you couldn't tell. We come from NMEya, we've very glad to see ya, an' we're

doing very well.

Right, now that's out of the
way, let's get down to business;
the real business of Saving The
Collective Soul Of The Human Race. This week's Most Concerned Individuals, writes Concerned Individuals, writes our Decency Correspondent Censor Yumour, are headed by The Financial Times, who have proved unwilling to allow advertising for Fred and Judy Vermoorel's book The Sex Pistols to pollute the pristine purity of their proud pink pages. This despite the Four Loveable. then power to the Four Loveable Foul-mouthed Spike Tops' recent accolade as Young Businessmen Of The Year Bubbling under (as they say in Bubbling under the Spike Tops and wour friends and

Bubbling under (as they say in the charts) are your friends and ours, the admirable and indefatigable Festival Of Light, who has successfully managed to persuade publishers W. H. Allen to delay publication of The Sexual Outlaw by American John Rechy (author of City Of Night, The Four Angels and The Vampire, among others). They threatened to prosecute after threatened to prosecute after advance extracts from the book

advance extracts from the book appeared in Gay News.
Next up are the BBC, still gamely playing "Don't Take No For An Answer" of the Tom Robinson Band's "Rising Free" ecpee, even though Capital are playing "Gald To Be Gay." Are the Beeb avoiding "Glad To Be Gay." Are subject with the ordically, are advertising—or because of its subject matter?
Yep, business is booming! There could be a place for you in

There could be a place for you in

There could be a place for you in the ever-expanding industry of human oppression! Okay, crowyth of conscience for this week; it's time for thrilling items about rich, ageing pop stars. Who better to start with than dynamic, well preserved Mick Jagger? Mick keeps himself worthful and give to know with youthful and nice to know with the aid of Elizabeth Arden the aid of Elizabeth Artlen beauty products (to keep his face looking like a baby's bottom) and "perfume from Tangiers" (to keep his wrists, ears and bottom smelling like a baby's face.

There, now don't say we never tell you anything, and still in the same nauseating vein, the last issue of the Sunday Mirror (fine paper, never miss it) carvied yer more of Dee Harriagton's more of Dee Harrington's intimate confessions about Life with Rod. We'll give you three more dots during which to prepare for aforesaid revelations, so get set... Ready? Well, Rod used to try

ready: well, tool used to try
and make Dec star in his home
porn movies (Shame, Dirty
bleeder), used to shove large
amounts of cocaine up his nose
(Well, we never! Who'd'a
hought itl), booze himself into a
stupor (What a lad!), get
oramoid delusions that his paranoid delusions that his paramon vertices in the servants were cheating him, have fits of hysterics during which he'd refuse to leave the house on the grounds that he didn't have a thing to wear (Oo what a carry on? Never seemed the high strung type did he?). the high strung type did he?),

"Alright, Malcolm's not looking, over the side and swim for Rio". Pistols at Golden Gate bridge, California. Pic: JOE STEVENS.





lock his per parrot up in a safe when it got on his nerves (Well, 1 must say! Is there no end to this man's depravity?) and hide in the bedroom if any visitors came round (Tell us more!)...

Personally, we here at P-Zers would like to say that we think it unfair that a man of Rod's stature should be publicly.

unfair that a man of Rod's stature should be publicly pilloried for what seem to be perfectly normal behaviour especially alter all that he's done for this country (That's quite enough of that, thank you. Can we have some more Teazers about normal behaviour, please? —Ed)

Ahem. We are informed that Anem. We are informed that at a recent gig at a Bournemouth vetinary college, a member of the audience threw bottles of blood and a dog foetus at Squeeze, but was ejected before bill-toppers. Eddie And The Hot Rods came on. That normal enough for wwa? (No. it is in the street of th

Rods came on. That normal enough for you? (No. it isn't. Please try ogain — Ed).

Well, we've just heard that The Danned's new material features Lu on synthesiser (That's not normal either, Stop messing abous — Ed). How about the one where Andy Ellison of Radio Stars was swinging from the ratings at a

Bilison of Radio Stars was swinging from the rafters at a Bournemount Club (he gets up to this sort of thing sometimes) when the roof gave way and the band had to pay damages of £580. What is it about Bournemount this week? ... The Stranglers did a gig Tuesday hefore last under the name of Johnany Son (bloody good that, we thought Geddit, gaddit?) at the Duke of Lancaster in New Barner (are you sure it wasn't in Bournemount?— Ed). This has no earthly connection with the fact that Gells wocalist Peter Wolf has apparently patched Woll has apparently patched things up with his wife Faye Dunaway, Someone told us what Gruntin' Gregg and Chirpin

'Dad, who's that man with the ci a." Pete Townshend goes to ser the premiere of the Abba movie



Cher are currently up to, but we've forgotten and we couldn't care less, either . . .

REAT CULTURAL events of our time: the astonishing Metrya
Bargg convulsed the nation of Thames TV's South Bank Sho Thames IV's South Bank Show as he "discussed" (it says here) Bob Marley's forthcoming cipee "Kaya." Demure'n'dapper John Peel deftly defended the dread against assorted Barggian imnies, including son reference to marijuana (oh what? Surely not! Well I never what? Surely not! Woll I never etc. etc.). Barga himself claimed that he found reggae "Somewha repetitive" whilst a lady member of our land's intellectual elite compared the music to some obscure I'dh century classical mode. Fortunately, the whole sorry mess was redeemed with some film of Jah Bob in concert.

Great cultural events of our time part two: a 25-minute documentary on the heyday of punk (a year ago or so, for the benefit of those of you with short memories) entitled Apainy For The Devil and directed by Sheffield-heset dilim maker. Sheffield-based film maker Simon Fletion, received a Smoot Piction, received a private preview a couple of weeks back. It includes footage of The Dammed at the height of their powers performing "Fan Club", hilarious speeded-up film of The Cortinas and a highly observed their powers and a highly speeded to be continued to the cont contentious interview/stitch-up of CSM. Securif ir happens to hit any afternative film bills in your manor...

your manor.
This week's Basher Bulletin for all you Lowe Profiles out there: if the "Jesus Of Cool" item hasn't slaked your thirst for Saint Nick's various effusions please be advised that he. Dave Edmands, Billy Bremmer and Terry Williams have been ensounced in Rockfie'ld Studios ecording a Rockpile alb follow up last year's excellent "Get It" for Swan Song (or "Swinc Song" as the artistes have been known to occasionally refer to it). It is not believed that Edmunds wiff be recording Lowe's song "I Love My Label" for this album. Meanwhile, if Dame Rumour — who ever she is — can be believed, Basher has been busy in Scandinavia

been busy in Scandinavia forming a hand of Nordic youths to help hint further his plans for Pure Pop For Now People world domination by 1979. John Cooper Clarke, supporting on the Be-Bop Debuse tour, forced to quit the stage of the Glasgow Apollo after ten minutes of abuse and missiles. "Let's call it a draw," he subsected afterwards of

missies. "Let's call it a draw," he suggested afterwards.

Ah said tonce, ah 'll say it again: Walto Johason Band a-maz-ing at the 'Punks For Wordsworth' charity gig last Saturday, Wilko is believed to be in the process of signing with Virgin Records at the moment,

80 get set for product . . . Blast Furnace And The Blast Furnace And The Heatwaves, who opened that show to more-than-positive reaction, record their debut eepee this weekend. They're hoping to include a live version of "Crosscut Saw" from the Roundhouse gig (how did that get in here? — Ed)...

Fannine time: Themeis

Fanzine time: Dougle Thomson edits an excellent reggae 'zine called Ital Rockers from 70 Milton Road West, Edinburgh EH15 IQY. The first issue — entirely self-written, by the way — has excellent material issue — entirely self-written, by the way — has excellent material on Max Romeo, Burning Spear, Steel Pulse and others. It's a 20p

Steel Pulse and others. It's a 20p zine, so support it, seen? Dogs go rabid shock: Slaughter and the Dogs lead guitarist Mike Rossi apparently dropped by the band over alleged behavioural problems (in the context of the group's — ch—ongoing situation). What makes it slightly weirder than you'd think is the fact that the chop was administered by the group's manager Ray Rossl, who is — wait for it — Mike's elder brother. He aim't expendable, he's my.

he's my . . .

More spiky tidbits: by the time you read this, John Rotten should be back in the country after his Jamdown sojourn.
Viegin Records' cult figure, tacitum tight fipped PR AI ("Name, rank and serial number") Clark admitted that John "may have shown his face in a studio or two", but refused to speculate as to possible future release of musical performances recorded therein. If you didn't make any records over there, John, all we at T-zers can say is: why the held not???
Meanwhile, Steve, Paul and Makcolm (remember Malcolm? He't the geocre that quit the after his Jamdown soiouen He'e the geezer that quit the rock business two or three weeks

rock business two or three weeks back) are still swanning around Brazil with Romald Biggs. And Sid is still enjoying himself in his osual quiet way.

Oh, here's a nice, warm, cuddly item (About Jime too—Fal) shout how Gaye Advert's Mum ripped up her best ocelor oant to make her daughter a guitar strap. She also bought Gaye sume stick-on patches to keep the bowling chilly winds from infilitrating Ms Advert's jeans but, reports Capye, "they jeans but, reports Gaye, "they

jeans but, reports Gaye, "they stuck to my bottom instead." Lucky patches. (Enjoy these sexist items while you can). Following a Valentine's Day appearance in the Grauniad sandwitched between Callaghan and Thatcher (never head of them. Art they like Gallagher and Lyle? — Ed). Poly Styrene received a "phone call from Women's World asking her what her tave sandwich was for a celebrity sandwich feature. Poly told "em.," Polysyrene spread." Finally, and rock and roll a

told 'em', "Polystyrene spread."
Finally, am't rock and roll a world of contrasts: while those of us with nothing better to do wonder whether Britt Ekland really did settle up with Rod Stewart to the tune of a cool million (we at T-Zerr figure that anyone who could put up with him for as long as she did deserves at least that much), R&B pioneer Jackie Wilson is still alone and broke in a coma in hospital after a heart attack. hospital after a heart attack

ARS (25)

ANARCHY IN THE U.K.
PRETTY VACANT
GOD SAVE THE QUEEN
NEVER MIND THE BOLLOCKS
RAMONES EAGLE
BOWLE HEROES

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