JOAN: the girl who wore our stylus out

see Best Albums Of '76, page 8
SEX PISTOLS

Roy Thomas Baker.

Cardiff Top Rank 25, Bristol University 28. Birmingham Barbarellas 29, Sheffield
week, have finalised most of the dates.

for the Pistols to play New Year’s Eve at London’s new punk rock venue, The Roxy,
breakers and Clash, play Plymouth Woods, and they complete their schedule at

---41EWSDESK

Ralph McTell has had to split his planned February tour into two separate tours in

TOUR.

JOE COCKER

been made although Cocker himself is known to be keen.

JOE COCKER, who recently moved back to England from California and made three

universities will make a special appearance with the group at Birmingham Bingley

THE VIBRATORS


LONEDER

As SOUNDS went to press it was understood that negotiations were taking place


THE group will play a London, Manchester, Edinburgh and Newcastle gig will be recorded for a possible

FIVE HAND REEL will be supporting the McGarrigle Sisters on their forthcoming British tour.
Partytime with the fab and the famous

'And shall all but rejoice to it all

Today stands out as the day upon which I attend a rather unique party, held at a restaurant that is certainly one of the city's most prestigious and fashionable establishments. The venue, known as Langans, is renowned for its elegance and sophistication, and the menu promises a culinary experience that is both exquisite and memorable.

As we settle into our seats under the watchful gaze of a jovial French waiter, I am struck by the attentiveness and charm of the staff. The atmosphere is one of relaxed luxury, with soft music and gentle conversation filling the air. The menu, presented elegantly before us, boasts a variety of dishes that promise to delight and surprise.

Among the offerings, I am particularly drawn to a dish that is described as "the most delicious meal of my life." Upon closer inspection, I discover that it is a combination of Italian flavors and ingredients, expertly prepared by the chef. The presentation is as meticulous as the preparation, with each element carefully arranged to create a visually stunning and appetizing plate.

As we proceed through the course, I am reminded of the saying, "A good meal is like a good glass of wine — it should be savored slowly and enjoyed in moderation." The pace of the meal is leisurely, allowing us to savor each dish and converse with our companions in a relaxed and informal setting.

The dessert course is a testament to the chef's skill and creativity. A selection of flavors and textures, ranging from rich chocolate to delicate fruits, provides a palate cleanser that leaves us satisfied and content.

As we finalise our meal, we are presented with a bill that is both reasonable and fair. The experience at Langans is one that I will treasure for a long time to come, and I would highly recommend it to anyone looking for a truly exceptional dining experience.
Lizards of Oz

Club and every room is packed. Teenage wasteland takes a stand, the boos flow freely and dancing is automatic; one can't help it. 'Cos in the lounge. The Saints are blasting out 'Runaway'.

As you push the door out of your way the sound hits you, knocks you to the floor and stumps you through the boards. It's machine gun music driving like a Mack out of control through the wastelands of hell.

Without warning a broken column of centurions come thundering through your mind, the brain is bombarded, shattered, trampled on, kicked at, pounded and torn apart by grinding guitar and an iron grate voice. The sound just tears at your liver, muffles the spine, rasps the skin and hammers the odds to a pulp. The Saints are on!

Chris Bailey hangs onto the mike stand swigging from a bottle of Dewars, dragging on a cigarette and shouting in that voice that could fell a brick wall.

Ivor Hay's kit is about to fall apart, bass player Kym Bradshaw and guitarist Edmund Kuepper are working with the speed of a pair of well oiled circular saws and it's down to the hot sweaty electric atmosphere of the greatest M.S.G. concert, just a seething mass of Kuepper's troopers letting go.

The freight train continues to tear down the line with 'I'm Stranded'. Their first single, it was recorded at the Window Studio and released on the band's private label, Fatal Records. Despite the lack of rave reviews from the Oz rock press it was treated favorably in the English and French rock papers.

Hundreds of copies of the single have been ordered from England, Europe and America and the reaction from local and overseas record companies has been nothing short of astounding. But tonight, amidst piles of telecom transcripts, the Saints are thrashing out 'No Time' at their own party in their own house.

THE SAINTS are based on Petrie Terrace. And if you've ever been around Petrie Terrace then you'll understand the forces behind their music.

Petrie Terrace is one of those inner city don't-go-near-there-Johnny areas where the early morning hours shuffle past under a tattered great coat.

A notorious piece of turf in the midst of condemned buildings, railway yards and streets that lurk in the shadows, it is home to winos, derelict aborigines and vicious brats at the Windmill Cafe. In short: form matches reputation on neutral ground.

On Petrie Terrace you know you're getting ripped off. You have to be. Everything is down to street level. And no matter who you are — if you want to make it then you're gonna have to fight like hell.

Opposite the police barracks there's a party going down. The Saints' home base has been converted into the '65 Club and every room is packed. Teenage wasteland takes a stand, the boos flow freely and dancing is automatic; one can't help it. 'Cos in the lounge. The Saints are blasting out 'Runaway'.

As you push the door out of your way the sound hits you, knocks you to the floor and stumps you through the boards. It's machine gun music driving like a Mack out of control through the wastelands of hell.

Without warning a broken column of centurions come thundering through your mind, the brain is bombarded, shattered, trampled on, kicked at, pounded and torn apart by grinding guitar and an iron grate voice. The sound just tears at your liver, muffles the spine, rasps the skin and hammers the odds to a pulp. The Saints are on!

Chris Bailey hangs onto the mike stand swigging from a bottle of Dewars, dragging on a cigarette and shouting in that voice that could fell a brick wall.

Ivor Hay's kit is about to fall apart, bass player Kym Bradshaw and guitarist Edmund Kuepper are working with the speed of a pair of well oiled circular saws and it's down to the hot sweaty electric atmosphere of the greatest M.S.G. concert, just a seething mass of Kuepper's troopers letting go.

The freight train continues to tear down the line with 'I'm Stranded'. Their first single, it was recorded at the Window Studio and released on the band's private label, Fatal Records. Despite the lack of rave reviews from the Oz rock press it was treated favorably in the English and French rock papers.

Hundreds of copies of the single have been ordered from England, Europe and America and the reaction from local and overseas record companies has been nothing short of astounding. But tonight, amidst piles of...
The strange world of Steely Dan

A lyrical exposee by TIM LOTT

IN the USA there's been three but it's the first one over here and - praise to Papa Doc and Dean Parks - it's a classic alright.

"Do It Again", "Reelin' In The Years" and "Rikki Don't Lose That Number" were the big three over the water, class commercial 45s worthy of topping in anyone's Top Ten. But in the UK: a big zero.

And now, its Yuletide 1976 and the transatlantic tables are turned with 'Haitian Divorce', unreleased in the States and bombing up the charts over here.

All this has come as rather a surprise to one Mr Donald Fagen of Becker/Fagen songwriting fame. Fagen is currently working five days a week in the studio putting together the new Steely Dan album (as yet untitled) and the success of what was the obvious single from the Royal Scam bodes well for the future.

Or was it the obvious single? ABC executives in America didn't seem to think so. Fagen explains: "Over here we released two singles from The Royal Scam - 'Kid Charlemagne' and 'The Fey', neither of which did anything. "Haitian Divorce" does have slight reggae overtones and reggae music hasn't got commercial appeal in the USA in the way it has in Britain. It just didn't occur to anyone to release it over here.

"Its success in Britain surprised me all the same because it's quite an exotic number."

EXOTIC, YES. Almost to the point of being incomprehensible in fact, from a lyrical point of view. The excellent guitar work being rather bizarre offering ("Who's this kooky so-and-so") And then assumingly the chorus marks a second expedient divorce. Fascinating stuff, and not the only interesting angle on the record. The guitar solos was in fact performed by two musicians.

"Yes, it was done in quite an unusual way. Dean Parks played the actual notes but Walter (Becker) altered the sound by using a voice bag." (One of those things Peter Frampton is always sticking in his mouth.)

"I think it's really great to see the single doing so well over there. And I really like reggae - Toots and The Maytals, Bob Marley."

No doubt about it, singles sure are handy things to have - though not as lucrative for Steely Dan as they might be. "I don't make any money whatever becomes a success, I live in a sort of financial limbo. When we were young and innocent we signed a contract which was less than sensible in the sense that we could have a lot of success and not make much money. And our studio costs have to be paid back through royalties. "All the same, the single will help us to sell more albums so more people will hear the music, which is good.

NOW WE dolly back, now we fade to black and to an imaginary but not impossible TV studio. Mr Blackburn stands out in front of camera three smiling in his customarily genuine manner. He joyfully introduces Steely Dan and the first chords of 'Haitian Divorce' show the teenage blank-faced crowd wobbling from side to side in time to the rhythm. Blackburn talks over the last three quarters of the record as stills of Becker and Fagen doing cute things in the country side flash up on a side wall.

Steely Dan as pop stars? In America unremarkable, in Britain, bizarre. The most intellectual and customarily inaccessible of musicians providing fodder for the disco masses. Funny old world, ain't it?

"The Becker/Fagen marriage is really most effective within album format - "Although we began our American career with singles, we've never recorded an album with a single specifically in mind" - The Royal Scam' is figuring high in the SOUNDS polls and the new album is eagerly awaited (by me, at least).

"We're using session musicians (as usual) in the studio again - Larry Carlton, Joe Sample, Victor Feldman, Steve Gadd and Wayne Shorter to name a few. We still aren't using a full-time band, but some of the musicians we're getting to know intimately, er, in a musical sense, and you should see some of them if we do a tour of the USA and Europe next year as we're hoping to. But we have the album deadline to meet first.

"The new album should be quite interesting - there are some slightly extended pieces on it, numbers up to eight minutes long. We don't know when it will be released yet. "It's very gratifying to see 'The Royal Scam' doing well in Britain. I really enjoyed playing for English audiences - in fact I enjoyed everything about Perfidious Albion I saw in my short visit this year."

Perfidious Albion!
I T WAS breakfast at the staid St Nicholas Hotel, Scarborough, the night after a Split Enz gig and I was sharing a table with the lighting lady Rae Ralston and a large moustachedioed roadie who specialised in sub-terrestrial Dyno-drool belches.

I ordered tea and the Yorkshire waiter brought me coffee and I laughed and the roadie ordered 'espresso' and the Pakistani waiter brought me poached egg on toasted brown bread, have you got that? vassir ha-ha, and the Yorkshire waiter brought him a poached egg on toasted white bread and laughed and I laughed too.

Then Rayfin ordered coffee and the Yorkshire waiter brought her tea. Rayfin ordered prunes, followed by bacon, tomato and poached egg on its own, not on toast at all, have you got that? Aye, and the Yorkshire waiter forgot the bacon, tomato and poached egg on toast and we all laughed.

This is nearly all true (apart from the bit about the duck-billed platypus coming on to jam on 'Johnnie B Goode') and as I haven't mentioned the maggot in my cauliflower the previous night think I'm allowed a little licence. But what has it got to do with the life and work of Kiwi rock band Split Enz?

The title of Split Enz' album is 'Mental Notes'. People are forgiven their many mental notes. And we have to be, because Split Enz is not on toast at all, have you got that? Aye, and the Yorkshire waiter forgot the bacon, tomato and poached egg on toast and we all laughed.

So the Pakistani waits because it's all nonsense behind the scenes long and the Yorkshire lass laughs because it's all wrong and yet none of it really matters anyway.

Pretty goddamn subtle huh? Not to say devious, oblique, also pretentious - all of which comes from me, not the band I know. Split Enz make me think, but they make audiences react instantly.

I've seen them three times in the last six months - Durham University and Newcastle City Hall supporting Jack the Lad (a word we love) and Scarborough Penthouse and every night Split Enz were all the more inexplicable as people encountering them for the first time saw straight through the wared facades of white-face make-up, flirtatious dresses and costumes to get right on terms with them.

So this apparently arty and sophisticated act getting standing ovations for more like far more like obvious operators. They are a turn-on.

It just shows how the flexibility of rock audiences can be underestimated. Thus mysteriously did punk cover-girl Siouxsie of the Banshees lead 20 acolytes to the Enz changing room for autographs on Jack The Lad's London gig - Scarborough's two hundred punters did the same at the Penseley.

Sex is the common experience that most bands use in word and rhythm to reach us and it overrode shall be. But there can be other links between them up there with guitars and us down here with the empty pockets.

Benjamin Disraeli says possibily more so now than ever before, 'We're civilised, not on toast at all, have you got that?' Aye, and the Yorkshire waiter forgot the bacon, tomato and poached egg on toast and we all laughed.

The Enz justify the means.

From such insecurity, which I'm convinced nearly all of us endure, laughter is surely the best escape route short and long-term. Split Enz provide it. Enough of the analysis and over to da boys.

Philip Sutcliffe

The Enz justify the means.

Noel Crombie (he's the one with the cute coiffure) reveals the horrors of shopping in Sainsbury's... and much more
What's wrong with this man?

I FLOWELL GEORGES' "Willie" had been about a musician instead of a truck driver, it might have been different. At Andrew Gold. On Linda Ronstadt's "Heart Like A Wheel" all Gold played seven different instruments including ukulele. Gold arranges for Ronstadt, writes for her, sings with her and is a member of her highly praised band. Somewhere in all this, he is also an artist in his own right, having already released a debut album last year and soon to release an album called "What's Wrong With This Picture?" The reason for the title is that the artwork on the album depicts one of those pictures chock full of mistakes.

Gold stands tall and slim with sandy brown hair, ginger beard, and a friendly but not patronising personality. At 25, he is an integral part of the West Coast music scene, affectionately known as "The Tequila Circuit." Yes, grinning Gold, he knows Joni Mitchell from engineering 'Blue'. He first knew J. D. Souther and The Eagles' Glenn Frey a member of Longbranch Pennsylvania. He was in two bands with Kenny Edwards, which led him to the job in Ronstadt's band a few years ago. But musically, Gold does not fit in with the country leanings of the L.A. pickers. His music, like that of Hall and Oates or Ornette Coleman, is full tilt harmony pop. And the reason he doesn't drop names as one who is star struck, or with the intent to impress, is that he is a native child of "Tin Tin Town".

He's got all the connections and writes some great songs - so how come he's still labelled as Linda Ronstadt's side-kick?

Gold's father, Ernest, writes music for film scores, among them "Tony Rome" in Nürnberg" 'It's A Mad Mad Mad Mad World' and the Academy Award winning "Exodus". His mother is Marri Nixon, the operatically trained singer whose voice was dubbed in for Natalie Wood in "West Side Story" and for Audrey Hepburn in "My Fair Lady". About working with Linda, the object of many a male fantasy, he says:

"People's ideas about Linda can be really funny. Like, it's the policy of the road to impress, whether it's business and pleasure on the road because it can get kinda wierd. Like, you don't even think about it. So for us it's sort of a good analogy of the audience watch Linda."

There was this one concert, I remember, in the States where there was some guy crying in the front row for a good deal of the show. It's not to say, like, well, Linda is very pretty and can be very sexy. But having her with her for years touring and whatever, it's hard to think what the guy thinks she's like. There he is projecting his fantasy that she's the perfect woman.

"She talks very very fast when she is sort of like a concert, she tends to get shy like a little girl. So between that and her grimes I'm not surprised at all the British girls."

Ronstadt has been quoted as saying that Andrew Gold and Kenny Edwards, who has worked with her since the Stone Poney days a decade back, are crucial people in her life. On the other hand Gold regards them as a minor threat. At the States for opening one of Ronstadt's shows.

"If Andrew Gold decides to go solo, well, he'd be very good". What does he think of this, that Andrew Gold does understand why a lot of people don't see him as an artist in his own right. He appreciates that, like the McGarrigle Sisters, Warren Zevon and J. D. Souther, having Linda record a couple of songs seems a passport for Warners or Asylum record deal. After all, why should someone else bring in the royalties for you when you can do it yourself? Then, once you start making albums in your own right you stop giving away your good songs in the audience watch Linda."

Gold's first album, "The Girl You Choose" is a pop album that is almost destined to become one of the indications of 1976's worst albums. The album is a collection of songs formerly covered by other artists, including Cliff Richard, the Four Seasons, Harry Belafonte, and the Exciters. The album was released in 1975 and was a commercial failure, failing to chart and receive critical acclaim. The album's lead single, "Something New", was a cover version of a 1960s hit by Bob Dylan, but it failed to chart. The album was later re-released with a different cover and a new title, "The Girl You Choose". The re-release was not successful and the album was eventually pulled from stores. Today, the album is considered one of the worst albums of all time.
Each Sounds writer was asked to choose their 10 favourite 12-inchers. Awarding 10 points for their first choice, nine for their second, and so on, we came up with (fanfare) the . . .

**Best 45s of ‘76**

- "(I'M) STRANDED," Saints
- "Power Stock," Blondie
- "ROCK 'N' ME," Steve Miller
- "ROCK 'N' ROLL LOVE LETTER," Television
- "ANARCHY IN THE UK," Sex Pistols
- "BOOGIE ON THE STREET," Lew Otway and Wild Willy Barratt
- "LULLABY OF BROADWAY," Oates
- "IF YOU LEAVE ME NOW: HEAVEN MUST BE MISSING AN Angel," Murvin
- "I WANT IT EVERY WINTER," Johnny Ingham
- "BLACK HEART MAN," Bunny Wailer

**Best Albums of ‘76**

1. **JOAN ARMATRADING, A and M**
   - "Hejira," Joni Mitchell, Asylum
   - "ROYAL SCAM," Steely Dan, ABC
   - "BLUES IN THE KEY OF LIFE," Stevie Wonder, Motown
   - "FLY LIKE AN EAGLE," Steve Miller, Mercury
   - "HOTEL CALIFORNIA," Eagles, Asylum

2. **JOAN ARMATRADING, A and M**
   - "HEJIRA," Joni Mitchell, Asylum
   - "ROYAL SCAM," Steely Dan, ABC
   - "FLY LIKE AN EAGLE," Steve Miller, Mercury
   - "HOTEL CALIFORNIA," Eagles, Asylum
   - "SISTER ROSE," The Damned, Stiff

3. **JOAN ARMATRADING, A and M**
   - "HEJIRA," Joni Mitchell, Asylum
   - "ROYAL SCAM," Steely Dan, ABC
   - "FLY LIKE AN EAGLE," Steve Miller, Mercury
   - "HOTEL CALIFORNIA," Eagles, Asylum
   - "THE ROYAL SCAM," Steely Dan, ABC

4. **JOAN ARMATRADING, A and M**
   - "HEJIRA," Joni Mitchell, Asylum
   - "ROYAL SCAM," Steely Dan, ABC
   - "FLY LIKE AN EAGLE," Steve Miller, Mercury
   - "HOTEL CALIFORNIA," Eagles, Asylum
   - "THE ROYAL SCAM," Steely Dan, ABC

5. **JOAN ARMATRADING, A and M**
   - "HEJIRA," Joni Mitchell, Asylum
   - "ROYAL SCAM," Steely Dan, ABC
   - "FLY LIKE AN EAGLE," Steve Miller, Mercury
   - "HOTEL CALIFORNIA," Eagles, Asylum
   - "THE ROYAL SCAM," Steely Dan, ABC

**How they voted . . .**

- "(I'M) STRANDED," Saints
- "Power Stock," Blondie
- "ROCK 'N' ME," Steve Miller
- "ROCK 'N' ROLL LOVE LETTER," Television
- "ANARCHY IN THE UK," Sex Pistols
- "BOOGIE ON THE STREET," Lew Otway and Wild Willy Barratt
- "LULLABY OF BROADWAY," Oates
- "IF YOU LEAVE ME NOW: HEAVEN MUST BE MISSING AN Angel," Murvin
- "I WANT IT EVERY WINTER," Johnny Ingham
- "BLACK HEART MAN," Bunny Wailer

**Gold Bar None**

- "Boyfriend," Murvin
- "Bunny Wailer," Bunny Wailer
- "Girlfriend," Murvin
- "I Want My Daddy," Murvin
- "Mama," Murvin

**Oyster Cult**

- "BLOW YOUR FACE OUT," J. Geils Band
- "BLUES IN THE KEY OF LIFE," Stevie Wonder, Motown
- "FLY LIKE AN EAGLE," Steve Miller, Mercury
- "HOTEL CALIFORNIA," Eagles, Asylum
- "IF YOU LEAVE ME NOW: HEAVEN MUST BE MISSING AN Angel," Murvin

**Tokyo Blue**

- "ALL IN A RAMMIES," The Ramones
- "THE ROYAL SCAM," Steely Dan, ABC
- "FLY LIKE AN EAGLE," Steve Miller, Mercury
- "HOTEL CALIFORNIA," Eagles, Asylum
- "THE ROYAL SCAM," Steely Dan, ABC
**BEWARE OF IMITATORS: LISTEN TO THE ORIGINATORS!**

**ROCK AND ROLL HEART LOW REED**

"Rock and Roll Heart has been acclaimed as one of his finest achievements."

Melody Maker
In 1976 Joan Armatrading achieved the success which has long been overdue, as it was back in 1972 that she released her debut album "Whatever's for Us".

It was acclaimed as one of the albums of that year but was not the enormous hit that it deserved to be. Now that album is available again. Its 14 imaginative and evocative songs make up an LP that was undoubtedly ahead of its time — one that nobody who has just discovered Joan's exciting talent can afford to be without.

"ELTON JOHN" by Dick Tatham (Time/ Jago (Octopus) £3.99. Hard back ed and informative career of Elton that succeeds on several different levels.

"ELTON JOHN, SHOWMAN" by Alan Redfern (Quill Books) £4.50. Somewhat sombre treatise that takes Elton more seriously than he does.

"EMPEROR ROSKO'S DJ ROCK 'N' ROLL" by Howard Rome (Putnams) £1.95. You too can talk fast and incomprehensibly and make lots of money after reading this. Seriously, a useful guidebook for all aspiring DJs.

"MYSTERY TRAIN - IMAGES OF AMERICA IN ROCK AND ROLL MUSIC" by Genn Macrour (US import) £2.55. Rolling Stone called it "the best book ever written about rock music.

"ELECTRIC CHILDREN" by Jacques Vassal (Muller) £6.95. Fresh view of the development of funk music into the electric era. Readable but a little unbalanced in places.

"GRAND OLE OPRY" by Jack Hurst (Abrams £37.50. Jumbo hardback history of country music with stacks of truly amazing photographs.

"THE JAZZ BOOK" by Joachim Berendt (Paladin) £5.00. Revised edition of a useful introduction.

"SOCIAL HISTORY OF ROCK MUSIC" by Lloyd Grossman (McKay) £15.20. Rock and roll isn't what you know, it's a sociological phenomenon.

"BLUEY" by Robert Neff and Anthony Coster (Lascaux) £2.95. The blues through the mouths of its most enduring exponents in conversation.

"A LITTLE MUSIC" by Ashley Hutchings (Island £7.95. Former Fairport and Snailboy member Ashley Hutchings, now playing with the Albion Dance Band, presents tunes from his past with annotations and illustrations.

"FOLK" by Bob Pegg (Wildwood Press) £1.95. Folk singer Bob Pegg takes a personal and fascinating look of the world of folk music, its exponents and collectors.

"SHINING TRUMPETS" - A HISTORY OF JAZZ" by Radu Blech (Hale) £4.95. Just what it says on the back.

"ROCK ON THE ROAD" by Mick Gold (Future) £1.25. Seren of essays about being on the road with various bands back-up personnel.

"SO YOU WANT TO BE IN THE MUSIC BUSINESS" by Tony Hall (Dee Road) £3.00. How to groom yourself for stardom via the music business.

"THE MUSICAL EXPRESS" "THE ILLUSTRATED NEW STARDUST STORY" 'THE JOHN LENNON STORY', 'THE ROLLING STONES - AN ILLUSTRATED RECORD', 'THE MUSICAL EXPRESS', 'THE PAUL McCARTNEY STORY', 'THE QUEEN BROTHERS', 'ELTON JOHN, SHOWMAN' by Paul Gambaccini (Mandolin) £1.95. Intriguing collection of essays about being on the road with various bands back-up personnel.

"DON'T PANIC" when Atlantic plus an extra section on chart memorabilia. £2.95. The career of the Stones as documented by their records. Plenty of pictures and lots of album covers for the Fab Four. £2.95. Intriguing collection of essays about being on the road with various bands back-up personnel.

"THE ROLLING STONES -- AN ILLUSTRATED RECORD" by Steve Turner (Panthers) £9.95. Topical moment to bring out this story of old gravel voice.

"A BIOGRAPHY IN WORDS AND PICTURES" series: "THE BEACH BOYS" by Stephen John, "ROD STEWART" by Tony Pegg, "CAROL KING" by various authors (Chappell Music £7.25 each). A new series of slimy by glossy books with plenty of colour pictures spread through the text.

"BEATLES DISCOGRAPHY" by Tony Harrison (Desmond) £4.00. A privately published booklet from a Danish Beatles freak listing every record, studio or live, that the group ever recorded.

"THE PINK FLOYD" by Rick Sanders (Future) £1.95. The story of the band who set the controls for the heart of the sun and found the spaceship at starting to control them. Interesting insights into their beginnings.

"LED ZEPPELIN" by Howard Rome (Putnams) £1.95. Before or not it was the first book to be written about one of the world's most successful bands. Unfortunately it doesn't get far beneath the surface.

"SUZI QUATRO" by Margaret Menzies (Panther) £9.95. Quatro's about to change her image which makes this story of academic interest.

"ROD STEWART AND THE ROLLING STONES" by Robert Neff and Anthony Coster (Lascaux) £2.95. The blues through the mouths of its most enduring exponents in conversation.

"THE BEATHS" by Steve Turner (Panthers) £9.95. The story of the band who set the controls for the heart of the sun and found the spaceship at starting to control them. Interesting insights into their beginnings.

"THE ROLLING STONES - AN ILLUSTRATED RECORD" by John Pidgeon (Time/Jago (Octopus) £2.99. Hard back ed and informative career of Elton that succeeds on several different levels.

"ELTON JOHN, SHOWMAN" by Alan Redfern (Quill Books) £4.50. Somewhat sombre treatise that takes Elton more seriously than he does.

"EMPEROR ROSKO'S DJ ROCK 'N' ROLL" by Howard Rome (Putnams) £1.95. You too can talk fast and incomprehensibly and make lots of money after reading this. Seriously, a useful guidebook for all aspiring DJs.

"MYSTERY TRAIN - IMAGES OF AMERICA IN ROCK AND ROLL MUSIC" by Genn Macrour (US import) £2.55. Rolling Stone called it "the best book ever written about rock music.

"ELECTRIC CHILDREN" by Jacques Vassal (Muller) £6.95. Fresh view of the development of funk music into the electric era. Readable but a little unbalanced in places.

"GRAND OLE OPRY" by Jack Hurst (Abrams £37.50. Jumbo hardback history of country music with stacks of truly amazing photographs.

"THE JAZZ BOOK" by Joachim Berendt (Paladin) £5.00. Revised edition of a useful introduction.

"SOCIAL HISTORY OF ROCK MUSIC" by Lloyd Grossman (McKay) £15.20. Rock and roll isn't what you know, it's a sociological phenomenon.

"BLUEY" by Robert Neff and Anthony Coster (Lascaux) £2.95. The blues through the mouths of its most enduring exponents in conversation.

"A LITTLE MUSIC" by Ashley Hutchings (Island £7.95. Former Fairport and Snailboy member Ashley Hutchings, now playing with the Albion Dance Band, presents tunes from his past with annotations and illustrations.

"FOLK" by Bob Pegg (Wildwood Press) £1.95. Folk singer Bob Pegg takes a personal and fascinating look of the world of folk music, its exponents and collectors.

"SHINING TRUMPETS" - A HISTORY OF JAZZ" by Radu Blech (Hale) £4.95. Just what it says on the back.

"ROCK ON THE ROAD" by Mick Gold (Future) £1.25. Seren of essays about being on the road with various bands back-up personnel.

"SO YOU WANT TO BE IN THE MUSIC BUSINESS" by Tony Hall (Dee Road) £3.00. How to groom yourself for stardom via the music business.
Snuff is enough
(or maybe too much, already)

A NEW WAVE of rock and roll, 'snuff rock' is gaining ground in several London clubs and has started attracting the interest of leading record company A&R men.

'Snuff rock' groups - who dismiss Punk Rock bands as 'boring old farts who just want to stay alive' - murder each other during the course of their performance in a series of executions, tortures and assassinations. The last remaining member of the band left alive then commits suicide while taking as many of the audience as he can shoot or stab with him.

Some of the groups have been on the verge of signing to record companies but none of them have yet stayed alive long enough to sign the contract.

Leader singer of former leading Kami Kaze, Arthur Vengence told SOUNDS: "Argggggghhhhhhhhhh!" He was later booed for failing to provide an encore.

SOUNDS special exclusive interview
by E.X.CLUSIVE, OUR SPECIAL CORRESPONDENT

BOB DYLAN's not an easy man to get a hold of, as you can well imagine.

The tip was he was at West Kensington's Nashville Rooms watching a 'new wave' outfit called Soiled Kleenex. I took a cab immediately, by the time I arrived Bob had split, apparently by ambulance.

A police car followed the ambulance for me but by the time we'd tracked it down to London Airport I was to discover that a certain Mr. "Bylan" had taken the 12.10 flight to Oslo. A chartered two-seater helped me make the hop to the big 'O'.

Only to have arrived too late again. Yes, a Mr. "Limmerman" had arrived a few minutes earlier but he'd already left again, possibly by motorcycle and heading east.

It took thirty hours on the Trans Europ Express before I finally picked up the trail again, in Istanbul this time.

Once again I arrived just a few moments too late, Mr. "Blob" had taken a fishing smack and headed east. Ditto for me.

It got worse. A month after the original tip-off I was crawling blindly across the polar ice-cap's frozen darkness in a half-track. Then it was Alaska and a team of huskies. Frostbite...grizzly bears...homosexual eskimos...the lot. Stranded and frostbitten, having to live on dried husky for a month, treating myself for scurvy...aargh, as they say in the comics.

Finally I crossed the border into the US. Rode across the North-West hobo-style, suspended under a cattle-truck by my belt. And everywhere it was the same. "Ah yes, Mister "Rylan...passed through a couple hours ago. Headin' east, I reckon."

Finally, in a grubby bar and grill in one of the seamiest parts of New York, surrounded by all manner of low-life, I finally came face to face with the object of my quest.

"Bob," I said, my cracked lips forming the question I'd carried with me across half the world, "can you lend us a fiver 'til Friday?"

Bob Dylan didn't even look up from his coffee and cake. He'd obviously given his answer a lot of thought as I hounded him across the globe.

"Piss off," he said quietly. And went back to his paper. — J. A. WEATHERMAN.
Rotten goes solo

Presley, Dylan tour

ELVIS PRESLEY and Bob Dylan will be performing a pair of joint concerts on the West Coast this month. Both artists are currently on their own tours, and the two shows will take place in Los Angeles and San Francisco. 

WE'VE DONE IT AGAIN!

Once again the much-loved CUBRASMA PORTAL has come to the rescue of those in need. This time, the organization has donated a large quantity of food to the local food bank, ensuring that families in the area have access to nutritious meals. 

WEIGHT WATCHERS SHOCK HORROR

DESPARATE, a small town in the countryside, has been hit by a shocking incident. According to reports, a number of residents have been discovered to be participating in a体重管理计划 (weight management plan) against their will. Authorities are currently investigating the matter to determine the cause of the incident and take appropriate action.

OUTSTANDING PRESTIGE

The British Academy of Film and Television Arts (BAFTA) has announced the winners of the 2022 awards. The ceremony, held at the Royal Albert Hall, recognized excellence in the film and television industries. 

YES QUIT WAKEMAN

Jon Anderson, Steve Howe, Chris Squire and Alan White have left Yes, it was announced this week. Anderson, who had been with the band since its inception in 1968, issued a statement saying that the group's future was uncertain. The other members of the band have yet to comment on the news.

BANK GENERATION

The bank Generation, which was formed in the late 1970s, has announced its split. The band, which had a string of hit albums in the 1980s, cited creative differences as the reason for the end of the band's run.

MOVER OVER PUNKS! '77 is the year of the...

The Barking Old Farts, a band that gained popularity in the mid-1970s, has released a new album, 'The Burning Old Fart a In The UK'. The band, which was known for its humorous and satirical approach, has released a series of iconic albums that have influenced the punk rock genre.
Rotten goes solo

Presley, Dylan tour

**Elvis Presley and Bob Dylan are planning a joint world tour. The tour will be the first joint venture by the two rock legends since they played together in the 1963 film "Spinout."**

---

**J J ordered to rest**

**In a move that could signal the end of his career, John Lennon has been ordered to rest for at least two months after his collapse on stage last week.**

**The incident occurred on stage during a concert in London, and Lennon was taken to a hospital in critical condition. It is not clear yet whether he will return to the stage.**

---

**Yes quit Wakeman**

**Yes, the British rock band, announced today that they are quitting.**

---

**Stewart storms out**

**Rod Stewart, lead singer of the rock band "The Faces," has quit the group.**

---

**Marley in new row**

**Bob Marley, lead singer of the reggae band "The Wailers," is in a new row with his bandmates.**

---

**Weight watchers shock horror**

**A report has revealed that some weight watchers have been faced with shocking horror stories.**

---

**Nosedesk**

**Oldfield: another box**

**Mike Oldfield's latest album "Another Box" has been released.**

---

**move over Punks! '77 is the year of the . . .**

**The music industry is predicting that 1977 will be the year of the punk rock movement.**

---

**Bank generation**

---

**Move over Punks! '77 is the year of the . . .**

---

**We've done it again!**

---

**Christmas**

---

**The official announcement that Bob Dylan and John Lennon are planning a joint world tour was made at an..."
COMPETITION

'It's That Headline Again' Again dept...

Why is this man smiling?

A CANDID SHOT of Steve Harley preparing to retire for the night. lodgindod Al Siroho helps Steve off with his coat while roadside Berr Amp tunes his guitar. It's true. Steve admits, "they are a bit on the camp side. But they're a lot of fun!"

Actually what Steve Harley really said when these pies were taken for Men Only is not recorded. So we want you to write your suggestion in the below. Album taken for the three funniest. Send ten to: Harley Competition, Sounds, 1 Berewell Road, London N7 7AY.

Albums Of '76

Continued from page 9

NOVEMBER

ROBERT PALMER: 'Some People Can Do What They Like' (Island ILPS 9445). Jokey.

STEVEN STILLS: 'Gibralter Blues' (CBS 81122). An album that served to emphasize the writer's musical talent and helped him win a major rock "n' roll credibility.


TIM SLADE: 'Nashville' (Epic). One of the more recent tapes.

SAD COVER STORY: 'S/T' (Chrysalis). A really intriguing debut.
The songs are so unusually tasteful and tasteful for today's eagle-tongued that a casual listener might be tempted to dismiss Bob Andy as middle-of-the-road. They'd be making the biggest mistake of their listening career. Messages as heavy as any currently issuing from JA are transmitted via songs in inestimably gorgeous the pluckiest, finest reggae music; the meaning is the most interesting._

Bobcross the millenium-titled album, Goat, a cutting- edge, long, pleased, languid, sailing, setting a pace that, after 20 years, there aren't any musician's credits. The rhythm is enough for normal hanging out, but the bass makes a world of difference. The new single isn't - nor does it set the world on fire in any way, shape or form. Opening with a burst of semi- ballad, 'Dance to the Beat' Johnson brings to the front, angular churning, but not the expected, thoughtless bass line, subdivided drums, and tympani, soothing, free- flowing lead guitar. Bob sounds as much as he looks, and the melody line is romantic. That's the difference a professional voice makes in tunes, as sweetly inevitable, as decorous - as the30s had already banal mid-1960s school of turn of modern day, the Wild Horses. Lulu Langtry would have sung those tunes with a debauchery that certainly epitomized romance.

But the way Bob Andy delivers his words; seems like deliberate perfection. He makes no concessions to the fashionably expressive wordsmith schlock, lifting as if he were singing those much deeper-pitched Bo Diddley tunes.

He actually does, a couple of times, but 'Lowdown Love', 'Rock It Down' and 'Feelin' Soul' in the New Riders album, with the shifting, white-hot, hollering harmonica, the political number 'When you do something... you feel so bad'. Bob Andy sings on 'Feelin' Soul'...

Andy is taking about. 'Like I feel my soul, you can feel my skin, you can feel my hair. Yeah, thank you very much.' — VIVIAN GOLDMAN.

MUD: '<It's Better Than Working' (Private Stock PVP 1070)****

There's one sure thing about Mud — not even the no way to sidestep the fact that they've been around. They're always been THERE'S one sure thing about Mud — not even the

You need 'Ronstadt's first bigtime break, the kind of music that you wouldn't get with the Ronstadt's first bigtime break, the kind of music that you wouldn't get with the

THERE'S one sure thing about Mud — not even the no way to sidestep the fact that they've been around. They're always been THERE'S one sure thing about Mud — not even the

You need 'Ronstadt's first bigtime break, the kind of music that you wouldn't get with the Ronstadt's first bigtime break, the kind of music that you wouldn't get with the

THERE'S one sure thing about Mud — not even the no way to sidestep the fact that they've been around. They're always been THERE'S one sure thing about Mud — not even the

You need 'Ronstadt's first bigtime break, the kind of music that you wouldn't get with the Ronstadt's first bigtime break, the kind of music that you wouldn't get with the
THE SINGING SKINNY DIPS

TO ORDER MAIL 45s, Write: THE SINGING SKINNY DIPS, 30 BOWLING STREET, LONDON SW10

THANK YOU FOR YOUR ORDER & INSTRUCTIONS. ALL ORDERS WILL BE Dispatched BY RETURN, Except FOR Paneled ITEMS WHICH WILL BE Shipped BY RETURN OF PAYMENT.


BIZARRE RECORDS

Bizzarro Records: Christmas Souvenir: Two Christmas singles: 'He's So Fine' by The Soporas & 'I'll Be Home For Christmas' by The Carpenters.

Record mart: Christmas Offers: 100 different Soul singles - £9; 100 different 7" singles - £10; 100 different 12" singles - £15. Each catalogue copy is £1.50 post free.

MISSED THAT HIT SOUND WHILE IT WAS AROUND?

I GET THIS FROM THE DEALER WITH ALL THE CLASSICS.

BAD COMPANY - Can't Keep A Good Man Down
BEE GEES - Grease
ERIC CLAPTON - Layla
COCKNEY REBEL - Cos I'm A Rocker
DOLPHIS - I'm Not the Boy
ROBERTA FLACK - Killing Me Softly with His Song
DAVID BOWIE - John I'm Only Dancing
BIDDU - Keep Yourself Alive
BLACK SABBATH - Paranoid
MICK BERRY - Tribute to Buddy Holly
BEE GEES - Jive Talking
TEDDY BOYS - To Know Him

GOLDEN OLDIES

The following are 65p each:

Teddy Bears - To Know Him
Everly Brothers - Ebony Eyes
Roberta Flack - Killing Me Softly
David Bowie - John I'm Only Dancing
Biddu - Keep Yourself Alive
Black Sabbath - Paranoid
Mick Berry - Tribute to Buddy Holly
Bee Gees - Jive Talking

OLDIES UNLIMITED

SHOP.

EXCHANGE

THANKS TO EVERYONE FOR THEIR PATIENCE IN WAITING.

SOUNDS DECEMBER 25, 1976

JULY MILES: 'Stranger In The City' (Decca BKS 132/133)

RUSH-RELEASED in time for Christmas shoppers and the emergence of the Christmas record boom, John Miles' album manages to avoid the usual formula and inject the force and vitality that got overlooked on his first.

The switch to producer Rupert Holmes is largely responsible for this welcome improvement. His understanding of what John Miles is about has meant that his voice is given more freedom of expression and the production is much more imaginative.

Holmes has also placed Miles firmly within the context of the band and lets him build from that base. Basso and co-convet all but one of the songs with Miles. Bob Marshall, drummer Barry Black are kept well to the fore of the album. Holmes has also made various other studio additions - including a girl backing group who add an extra ethnic quality - but he's maintained a sense of moderation throughout.

However, the City doesn't answer all the questions surrounding John Miles. The lack of a clear identity suggests that what Miles takes over two or three plays to start falling into place. Maybe it was my fault but for the first couple of times I kept being undeterred by my findings. I was looking for a definable image that could put the music into perspective. It's possible that my last remaining obstacle that lies between Miles and a successful career. Because most of other problems that arose from his first album have been answered. That message hits you right between the eyes through the title track which opens the album. A steady drum beat, whining guitar riff is backed by some heavy bass and drumming. Miles starts his singing, it's a determination that was never there before. Now he's not afraid to push his voice at you in an effort to get your attention.

The loneliness of the big city is echoed by the stern, tough, and dynamic by the almost sinister treatment and the song is probably the most powerful on the album. It's certainly the most obvious track to cut from there, a speedy, upbeat beat sets your toes tapping with an instantly recognisable disco rhythm. Again Miles voice sounds confident and when he opts for a voice box halfway through it doesn't sound too pop and it backhanded old trick, it's the right thing at the right time and it had for just long enough to create the right impact.

'Strange In The City' is a simply constructed song about the pitfalls that awaits a rising star with a form which was already established and which could have turned him into a superstar but it's strong enough for him to start getting through - HUGH FIELDER


'Glamour Boy' has some of the best, while 'I Don't Want To Be A Lover' might have been more effective with a softer arrangement but at least there's a good guitar solo to compensate.

Recorded in excellent stereo with a full colour sleeve Roger and Cathy sing all the great hits from their wonderful concerts last month at the London Palladium. There are twenty songs inc.

All orders will be dispatched by return, except for paneled items which will be shipped by return of payment.

'The Splintering Image of John Miles'

JULY MILES - silence is golden.

'Glamour Boy' has some of the best, while 'I Don't Want To Be A Lover' might have been more effective with a softer arrangement but at least there's a good guitar solo to compensate.

'The Splintering Image of John Miles'

JULY MILES - silence is golden.

'Glamour Boy' has some of the best, while 'I Don't Want To Be A Lover' might have been more effective with a softer arrangement but at least there's a good guitar solo to compensate.

'The Splintering Image of John Miles'

JULY MILES - silence is golden.

'Glamour Boy' has some of the best, while 'I Don't Want To Be A Lover' might have been more effective with a softer arrangement but at least there's a good guitar solo to compensate.
The agony and the ecstasy

HAVEN A GOOD TIME. AI Green (London SHU 8505)*****

LISTENING to vintage Al Green, Bee listening to vintage Smokey Robinson, can be painful but it's frightening.

"Have A Good Time" is the single release of '76 other than Bunny Wailer's 'Black Heart' which makes me tremble with awe. It release of '76. other than Bunny Robinson, can be painful; so fine listening to vintage Al Green.

Green's voice makes it easy, passionate and pain. Certain notes act as a passage centre, altering the listeners' sensibilities around and around into a mast of raw emotion.

For example, listen to 'Something', Al's classically subliminal - or should I say minimal - track. His defining and phrasing function like a subtly evoke torture and bondage/feathers. He allights on a note, rarifies it in a bond tenderly butterfly kiss. And each note encapsulates a wealth of undulating textures, vibrating within ultra-chanceless, Mitchell again. The horns less undulating around 'Sleigh Ride', 'Jingle Bells', '0 Christmas. Buy this record. - Hugh Fielder.

THE GOOD (Herzog Heritage Series MZNS 2021)****

ONE FOR YOU ready for the hoot! Urban Hop add... while you wall attached to what emerges from the new live lip. The Gods emerge from Hatfield College in full flow. Here the new poly's keyboard and Lee Kerslake on drums (they had Greg Lake on bass for a while) but they were before they signed to Harvest and was replaced in Al's line up. They would record several albums over the years.

THE GODS: 'Let's Get It On' & 'Sucks To Be You' (Island ILPS 9452)***

Come All You Faithful* or even 'Silent Night. It can't be worse. It can't really. I don't care. I don't care if it does make you feel real good.

THE REAL BROTHERS: 'Return Of The没必要 Hit'n'Miss' (Double LP)*****

Arrangements: subtle super-funk Pervasive keyboards, upbeat drums, warbling banal bubbling like a pool of acid on a Marble floor.

Songs: all by Bill Withers. Love Songs. Body songs. Naked And Painful. Sister songs. Naked And Warm (HEAVEN!)

FILE: alongside 'Let's Get It On' and Jimmy Ruffin's 'Melancholy From L.A.' (move with me, move with me...)

S.P.: in case you're wondering, they have a Rick's Bar set in their loneliness to do with Denise Hall in Black Music. Look it up. All right, I'm done. - Hugh Fielder.


dailymail form

VARIOUS ARTISTS: 'A Pole In The Eye (With A Sharp Stick)'

(Transatlantic TRA 331)***

SELECTED highlights from a benevolent show in aid of Amnesty International held at Her Majesty's Theatre last May and featuring a glittering array of comic talent including three-quarters of Beyond The Fringe, Monty Python, the Goodies, Eleanor Bron and John Fortune. A film of the event is also being shown on the televery over Christmas.

In a sense this album portrays the best of British humour since the war and the fact that Beyond The Fringe and Monty Python can sit together side by side on stage and on record shows that really great humour is timeless. All is needed was Tony Hancock. - Hugh Fielder.

THE GOODIES: 'Nothing To Do With Us' (Island ELP 452)*****

I'VE NEVER been a great fan of the Goodies, finding that most of their humour is a bit childish, although they have come up with the occasional gem. Now they've signed to Island and if they're first album isn't in the 'Derek And Clive' crass class it's a real good deal naughtier than it wasn't expecting. As with almost every humorous record, there's not really any kept up on a consistent standard but I did find funny. I found very funny indeed. Bill Oddie has written all the songs, and is a superb mimic for almost every style you care to mention. He could probably make more money than Jonathan King if he wanted, but fortunately he doesn't seem to want to.

The main piece on the side one is a 'Police Opera' which is a rather wide-ranging and nonsensical story but Oddie's musical plucks take keep it going and he pulls out hilarious bits like the chorus line doing 'Hello, hello, hello' and theＲａｎｄｙ Ｅｄｅｌｍａｎ (Ｉｌｌ．Ｆａｒｅｗｅｌｌ Ｆａｉｒｂａｎｋｓ),

BT 494

RCBT 494

ZE 'Carnival'

The main piece on the side one is the 'Police Opera' which is a rather wide-ranging and nonsensical story but Oddie's musical plucks take keep it going and he pulls out hilarious bits like the chorus line doing 'Hello, hello, hello' and the Rastapopoulos - 'Drudgereon' - getting high just sniffing the air outside a Turkish club. That's followed by 'Cactus In My Y-Fronts' which is a saucy tale about a cowboy with the predicament the title relays and all its resulting problems, and a love song to the Queen called 'Elizabeth Rules - UK!'. I can't tell you a real good deal side two because my copy was so warped that most of it wouldn't play, but shipping between the grooves I was able to distinguish a bit of country pure concocting that fine public school nostalgia, farthing, a ladany by a - wouldn't have to get high retaining the immortal title 'I've tried smiling Coke but the bubbles get up my nose' one of those dreadful talk-over songs and a delightful Eurovision-style song with the jury from Luxembourg giving their votes in the background.

Hugh Fielder.
The performance has ended.
LEIGHTON BUZZARD, Hunt Hotel, MEXBOROUGH, London, Upstairs at Ronnies, FRITH LONDON, Royal LONDON, Red Cow, Hammersmith LONDON, 100 Club, Oxford Street
STOWMARKET, Maltings, ST ALBANS, Civic
*NOTTINGHAM, *LONDON, Olympia, Hammersmith
KNARESBOROUGH, Borough
GLASGOW, Maggi (041-332 4374), Plummet Airlines
Garden, Vibrators
High Street, Dragon Milk
Garden (01-240 3961), FBI/Sox
Newington High Street, He'kaisers
Street (01-834 0671), John Miles (01-437 6603), Loving Awareness
Aces
Shepherds Bush (01-743 5050), The One Ups Record Player
Lace
LONDON, 100 Club, Oxford Street
LEICESTER, Bailey's (2426), Paper

AXEMAN Bert Wondon pictured shortly before his arrest for yet another of his notoriously bizarre attacks on animals. He was later released and will appear at the Fairfield Hall, Croydon on Christmas Eve.

WEST BURTON, Pavilions (303), Sam Apple Pit/Ram

SUNDAY, DEC. 26
BIRMINGHAM, Barbary (021- 660 9342), Sunday Slates
BIRMINGHAM, Mountain, Bob King
BROOKLYN, Granny, Welsh Rock (0300), Smokey
CAMBERLEY, Lakeside Club (depot 5939), New Seekers
DONCASTER, Sheffield Orange Social Club, Strange Duds
RILEY, Carlton, Founding Advertiser Back Row with Junior
Band-White Falls/Saugie Boy
LONDON, Empire, Balloon, Lecturer Square (01-437 1446), Street Sensation/Comrades
LONDON, Greyhound, Fulham Palace Road (01-285 9236), Snugjack
LONDON, Nightingale Club,
LONDON, Rochester, Stoke Newington High Street, Hoots Maker
LONDON, Rich Oak, Markfield High Street, Dragon Milk
MIDDLESBROUGH, New Cross (01-743 7003), Candlewick Green
WATFORD, Bailey's (99848), Dudley Family

MONDAY, DEC. 27
BIRTHE, Variety Club (7137), Abbe
BROOKLYN, Time Out Time In, John Denver and Will Wither
BROOKLYN, Motorhead (05051), Captain Cokee Cooke
BIRMINGHAM, Rockefeller (021- 663 9143), Raymond Fragget
BROOKLYN, Granny, Welsh Rock (28672), Yorkshire Rock/Rave
CAMBERLEY, Lakeside Club (depot 5939), New Seekers
DONCASTER, Sheffield Orange Social Club, Strange Duds
CARLOW, E Rando, Founding Advertiser Back Row with Junior
Band-White Falls/Saugie Boy
LONDON, Bailey's (36242), Ten
DONCASTER, National Stud, Rye
EDINBURGH, National Tast Tavern (031-225 6869), Khans
LEEDS, Place Green Hotel (642370), Jimmy Street's Lane
LEICESTER, Bailey's (2462),
LONDON, 100 Club, Oxford Street (021-653 9031), Dudley Family
LONDON, Granny, Welsh Rock (01-437 6603), Stargazer
LONDON, Nubile, North End Road (01-403 6071), Padovan Poodles

LONDON, Q Club, Prunt Street, London, Trax
LONDON, Nell Gwynne, Hammersmith Road, Midnight Wolf
LONDON, Norwich, Stoke Newington High Street, Greta Masell
LONDON, Upstairs at Ronnie's, Prunt Street (01-639 4374), Crusaders
LONDON, White Horse, Uxbridge Road, Maxi West
LONDON, Morden Lads, Fishlink (43413), U Bane
SHIELD, Bailey's (663 6412), Mercury
PETERSFIELD, Senior Club, Grass
WORCESTER, Volunteer Country Music Club, Comber, Minor Road, Lancaster
EDINBURGH, Queens Hall, Christmas Eve.

Free
Affix a stamp here

Select a number from the list below the ad, call the number and tell the operator which number you have selected. You will then receive the free ticket in the post.

1. A Free Ticket to Reading Festival
2. A Free Ticket to Glastonbury Festival
3. A Free Ticket to Download Festival
4. A Free Ticket to Leeds Festival
5. A Free Ticket to BST Hyde Park

Sample STARDIVA NOW-FREE
All you have to do is stick a 5p stamp top right corner of the coupon below, complete the coupon with your name and address (twice please for return and post to Stars and Zamp, Sounds, P.O. Box 195, London N7 9BB)

She's a Bee for her fans, she's an angel to all. She's a British icon and a national treasure. She's a woman of the people. She's a legend.

Starr is an absolute icon, a true legend of British music with a voice that is pure and unadulterated.

And besides, a band with a drummer! Joe C. Dube can't be all bad, can it?

Name
Address
Offer opens to readers only in England, Scotland and Wales.

Name
Address

Offer opens to readers only in England, Scotland and Wales.

Name
Address

Offer opens to readers only in England, Scotland and Wales.
**Blow against the empire**

I'M NOT writing to talk about music as such but to register my own opinion of what fans of the late Tommy Bolin, who opposed the so-called "punk" movement, think of punk.

As instances, in this week's SOUNDS a top fan says punk is rock, and that's all, because they use foul language, a Rock Yard fan says the pistols can fling well off pens because they use four-letter words, and a number of Nicks fans make the token declaration which their last demands—punk is trash, punk just has to be bludgeoned.

And just the other night in a local pub, several longhorns, not more than one of whom was opining that punk fans should be bludgeoned.

The ENTIRE universe was rocked to its very foundations by the appearance on television last night of a report on the British Band "The Board Ems". These are four long, straight pieces of wood who remained totally silent during a three hour TV interview with one Gill Brandy.

According to me, the fact that these more than twenty-years old, were totally silent during a three hour session of "The Board Ems" playing was the stunning of the night of the so called Plank Rock scene.

Minute, Mr. Brandy: "Personally, I've no idea whether or not "The Board Ems" are going to make any impression on the national trend. But I'm sure, at least, of the appearance on television last night of "The Board Ems" playing".

I've been led to believe, that he was the one who one who took over the magnificent Ian Blackmore's shoulders for Deep Purple's death, surely making us think that anyone's shoulders can be taken over the magnificent Ian Blackmore's shoulders.

Meanwhile, the following album only: I tried to make it clear several times in the copy that my piece was meant to interpret retransubstantiation, whatever that is, as a fake, so people who are out of work and feel difficult to identify easy they realise that they could do what well as just in the Black Ems do, or not? When these punk bands playing and it's totally committed to breaking the view of people like the Carpeters. None of these punks playing and it's totally committed to breaking the view of people like the Carpeters.

What Queen are, or do, it is definitely NOT punk. Christ, I've had it here and there.

The rock is not important as a music form or in what it is said. The punk thing seems to be at its apogee now and the fact that some critics are saying that it has taken the place of the wave of the '70's is very depressing, by anyone presenting the façade to make their own cutthroat allow the album to be heard.

There were at that time no white label copies available as the one place where I had to go, it was reasonable — absurdly — that first impressions are better than having said, that I think that we are going to be only the group that anybody can do my job now.

What is she talking about new directions for Lead. The song 'Women' in Queen has just emerged, or as the Manager of the SOUNDS comic, explains: "Who today are sick and tired of going to concerts and hearing National music?"

Firstly, if that means to the exclusion of any young people, it will never do anything and this is not the way to review this album.

As instances, what Queen does bear a slight resemblance to 'NATO' but saying that 'Seaside Rendezvous' was not that was hardly irritating - not to me anyway.

What Queen are, or do, it is definitely NOT punk. Christ, I've had it here and there.

The rock is not important as a music form or in what it is said. The punk thing seems to be at its apogee now and the fact that some critics are saying that it has taken the place of the wave of the '70's is very depressing, by anyone presenting the façade to make their own cutthroat allow the album to be heard.

There were at that time no white label copies available as the one place where I had to go, it was reasonable — absurdly — that first impressions are better than having said, that I think that we are going to be only the group that anybody can do my job now.

What is she talking about new directions for Lead. The song 'Women' in Queen has just emerged, or as the Manager of the SOUNDS comic, explains: "Who today are sick and tired of going to concerts and hearing National music?"

Firstly, if that means to the exclusion of any young people, it will never do anything and this is not the way to review this album.

As instances, what Queen does bear a slight resemblance to 'NATO' but saying that 'Seaside Rendezvous' was not that was hardly irritating - not to me anyway.

What Queen are, or do, it is definitely NOT punk. Christ, I've had it here and there.

The rock is not important as a music form or in what it is said. The punk thing seems to be at its apogee now and the fact that some critics are saying that it has taken the place of the wave of the '70's is very depressing, by anyone presenting the façade to make their own cutthroat allow the album to be heard.

There were at that time no white label copies available as the one place where I had to go, it was reasonable — absurdly — that first impressions are better than having said, that I think that we are going to be only the group that anybody can do my job now.

What is she talking about new directions for Lead. The song 'Women' in Queen has just emerged, or as the Manager of the SOUNDS comic, explains: "Who today are sick and tired of going to concerts and hearing National music?"

Firstly, if that means to the exclusion of any young people, it will never do anything and this is not the way to review this album.

As instances, what Queen does bear a slight resemblance to 'NATO' but saying that 'Seaside Rendezvous' was not that was hardly irritating - not to me anyway.

What Queen are, or do, it is definitely NOT punk. Christ, I've had it here and there.

The rock is not important as a music form or in what it is said. The punk thing seems to be at its apogee now and the fact that some critics are saying that it has taken the place of the wave of the '70's is very depressing, by anyone presenting the façade to make their own cutthroat allow the album to be heard.

There were at that time no white label copies available as the one place where I had to go, it was reasonable — absurdly — that first impressions are better than having said, that I think that we are going to be only the group that anybody can do my job now.

What is she talking about new directions for Lead. The song 'Women' in Queen has just emerged, or as the Manager of the SOUNDS comic, explains: "Who today are sick and tired of going to concerts and hearing National music?"

Firstly, if that means to the exclusion of any young people, it will never do anything and this is not the way to review this album.

As instances, what Queen does bear a slight resemblance to 'NATO' but saying that 'Seaside Rendezvous' was not that was hardly irritating - not to me anyway.

What Queen are, or do, it is definitely NOT punk. Christ, I've had it here and there.

The rock is not important as a music form or in what it is said. The punk thing seems to be at its apogee now and the fact that some critics are saying that it has taken the place of the wave of the '70's is very depressing, by anyone presenting the façade to make their own cutthroat allow the album to be heard.

There were at that time no white label copies available as the one place where I had to go, it was reasonable — absurdly — that first impressions are better than having said, that I think that we are going to be only the group that anybody can do my job now.

What is she talking about new directions for Lead. The song 'Women' in Queen has just emerged, or as the Manager of the SOUNDS comic, explains: "Who today are sick and tired of going to concerts and hearing National music?"

Firstly, if that means to the exclusion of any young people, it will never do anything and this is not the way to review this album.

As instances, what Queen does bear a slight resemblance to 'NATO' but saying that 'Seaside Rendezvous' was not that was hardly irritating - not to me anyway.

What Queen are, or do, it is definitely NOT punk. Christ, I've had it here and there.

The rock is not important as a music form or in what it is said. The punk thing seems to be at its apogee now and the fact that some critics are saying that it has taken the place of the wave of the '70's is very depressing, by anyone presenting the façade to make their own cutthroat allow the album to be heard.

There were at that time no white label copies available as the one place where I had to go, it was reasonable — absurdly — that first impressions are better than having said, that I think that we are going to be only the group that anybody can do my job now.

What is she talking about new directions for Lead. The song 'Women' in Queen has just emerged, or as the Manager of the SOUNDS comic, explains: "Who today are sick and tired of going to concerts and hearing National music?"

Firstly, if that means to the exclusion of any young people, it will never do anything and this is not the way to review this album.

As instances, what Queen does bear a slight resemblance to 'NATO' but saying that 'Seaside Rendezvous' was not that was hardly irritating - not to me anyway.

What Queen are, or do, it is definitely NOT punk. Christ, I've had it here and there.

The rock is not important as a music form or in what it is said. The punk thing seems to be at its apogee now and the fact that some critics are saying that it has taken the place of the wave of the '70's is very depressing, by anyone presenting the façade to make their own cutthroat allow the album to be heard.

There were at that time no white label copies available as the one place where I had to go, it was reasonable — absurdly — that first impressions are better than having said, that I think that we are going to be only the group that anybody can do my job now.
Streetwalkers

Roundhouse

A BROADLY porpored hour was

it's way across the Roundhouse stage

on Sundays, getting reaction at
different times in guitars, microphones,

mike's, and

But the result far from being chaos or
disorganized was another one of those
glorious spontaneous concerts for which
Streetwalkers have become renowned.

This was a special evening. Not

just the celebration of Christmas

but the showing off for the first
time to British audiences of the band's
three new members: David Johnston on

keyboards and Nicky Finch on front
drum, a couple of ladies who

had joined by a couple of ladies who

us in no doubt

of the stage to watch the lunatic

people crowded around the front

of the band. Not only did Lee Brilleaux

fit plenty of harp into his stage

poses, but his eerie violin, Paul

Ripper's top hat and frock coat.

`Steppenwoir

painting. Then he strikes hick-

realism of a Western Front trench

behind him like hats -.rings. In the

huge black

helmet, goggles and gloves and a

black leather. Jodhopers, flying

the Human Fly, Calvert is clad in

a won-

ning cardboard safety pin around his neck. Who are you calling

a won-

ning? The first of these was,

that good. Not if you've stumbled

on stage the theatre had filled,

and ethereal British 'folk-rock'.

'Friends' across the screen.

What's most amazing, though,

of the Star of the

he who fanges the flirt

between the sights and the

man of mysteries who leads

their arguable but

nevertheless supremely effective

organization.

The other side of the set was

description of the Star of the

name Hawkwind was a
dramatic and clouded figure

with a jaunty, relaxed air. You can get the full

description of their set. The Yardbirds.

Not only did Lee Brilleaux

fit plenty of harp into his stage

poses, but his eerie violin, Paul

Ripper's top hat and frock coat.

`Steppenwoir

painting. Then he strikes hick-

realism of a Western Front trench

behind him like hats -.rings. In the

huge black

helmet, goggles and gloves and a

black leather. Jodhopers, flying

the Human Fly, Calvert is clad in

a won-

ning cardboard safety pin around his neck. Who are you calling

a won-

ning? The first of these was,

that good. Not if you've stumbled

on stage the theatre had filled,

and ethereal British 'folk-rock'.

'Friends' across the screen.

What's most amazing, though,

of the Star of the

he who fanges the flirt

between the sights and the

man of mysteries who leads

their arguable but

nevertheless supremely effective

organization.

theatre had filled, and

melodies.

Osibisa

Paris

THIS WAS a sold out. Osibisa

was in true blue self-

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.

in true blue self-

of which was

peaked, though I don't quite know

pointment?

be what's expected? A dissap-

ment? A
diminution.
A real corker. Many time changes for comfort rarely connected quite so enthu-
siastically enjoyed what Man were about but been the best. It was definitely a
used -ing lead guitar. That's what Man
Williams on the drums as tight as
Skyscraping lead guitar and that monster swing and the solid four.
behind his keyboards while Deke
'Babe I'm Gonna Leave You'. 'Many Are Called', the excellent
present when they see this down at the
gets too laid back. Pipe player inform-
to the faithful. - CHAS DE

But

And they played so well. The
top. - CHAS DE

To: Dateline Dept (SOAI

FARE WANTED: BSO; BOB; SNOG;
Crimson, 75 Gloucester Road, London, SW7 4SS. Covers (Heavy Guage) 13 x 13ins. for £1.

BADGE COLLECTORS read
HOLLYWOOD COMPANY needs
on. - CHAS DE

To: Dateline Dept (SOAI

FARE WANTED: BSO; BOB; SNOG;
Crimson, 75 Gloucester Road, London, SW7 4SS. Covers (Heavy Guage) 13 x 13ins. for £1.

BADGE COLLECTORS read
HOLLYWOOD COMPANY needs

on. - CHAS DE

To: Dateline Dept (SOAI

FARE WANTED: BSO; BOB; SNOG;
Crimson, 75 Gloucester Road, London, SW7 4SS. Covers (Heavy Guage) 13 x 13ins. for £1.

BADGE COLLECTORS read
HOLLYWOOD COMPANY needs

on. - CHAS DE
SMALL SOUNDS

**Record Sales**

**FAR LEFT** Single The Kin's, 'I'm in the Mood'. Offers. - S.A.E. Box No. 345
discs, tapes and cassettes. JRE. £1. Details on 01439 1647.

**CENTRE LEFT** GLASSES 50% guaranteed condition. Set prices, try us - we are the best. 15p plus large S.A.E. for easy to read 2 line. Satisfaction guaranteed. 1 A 40 Upper Hill, Forest Hill, Bermondsey, S.E. 24.

**RIGHT** BAND. £12.50 for each cash paid for LPs bought, as new. Box No. 4349.

**Sound Equipment**

**LEFT** From "Big Brother", 1977 will be featured at the first of a new series of 24 interviews with stars. S.A.E. for free lists. - 82 Vandyke Street, Liverpool L8 ORT.

**RIGHT** THE RELIABLE & AFFORDABLE - the new SOUNDS INCREDIBLE - small sounds (1955-76), from 5p to £5. Volumes of stars. S.A.E. for free lists. - 82 Vandyke Street, Liverpool L8 ORT.

**Sound Equipment**

**LEFT** Buy the T-Shirt that Mike Oldfield wore, and find out why. Send (2 x) cheque or Postal Order to: PENRHOS COURT HERGEST RIDGE KINGSTON HEREFORDSHIRE

**RIGHT** PLAY IT LOUD. If you deal with musical instruments then this page is for you. Ring Mick Orr on 01-639 4061 now.

**Stars**

**LEFT** Top thirty records (1955-76), from 10p to £2. 10p to £2.00, quantities bought, send with S.A.E. for cash offer each by return of post. - GEMA, Dept. SND, PO Box 54, Cricket Hill Road, Woodley, Reading, Berkshire.

**RIGHT** ALL YOU WANT in 45's & LP's bought, or just exchanged for new ones. Please send records or lists with your name and address. F. L. Mason (Records) Ltd., 74A Dunstable Road, Luton, Beds. 10p to £1.48 each paid for LP's and tapes. Bring them or send them by post to: Record & Tape Exchange, 60 Goldhawk Road, Shepherd's Bush, London W11. Tel: 01-749 2930.

Under the heading: ENGAGEMENTS WANTED 5p per word. 

Under the heading: MUSICIANS WANTED, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT and other private announcements. 7p per word.

Under the headings: SPECIAL NOTICES, PERSONAL, TUITION, RECORDING and other trade announcements. 8p per word.

ALL TRADE ADVERTISEMENTS under any headings: 8p per word.

All words in BOLD FACE type (after first two): 5p per word extra.

BOX NUMBERS: Allow two words plus 20p service fee.

Ralph Adkins, SmallSounds, 5 Vintage Parade, West Green Road, N.13.

**BUY SOUNDS** - order form and advertisement rates

**PLEASE PUBLISH MY ADVERTISEMENT UNDER THE HEADING**

[ ] insertion(s) commencing with issue dated . I enclose Postal Order/ Cheque value £ .

to cover cost and made payable to Sounds.

**MAIL ORDERS EASY TERMS ACCESS BARCLAYCARD**
If you think Billy Connolly at Carnegie Hall, New York is a laugh, you should hear him at Carnegie Hall, Dunfermline.

'Billy Connolly's hilarious new Album, recorded live in Scotland & New York

Atlantic Bridge'

Polydor

Album · Cassette · Cartridge