

**FREE ALBUM OFFER!**

—details inside

# SOUNDS



JIMI HENDRIX: died seven years ago this week

THE WHOLE HENDRIX CATALOGUE

## TOUR DATES

### RAINBOW

RAINBOW add an extra date to their tour on November 21 at Manchester Apollo, after the first night sold out.

### JOAN ARMATRADING

JOAN ARMATRADING's new single is to be 'Willow' taken from her new 'Show Some Emotion' album, released September 23. The London dates for her UK tour at Hammermith Odens on November 3 and 4 were inexplicably mixed out from the story in last week's 'Sounds'. Sorry Joan! She will also play Leicester De Montfort Hall on October 31.

### SUPERTRAMP

SUPERTRAMP add dates to their European UK tour, their first British tour for 18 months. Dates added are Manchester Belle Vue October 20, Edinburgh Usher Hall 25, Brighton Conference Centre, 25, Dublin Stadium 10-12 November. Ticket prices range from £1 to £3.50. They are currently completing the first leg of their European tour in Scandinavia, where they've broken box office records in every country they've played.

### MINK DE VILLE

Mink De Ville, in Britain to support Dr Feelgood, add a solo appearance on Saturday September 17 at Aylesbury Friars, supported by the Tyla Gang. Renaissance were originally booked to play the date.

### THE MOTORS

THE MOTORS have added more dates to their tour and some changes to the schedule. Additional dates are Bedford Nice-pool September 16, Folkestone Leascliff Hall 17, Sheffield Top Rank October 5, Hatfield Poly 14. On October 6 they now play Rotherham Wurdmill and not Birkenhead Digby, and on the 10th they play Huddersfield Poly and not Doncaster Outlook. As well as their own tour they are also special guests on the Wishbone Ash dates from October 16-27.

### DAMNED

THE DAMNED have been added as special attraction at Saturday's City Rock one day festival at Chelmsford City football club headlined by The Rods. Full details of bill in last week's 'Sounds'.

### GENERATION X

GENERATION X have added the following dates: London Marquee September 13, 20, 27, Plymouth Fiesta 18, North East London Poly October 1, Croydon Greyhound 2.

### STEVE GIBBONS BAND

STEVE GIBBONS BAND have added these dates to their tour: Bournemouth Village Bowl October 6, Hawick Town Hall 13, Sheffield Top Rank 16, Wolverhampton Lafayette 28, Southampton Uni November 2, Birmingham Aston Uni on October 21 is cancelled and the 22nd is now Dracnall Sports Centre and not Northampton Cricket Club now rescheduled for the 29th.

### SLAUGHTER AND THE DOGS

MANCHESTER PUNK outfit Slaughter and the Dogs are the latest band to suffer the new wave backlash with several gigs cancelled. Their tour list now reads: Leicester Orlando September 14, Birmingham Rebecca 15, Plymouth Top Rank 16, Chelmsford City Rock festival 17, Preston Poly 20, Leeds Poly 22, Southampton Top Rank 28, Manchester Rapiers 29, Salford Technical College October 7.



THE LURKERS

### THE LURKERS

THE LURKERS, whose debut single 'Shadow' has sold 10,000 copies with another 5,000 being printed this week, go into the studios at the end of the month to start work on a new single probably 'Freakshow'. They play Hammersmith Red Cow each Wednesday during September.

### XTC

XTC have their first product out on Virgin on September 30 with the release of a three track EP in an unlimited 12" edition. Tracks are 'Science Friction', 'She's So Square' and 'Dance Band'.

Dates for the band are: Folkestone Leascliff Hall September 17, London 100 Club 20, Rock Garden 26 and 27, Huddersfield Poly October 10, Plymouth Castaways September 15 is now cancelled.

### THE HEARTBREAKERS

THE HEARTBREAKERS' debut album 'L.A.M.F.' has been put back to September 30 for release and not the 16th as previously hoped.

There are also amendments to their new UK tour: Cardiff Top Rank is October 18 not the 4th, Glasgow on October 30 is out, replaced by Chelmsford Chancellor Hall, Brighton October 7 and Edinburgh 31 are cancelled but they now play Edinburgh Clouds on October 14.

### MORE TOUR DATES PAGE 5

## SAHBs fall in for rock drill

AFTER A year's absence The Sensational Alex Harvey Band are to tour Britain in December.

Following their recent Reading festival appearance the band, who have toured the UK without their leader earlier this year, are to tour Europe from the end of October. British dates confirmed to date are Newcastle City Hall

December 7, Manchester ABC 9, Leeds 11, Liverpool Empire 13, Birmingham Odeon 14. Tickets for these are available now. London and Glasgow dates are to be added.

The band are presently finalising their new album 'Rock Drill' for release at the end of October.

## Elton plays big charity gig

ELTON JOHN is to play a charity concert in aid of the Goldiggers football charity and Variety Club of Great Britain Childrens Charity at Wembley Empire Pool on November 3.

This will probably be Elton's only UK concert for the rest of this year, and he will be performing a solo set and also with a group China.

China play a set of their own, and consist of two former EJ Band members Davey Johnstone and James Newton-Howard with Dennis Conway, Jo Partridge and Cooker Lopresti. This is their debut in Britain and they have an album out next month and plan ten dates for October.

Elton disbanded his own group when he retired from touring last year.

Tickets are £5.50 and £1.50 and available from September 17 by personal application from the Box Office, Wembley Stadium, Middlesex (phone 01-902 1234) or by post from Elton John Box Office, Wembley Stadium, Wembley, Middx HA9 0DW. Cheques and POs should be made payable to Wembley Stadium Ltd. (Elton John) and please enclose a SAE with applications.

### Horslips tour

HORSLIPS are recording their next album prior to a US tour in October and UK dates in November.

### Mr. Big busy

MR BIG are recording their third album, tentatively titled 'Behind

Enemy Lines'. Producing is Val Garay, and release date is scheduled for two months time.

### ELO album

ELO release a new album 'Out Of The Blue' in mid-October, and a single 'Turn To Stone' later this month.

The royalties to the album track 'The Whale' will go to the Green Peace Movement for the protection of whales.

### No Jam

DESPITE RUMOURS that The Jam were to play a Saturday lunchtime concert at the new Harlesden Roxy, their record company emphasise that the band will not be appearing there. They say the band had not been notified and no firm agreement had been reached.

### Hillage band

A NEW touring band has been announced for Steve Hillage's UK dates starting next month.

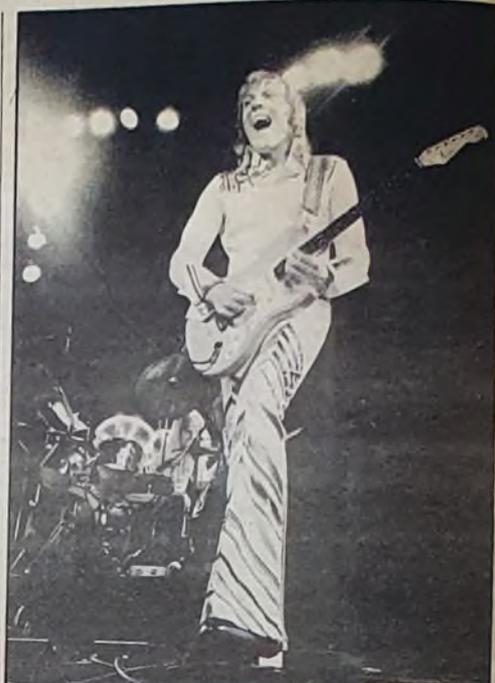
Joining Steve are Miquette Giraudy synthesiser and vocals, Joe Blocker drums, Curtis Robertson Junior bass, and Chuck 'Burn It Down' Bynum keyboards and guitar.

### Papa John due

PLANS ARE Underway to bring Papa John Creach to Europe. The jazz/blues/rock violinist, once associated with Jefferson Airplane, has never performed abroad, but it is hoped he will play Holland, France, Germany and the UK to promote his latest album 'The Cat And The Fiddle'.



ANAZORBBLADES (above) make their stage debut with 'Common Sense' on Chiswick on September 30, penned by the band's Rob Keylock and Ben Mandelton. Current dates include: Hachley Torrington September 18, Manchester Band on the Wall 19, London Windsor Castle 21, Manchester Hollins College 22, Hammersmith Swan 24, Roundhouse 25, London Rochester Castle 26, Brecknock 27.



ROBIN TROWER (above) has a new album released at the end of the month and may tour in the spring.

The album 'In City Dreams' is released on September 30 and was recorded at Criteria Studios, Miami, with producer Don Davis, formerly the Stax label in house producer.

Trower is currently in Los Angeles rehearsing his band for a 12 week US tour starting September 30. British dates are being negotiated for the spring.

## New Vic-tims may get money back

THE JOINT liquidators of Videpalm Limited are taking legal advice to see whether they can refund money to the ticket-holders who paid in advance for concerts at the New Victoria which were not performed.

They issue the following statement: "We are currently trying to see whether or not we may make repayment to the ticket holders from these funds and we would like to assure everyone concerned that they will be distributed fairly as far as the Law permits."

"If we are able to pay ticket holders before other creditors we have the funds to do so. If this is not the case then they will rank with other Ordinary Unsecured Creditors for whom there is little chance of repayment..."

Ticket holders who have not already submitted claims should write to Stoy Hayward & Co at 54 Baker Street, London W1 (reference 13/LHU), enclosing if possible a photocopy of details of tickets, but retain the original tickets.

### Yvonne leaves Eric

YVONNE ELLIMAN has left the Eric Clapton Band to pursue a solo

career and is presently recording her follow up album to 'Love Me'. Meanwhile Clapton and band are to undertake a series of seven dates in Japan later this month.

### Saints return

THE SAINTS are back in Britain and rehearsing for a new bassplayer to replace Kym Bradshaw. The Australian punk band hope to tour here in October and America before the end of the year.

### Budgie album

WELSH ROCK outfit Budgie, now based in the US, begin recording their second A&M album this week in Toronto.

They tour the States on completion of the album and return to Britain to tour in January/February. Their album is issued here before Christmas.

### Terri at 100

TERRI QUAYE's African drums, Val Fenton piano and Gill Lyons bass-play London 100 Club September 16. Seven Dials 22.

## More Gizmo guff

LOL CREME and Kevin Godley's Gizmo project comes to life on October 17 with the release of the triple album 'Consequences'.

Creame and Godley quit 10cc last year to develop the Gizmo, a new musical device, a small box that fits on the bridge of the guitar and bows and vibrates the strings. It gives the guitarist a new range of effects and can be used to give the sound of a string section.

'Consequences' will retail at £11 and is released on Mercury, packaged with lyrics and a 20 page booklet. Guests on the album include Peter Cook and Sarah Vaughan.

## NEW 3 TRACK HIT SINGLE

# 'THEN SHE KISSED ME'



LIMITED  
12 INCH EDITION  
IN SPECIAL  
FULL COLOUR  
DISCO BAGS



### Sham 69 single, gigs

THE NEW single by Sham 69 (pictured above), 'I Don't Wanna', has been put back to September 23 release. It will be backed with 'Ulster' and 'Red

London. Current dates are: London Vortex September 13, Swindon Affair 26, London Roxy 30, Portsmouth Top Rank October 7, 100 Club 25.

### Ultravox tour, album

ULTRAVOX play a 13-date tour to tie in with the release of their 'Hal Hal Hal' album on October 14. Dates are Liverpool Eric's September 23, Malvern Winter Gardens 24, Middlesborough Town Hall 25, Doncaster Outlook 26, Coventry

Lacarno 27, Birmingham Barbarellas 30, October 1, Chelmsford Chancellor Hall 2, Swindon Brunel Rooms 3, Leeds Poly 4, Huddersfield Poly 6, Edinburgh Harriet Watt College 7, London Roundhouse 9.

### Alternative TV dates

MARK P'S ALTERNATIVE TV play their first gigs with their permanent line-up at the London Rat Club, Grays Inn Road on September 14 and

Manchester Electric Circus 17. The band are Mark P Vocals, guitar, tapes; Alex Fergusson, guitar; Tyrone Thomas, bass and Chris Bennett, drums.

### EAST ANGLIA NEW WAVE VENUES

EAST ANGLIA gets two new wave venues with Blimps at Cambridge and a new season at Chelmsford Chancellor Hall. Blimps features a Tuesday night season at the Dog & Phasant, Newmarket Road with Enter September 13, The Look 20, The Crab 27, Larkins October 4, Splitfire Boys 11, Wire 18, The Unwanted 25. At Chelmsford they present The Adverts on September 18, Boomtown Rats 25, Generation X October 9, November 6 999 and Enter.

## So It Goes returns with Iggy, Jam, Elvis, Richman, Mink

GRANADA TV's controversial 'So It Goes' rock-based programme returns for a new ten week series from next month. The frontman is Tony Wilson, who this season introduces a selection of bands filmed at clubs including Eric's Liverpool, London Hope and Anchor and

Manchester Electric Circus. Guests include Elvis Costello, Buzzcocks, Dave Edmunds, Nick Lowe Band, XTC, The Jam, Albertos, Iggy Pop, Van Morrison, Mink De Ville and Jonathan Richman. The first programme goes out on October 8.



### EMI take Advertising

ADVERTISING (pictured above) have signed an "extremely lucrative" long-term worldwide deal with EMI and have a single released next month. The band have been recording with American

producer Kenny Laguna at the London Rampart studios. Dates for the band are: London Rock Garden September 20, Ipswich Tracys 21, Leicester Bloo Bloo Disco 22, Manchester Electric Circus 23.



### Bowie the TV Hero

DAVID BOWIE makes a rare TV appearance on the last in the present series of Granada's 'Marc', seen in all ITV regions on Wednesday, September 28, at 4.20pm. Bowie sings "Heroes" the title track from his new album, also released as a single, and teams up with Marc Bolan for a number.

### Brothers Johnson tour

TOP US soul act The Brothers Johnson make their UK debut at Newcastle on September 30 at the Poly, then Birmingham Town Hall October 3, London Hammersmith Odeon 4, Cardiff

University 5, Brighton Top Rank 7, Dunstable Queensway Hall 8, Manchester Apollo 9, Glasgow Apollo 10. Tickets £1 to £2, and up to £2.50 at Hammersmith.

# Slaughter & The Dogs.



First 10,000 as 12" single + bag

Where Have All The Boot Boys Gone?  
You're A Bore.

DECCA



X-RAY SPEX'S Poly Styrene

## Great Xpectations

VIRGIN RECORDS have signed X-Ray SpeX and release their first single 'Oh Bondage Up Yours' on September 30 in both seven and 12 inch form.

Coupled with 'I Am A Cliche' a live version of 'Oh Bondage' was featured by the band on the live 'Roxy' album.

Dates for the band are Hammersmith Red Cow September 17, Vortex 20, Hammersmith Red Cow 24, Liverpool Erics 30, London Marquee October 6, Nashville 9/16/23/30.

# Manzanera band tours

PHIL MANZANERA/801 embark on a major UK tour in October and November to tie-in with the release of his 'Listen Now' album on September 23.

The band line-up is Phil Manzanera guitar, Bill MacCormick bass, Paul Thompson drums, Simon Ainley guitar, Dave Skinner keyboard.

October dates for the band are: Cambridge University 11, Southampton Uni 12, Guildford Uni 13, Norwich University of East Anglia 14, Leicester Uni 15, Birmingham Town Hall 16, Plymouth Castaways 18, Oxford Poly 20, Colchester University of Essex 21, Nottingham Uni 22, London Victoria Palace 23, Southport Floral Hall 25, Liverpool Uni 26, Huddersfield Poly 27, Newcastle Mayfair Ballroom 28, Hull Uni 29.

In November they play Swansea Brangwyn Hall 1, Manchester Uni 2, Falkirk Maniqui 3, Dundee Student Association 4, Glasgow Strathclyde Uni 5, Redcar Coatham Bowl 6.

## UFO find Schenker

MICHEL SCHENKER, the German guitarist who went missing just as his band UFO were to tour the States, has been reunited with the band.

It seems he could not face the tour being exhausted after European dates and decided to go missing. The band meanwhile started the tour with Paul Chapman of Lone Star as temporary replacement.

Schenker will now complete the tour with UFO, who this week entered the US album chart at 26 with their latest LP 'Lights Out'.

## K-Telvis album

K-Tel International are marketing a double album by Elth Presley which is not available through record stores. The double album, titled 'King of Rock and Roll', will be available only by mail order from Radio Luxembourg. It contains 40 tracks including 'Heartbreak Hotel', 'Hound Dog', 'Jailhouse Rock', 'Blue Suede Shoes', and 'Devil in Disguise'.



PHIL MANZANERA/801 (from left): Simon Ainley, Paul Thompson, Dave Skinner, Phil Manzanera, Bill MacCormick

## RECORD NEWS

### Stranglers album out next week

THE STRANGLERS' new album 'No More Heroes' is now to be released on September 23 and has already notched up 62,000 copies in advance orders.

Full track listing is: 'I Feel Like A Wog', 'Bitchin'', 'Dead Ringer', 'Dagenham Dave', 'Bring On The Nubiles', 'Something Better Change', 'No More Heroes', 'Peasant In The Big Shitty', 'Burning Up Time', 'English Towns' and 'School Man'. See feature page 12.

ISLAND RELEASE Bunny Wailer's version of Bob Marley and Peter Tosh's reggae classic 'Get Up, Stand Up' as a limited edition 12" single.

This follows the success of Marley's 'Exodus', Junior Murvin's 'Tedious' and Rico's 'Dial Africa

— Live' which were limited to 2,000 12" copies and quickly became collectors items. 5,000 copies of Wailer's single are being made at the 12" size. It also serves as a trailer for his forthcoming album 'Protest' and the single retails at £1.

THE FOLLOW up to Donna Summer's chart topping single 'I Feel Love' is 'I Remember Yesterday', an edited track off her latest album. Donna is due to visit Britain in October to play an as yet unannounced London venue.

THE BUZZCOCKS go into the studios this week with producer Martin Rushent to start work on a new single, their first for U.A. The single will be selected from four cuts: 'Orgasm Addict', 'Oh Shit',

'Whatever Happened To' and 'What Do I Get'. See feature page 20.

NIGEL OLSSON, former drummer with Elton John, has signed a worldwide deal with CBS, and they will be releasing an album by him shortly.

THE FIRST British equivalent of the American record industry's 'Grammies' awards is to be presented this year by the British Phonographic Industry. 'The Briannia Awards', to be awarded to recording artists, producers and personalities.

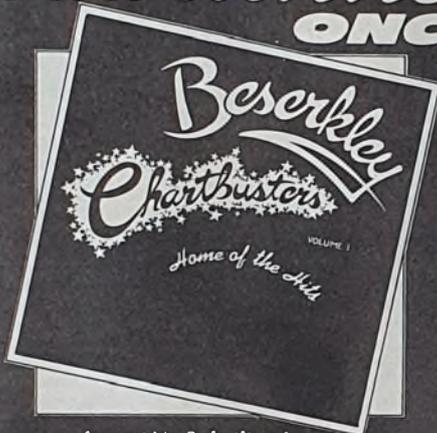
IN CONJUNCTION with Buddy Holly Week, MCA Records are to issue a new album by Holly with Bob Montgomery. The album 'Western And Bop' contains material previously available on the mid-sixties release 'Holly In The Hills', plus similar material in a country/rockabilly style. It includes an early cut of 'Maybe Baby' pre-Crickets days and is issued in November on the Coral label. There are also plans for a complete boxed set of Buddy Holly records with every Holly recording released plus rare archive material.

# Roadrunner

ONCE

# Roadrunner

TWICE



Accept No Substitute!  
Featuring Jonathan Richman  
The Rubinoos, Earthquake and Greg Kihn  
(BSERK 6/Cassette BSERC 6)



Modern Lovers 1st. Album  
Available in the U.K.  
for the first time now!  
(BSERK 7/Cassette BSERC 7)

Catch Jonathan and The Modern Lovers LIVE at . . .

MANCHESTER FREE TRADE HALL—THURSDAY 15th  
BIRMINGHAM ODEON—FRIDAY 16th  
HAMMERSMITH ODEON—SATURDAY 17th/SUNDAY 18th

. . . and whatever you do don't forget the Modern Lover's other albums  
Jonathan Richman and The Modern Lovers (BSERK 2/BSERC 2)  
Rock 'n' Roll with Modern Lovers (BSERK 9/BSERC 9)

Jonathan Richman and the Modern Lovers...the most fun you can have with your clothes on





THE CLASH: single out next week

# Clash want complete control

THE CLASH's new single, released on September 23, is 'Complete Control' coupled with 'City Of The Dead'. The single is produced by reggae hero Lee Perry and Micky Foote.

The Clash said this week: " 'Complete Control' tells a story of conflict between two opposing camps both of which are using the tool of change to further their own beliefs.

"One side sees change as an opportunity to channel the enthusiasm of a raw and dangerous culture in a direction where the energy is made safe, predictable and palatable.

"The other is dealing with change as a freedom to be experienced so as to understand ones true capabilities and restrictions allowing a creative less boring situation to emerge.

"We all want change so find out what side you're on and try to get complete control."

## Lynott poems

PHIL LYNOTT of Thin Lizzy has published his second book of poems, entitled 'Philip'. It follows the success of his first book, 'Songs For While I'm Away', which has sold nearly 10,000 copies.

'Philip' is available through mail order only from: Thin Lizzy (mail order), 52 Dean St., London W1. It is priced at £1.20 including post and packing, and cheques and P.O.'s should be made payable to 'Thin Lizzy (UK) Ltd.'

## Ex-Gen X band

JOHN TOWE, former Generation X drummer, has formed his own band called Rage with singer Skip Zero, guitarist Riff and bassist Martin Glover.

Their first gig will be at Wembley Village Inn on September 17 and if all goes well they will line up further dates.

## TOUR DATES

### DENIECE WILLIAMS

DENIECE WILLIAMS makes her UK debut at Birmingham Odeon October 6, London Rainbow 7, Manchester Free Trade Hall 8, New album due November.

### LITTLE RIVER BAND

AUSTRALIAN COUNTRY rockers the Little River Band tour Britain next month. They toured here last year and appeared at the recent Reading festival. Dates are Aylesbury Friars October 1, London Rainbow 2, Oxford Poly 3, Liverpool Uni 5, Leeds, Poly 6, Salford Uni 7, Sheffield Uni 8, Birmingham Town Hall 10, Leicester Uni 11, Swansea Uni 13, Durham Uni 15 and Middlesborough Town Hall 16.

### RACING CARS

RACING CARS: Nottingham Albert Hall October 3, Corby Festival Hall 12.

### CADO BELLE

CADO BELLE: London Music Machine September 15, Birmingham Barbarellas 16/17.

### THE MOVIES

THE MOVIES: London Nashville September 22, Newcastle Poly 23, Nashville 27.

### BUSTER CRABBE

BUSTER CRABBE: Camden Music Machine September 14, Hope and Anchor 15, 22, 29, High Wycombe Nags Head 23, Dingwalls 26, Bedford College of Education October 1, The Nashville 4, 11, Chichester Bishop Otter College 15, Clacton Institute of Higher Education 21, Watford Wall Hall College 29.

### SALT

SALT: Fulham Greyhound September 16, Banbury Blues Club 17, Wrexham Yale College 22, Watford College 23, London Dingwalls 24, Edinburgh Napier College 27, Teeside Poly 28, Chelmer Institute 30.

### REVIVAL SHOWS

SIXTIES POP stars are featured in a string of revival shows at the Harlesden Roxy this winter. Artists appearing include: Helen Shapiro/Paper Lace September 23, Joe Brown/Susan Maughan 24, Herb Reed & The Platters/White Plains 30, Billy J. Kramer/The Mojos October 1, PJ Proby/The Fourmost 7, Jet Harris/Cupid's Inspiration 8, Marty Wilde/Swinging Blue Jeans 14, Bert Weedon 15, Guys 'n' Dolls/My League 21, Thunderclap Newman/Nashville Tens 22, Searchers/Pinkerton's Colours 28, Billie Davis' Edition Lighthouse 29, The Inkspots/The Merseybeats November 4, Mungo Jerry/Screaming Lord Sutch 5, Vince Hill/Karl Denver 11, Alvin Stardust/Love Affair 12, Lulu/Dave Berry 18, Freddie and the Dreamers 19, Georgie Fame 25, Trogs/Sweet Sensation 26.

### THE CRABS

THE CRABS: Diss Scone Inn September 16, Norwich Whites 17, Chelmsford Chancellors Hall 18, London Vortex 20, Ilford Oscars 21, Wigan Casino 22, Woking Centre Hall 24, Birmingham Rebecas 26, Cambridge Blimps 27, London Music Machine 28, Lancaster No 12 Club 29.

### THE DARTS

THE DARTS: Huddersfield Poly November 3, Dundee Marriott Hall 12, Glasgow Shuffles 13, Dumfries Bell Castle Hotel 20, Warwick University December 8.

### BERT JANSCH

BERT JANSCH: Coventry Mercers Arms September 13, Bristol Fiyer 14, Cliftonville Wheatshaf Inn 15, Penzance Wintergardens 20, Plymouth Woods 21, Ambleside Lake Folk Club 27, Deepcar near Sheffield Royal Oak Hotel 29.

### REGGAE/PUNK

A REGGAE meets punk gig is held at London's Roundhouse on September 18 with a bill featuring the Cimarons, Slaughter and the Dogs, Black Slate and Fruit Eating Bears.

### LONDON

LONDON: Chelmsford Chancellor Hall September 16 and Ipswich Manor Ballroom 30th cancelled, Keighley Knickers added September 13.

### IMPROVISED MUSIC FEST

BATTERSEA ARTS Centre and the Musicians' Collective present a three day festival of free improvised music called '345' from September 23-25, featuring the Spontaneous Music Ensemble with John Stevens, Evans All Weather Orchestra and John Russell Quartet.

I lost my head over The Motors

The Motors cut out now - on Virgin Album: The Motors 1 V2089

Don't miss the limited edition 12" single 'Dancing The Night Away' / 'Whisky And Wine' VS18612, 7" version in a picture bag. VS186.

SEPTEMBER  
 Fri 16 BEDFORD Nitespot / Sat 17 FOLKSTONE Leascliffe Hall / Sun 18 MANCHESTER Electric Circus / Wed 21 LONDON Manuser / Thurs 22 SWANSEA Circles Club / Fri 23 POWYS Llandrod Pavilion.

The Motors

# VINYL SCORE

## New Wave Chart

- 1 ME/ALLIC KO, Iggy and the Stooges, Skydog LP
- 2 ANARCHY IN THE UK, Sex Pistols, Glitterbeat Import
- 3 CAN'T STAND MY BABY, Recluse, Sensible
- 4 GLORIA/MY GENERATION, Parti Smith, Arista 12"
- 5 YOUR GENERATION, Generation X, Chrysalis
- 6 SEX 'N' DRUGS 'N' ROCK 'N' ROLL, Ian Dury, Stiff
- 7 ANIMAL JUSTICE, John Cale, 10 Rag EP
- 8 LITTLE JOHNNY JEWEL, Television, ORK Import
- 9 X OFFENDER, Blondie, French Import
- 10 MIDDNIGHT HOUR, George Faith, Black Swan 12"
- 11 PANIK, Metal Urban, Cobra — French Import
- 12 GIRL, Pna, ORK Import EP
- 13 WHOLE WIDE WORLD, Wreckless Eric, Stiff
- 14 PUNK-A-RAMA, Venus & The Razorblades, Spark
- 15 DIAL AFRIKA, Rico, Island 12"
- 16 SHADOW, Lurkers, Beggar's Banquet
- 17 FLY AWAY, Brazos Band, Speedball — French Import
- 18 SUMMER OF LOVE, London, MCA 12" EP
- 19 AIN'T BEEN TO NO MUSIC SCHOOL, Nosebleeds, Rabid
- 20 SPIRAL SCRATCH, Buzzcocks, New Hormones EP
- 21 ASK THE ANGELS, Parti Smith, Arista (French Import)
- 22 PLAY WITH FIRE, Mick Farren, ORK Import
- 23 BORDERLINE, MCS, Skydog (French Import)
- 24 LESS THAN ZERO, Elvis Costello, Stiff
- 25 ASPHALT JUNGLE, Cobra EP (French Import)
- 26 BIONIC GOLD, Various Artists, Big Sound US Import LP
- 27 ALL THE LOVE I'VE GOT, George Faith, Black Swan 12"
- 30 CAN'T EXPLAIN, Flamin' Groovies, Skydog (French Import)

Supplied by Bomaparte Records, 101 George Street, Croydon, Surrey  
Tel: 01-681 1490

## British Singles

- 1 WAY DOWN, Elvis Presley, RCA
- 2 MAGIC FLY, Space, Pye
- 3 FLOAT ON, Floaters, ABC
- 4 OXYGENE, Jean Michel Jarre, Polydor
- 5 DOWN DEEP INSIDE, Donna Summer, GTO
- 6 ANGELO, Brotherhood of Man, Pye
- 7 NIGHTS ON BROADWAY, Condi Staton, Warner Brothers
- 8 SILVER LADY, David Soul, Private Stock
- 9 THAT'S WHAT FRIENDS ARE FOR, Deniece Williams, CBS
- 10 NOBODY DOES IT BETTER, Carly Simon, Elektra
- 11 DO ANYTHING YOU WANNA DO, Rods, Island
- 12 YOU GOT WHAT IT TAKES, Showaddywaddy, Arista
- 13 THE CRUNCH, Rab Band, RCA
- 14 DANCIN' IN THE MOONLIGHT, Thin Lizzy, Vertigo
- 15 TULANE, Steve Gibbons Band, Polydor
- 16 LOOKING AFTER NUMBER ONE, Boomtown Rats, Easign
- 17 WE'RE ALL ALONE, Rita Coolidge, A&M
- 18 GARY GILMORE'S EYES, The Adverts, Anchor
- 19 SPANISH STROLL, Mink Deville, Capitol
- 20 SUNSHINE AFTER THE RAIN, Elkie Brooks, A&B
- 21 THINK I'M GONNA FALL IN LOVE WITH YOU, Dooleys, GTO
- 22 I CAN'T GET YOU OUTA MY MIND, Yvonne Elliman, RSO
- 23 MA BAKER, Doney M, Atlantic
- 24 DREAMER, Jacksons, Epic
- 25 I FEEL LOVE, Donna Summer, GTO
- 26 BEST OF MY LOVE, Emotions, CBS
- 27 SOMETHING BETTER CHANGE/STRAIGHTEN OUT, Stranglers, UA
- 28 GIMME DAT BANANA, Black Gorilla, Response
- 29 BLACK IS BLACK, La Belle Epoque, Harvest
- 30

Supplied by BMRB/Music Week

## British Albums

- 1 — 20 GOLDEN GREATS, Diana Ross & The Supremes.
- 2 3 OXYGENE, Jean Michel Jarre, Polydor
- 3 1 ELVIS PRESLEY'S 40 GREATEST HITS, Arcade
- 4 4 MOODY BLUE, Elvis Presley, RCA
- 5 2 20 ALL TIME GREATS, Connie Francis, Polydor
- 6 5 A STAR IS BORN, Soundtrack, CBS
- 7 6 RUMOURS, Fleetwood Mac, Warner Brothers
- 8 10 STRANGLERS IV, The Stranglers, United Artists
- 9 18 ARRIVAL, Abba, Epic
- 10 11 I REMEMBER YESTERDAY, Donna Summer, GTO
- 11 9 GOING FOR THE ONE, Yes, Atlantic
- 12 7 WELCOME TO MY WORLD, Elvis Presley, RCA
- 13 8 THE JOHNNY MATHIS COLLECTION, CBS
- 14 16 EXODUS, Bob Marley & The Wailers, Island
- 15 13 HOTEL CALIFORNIA, The Eagles, Asylum
- 16 20 THE ELVIS PRESLEY SUN COLLECTION, Elvis Presley, Starcall
- 17 17 FLOATERS, ABC
- 18=19 MY AIM IS TRUE, Elvis Costello, Stiff
- 18=23 BEST OF, Rod Stewart, Mercury
- 20 — RAIN DANCES, Camel, Decca
- 21 15 NEW WAVE, Various, Vertigo
- 22 — MAGIC FLY, Space, Pye International
- 23 14 G.I. BLUES, Elvis Presley, RCA
- 24 12 ELVIS IN DEMAND, Elvis Presley, RCA
- 25 — LIVIN' ON THE FAULT LINE, Doobie Brothers, Warner Brothers
- 26 40 THIS IS NICCY, Deniece Williams, CBS
- 27 — PLAYING TO AN AUDIENCE OF ONE, David Soul, Private Stock
- 28 25 THEIR GREATEST HITS 71-75, The Eagles, Asylum
- 29 42 20 GOLDEN GREATS, The Shadows, EMI
- 30 31 A NEW WORLD RECORD, Electric Light Orchestra, Jet
- 31 37 BLUE HAWAII, Elvis Presley, RCA
- 32 35 ENDLESS FLIGHT, Leo Sayer, Chrysalis
- 33 46 GREATEST HITS, Smokie, RAK
- 34 22 LOVE AT THE GREEK, Neil Diamond, CBS
- 35 24 LOVE FOR SALE, Boney M, Atlantic
- 36 — FIRING ON ALL SIX, Lone Star, CBS
- 37 26 ELVIS LIVE AT MADISON SQUARE GARDEN, Elvis Presley, RCA
- 38 — GREATEST HITS, Hot Chocolate, RAK
- 39 33 IN THE CITY, Jam, Polydor
- 40 41 THE DARK SIDE OF THE MOON, Pink Floyd, Harvest
- 41 29 THE MUPPET SHOW, Pye
- 42 32 DECEPTIVE BENDS, 10cc, Mercury
- 43 34 GREATEST HITS, Abba, Epic
- 44 39 TWO DAYS AWAY, Elkie Brooks, A&M
- 45 48 I ROBOT, Alan Parsons, Arista
- 46 27 ELVIS GOLDEN RECORDS VOL 2, Elvis Presley, RCA
- 47 43 ANIMALS, Pink Floyd, Harvest
- 48 28 WORKS, Emerson, Lake & Palmer, Atlantic
- 49 — GREATEST HITS VOL 1, Don Williams, ABC
- 50 49 ELVIS GOLDEN RECORDS VOL 3, Elvis Presley, RCA

Supplied by BMRB/Music Week

## US Albums

- 1 RUMOURS, Fleetwood Mac, Warner Brothers
- 2 STAR WARS/SOUNDTRACK, 20th Century
- 3 CSN, Crosby, Stills & Nash, Atlantic
- 4 JT, James Taylor, Columbia
- 5 MOODY BLUE, Elvis Presley, RCA
- 6 COMMODORES, Motown
- 7 REJOICE, Emotions, Columbia
- 8 SHAUN CASSIDY, Warner Brothers/Curb
- 9 I'M IN YOUR AREA, Peter Frampton, A&M
- 10 FOREIGNER, Atlantic
- 11 GOING FOR THE ONE, Yes, Atlantic
- 12 FLOATERS, ABC
- 13 ANYTIME... ANYWHERE, Rita Coolidge, A&M
- 14 RIGHT ON TIME, Brothers Johnson, A&M
- 15 SUPERMAN, Barbra Streisand, Columbia
- 16 BOOK OF DREAMS, Steve Miller Band, Capitol
- 17 HERE AT LAST... LIVE, Bee Gees, RSO
- 18 I ROBOT, Alan Parsons Project, Arista
- 19 LITTLE QUEEN, Heart, Portrait
- 20 EXODUS, Bob Marley & The Wailers, Island
- 21 SIMPLE THINGS, Carole King, Capitol
- 22 LIVE, Barry Manilow, Arista
- 23 24 A NEW WORLD RECORD, Electric Light Orchestra, United Artists/Jet
- 24 26 PLATINUM JAZZ, War, Blue Note
- 25 21 LOVE GUN, Kiss, Casablanca
- 26 31 LIGHTS OUT, U.F.O., Chrysalis
- 27 23 IT'S A GAME, Bay City Rollers, Arista
- 28 — STAR WARS & OTHER GALACTIC FUNK, Meco, Milestone
- 29 — STEVE WINWOOD, Island
- 30 30 SLAVE, Collinwood

Supplied by Billboard

## US Singles

- 1 BEST OF MY LOVE, Emotions, Columbia
- 2 HIGHER AND HIGHER, Rita Coolidge, A&M
- 3 I JUST WANT TO BE YOUR EVERYTHING, Andy Gibb, RSO
- 4 HANGY MAN, James Taylor, Columbia
- 5 FLOAT ON, Floaters, ABC
- 6 DON'T STOP, Fleetwood Mac, Warner Brothers
- 7 EASY, Commodores, Motown
- 8 STRAWBERRY LETTER 23, Brothers Johnson, A&M
- 9 TELEPHONE LINE, Electric Light Orchestra, United Artists/Jet
- 10 12 SMOKE FROM A DISTANT FIRE, Sanford-Townsend, Warner Brothers
- 11 13 STAR WARS (Main Title), London Symphony Orchestra, 20th Century
- 12 7 JUST A SONG BEFORE I GO, Crosby, Stills & Nash, Atlantic
- 13 BARRACUDA, Heart, Portrait/CBS
- 14 COLD AS ICE, Foreigner, Atlantic
- 15 21 KEEP IT COMIN' LOVE, K.C. & The Sunshine Band, TK
- 16 19 ON AND ON, Stephen Bishop, ABC
- 17 20 SWAYIN' TO THE MUSIC (Slow Dance), Johnny Rivers, Big Tree
- 18 27 STAR WARS TITLE THEME, Meco, Milestone
- 19 23 THAT'S ROCK 'N' ROLL, Shaun Cassidy, Warner Brothers/Curb
- 20 24 DON'T WORRY BABY, B.J. Thomas, MCA
- 21 17 HOW MUCH LOVE, Leo Sayer, Warner Brothers
- 22 30 BOOGIE NIGHTS, Heatwave, Epic
- 23 — NOBODY DOES IT BETTER, Carly Simon, Elektra
- 24 WAY DOWN, Elvis Presley, RCA
- 25 CHRISTINE SIXTEEN, Kiss, Casablanca
- 26 EDGE OF THE UNIVERSE, Bee Gees, RSO
- 27 15 GIVE A LITTLE BIT, Supertramp, A&M
- 28 — IT WAS ALMOST LIKE A SONG, Ronnie Millsap, RCA
- 29 — I FEEL LOVE, Donna Summer, Casablanca
- 30 — JUNGLE LOVE, Steve Miller Band, Capitol

Supplied by Billboard

## Sounds Playlist

- Geoff Barton  
A FAREWELL TO KINGS, Rush, Mercury  
LIVE, Foghat, Bearsville  
FRIED ALIVE, Kiss, Bootleg
- David Brown  
SHE'S A WONDUP Dr Feelgood, UA 12" single  
LIVE AT MARBLE ARCH, Graham Parker and the Rumour, Omidia  
Bootleg  
DRY AND HEAVY, Burning Spear, Mango
- Dave Fudger  
RAZZLE IN MY POCKET, Ian Dury, Stiff  
LADY EASY ACTION, Despair, Tape  
SHOW SOME EMOTION, Joan Armatrading, A&M
- Savage Pencil  
RAZZLE IN MY POCKET, Ian Dury, Stiff  
LIVE IN JAPAN, Runaways, Mercury (Import)  
THE PASSENGER, Iggy Pop, (track from 'Lust For Life' album) RCA
- Tony Mitchell  
SEX 'N' DRUGS 'N' ROCK 'N' ROLL, Ian Dury, Stiff (single)  
SOUNDS TRACK RECORDINGS FROM THE FILM JIMI HENDRIX, Jimi Hendrix, Reprise  
OOPS! WRONG PLANET, Utopia, Bearsville
- Pete Makowski  
SEX 'N' DRUGS 'N' ROCK 'N' ROLL, Ian Dury, Stiff (single)  
ROUGH MIX, Townsend/Lane, Polydor  
BENOLYN, The Chemists, Shoos
- Chas De Whalley  
YOUR GENERATION, Generation X, Chrysalis  
BERSERKLY CHARTBUSTERS VOLUME ONE, Various Artists, Beperskly  
GREATEST HITS Vol. 2, Smokey Robinson & The Miracles, Tamla  
Motown
- Berry Myers  
LUST FOR LIFE, Iggy Pop, R.C.A.  
BEAUTY ON A BACK STREET, Daryl Hall & John Oates, R.C.A. (Import)  
ALIVE 'N' KICKIN', Stills, (Live Gig)

# MODERN LOVE

THE NEW SINGLE FROM

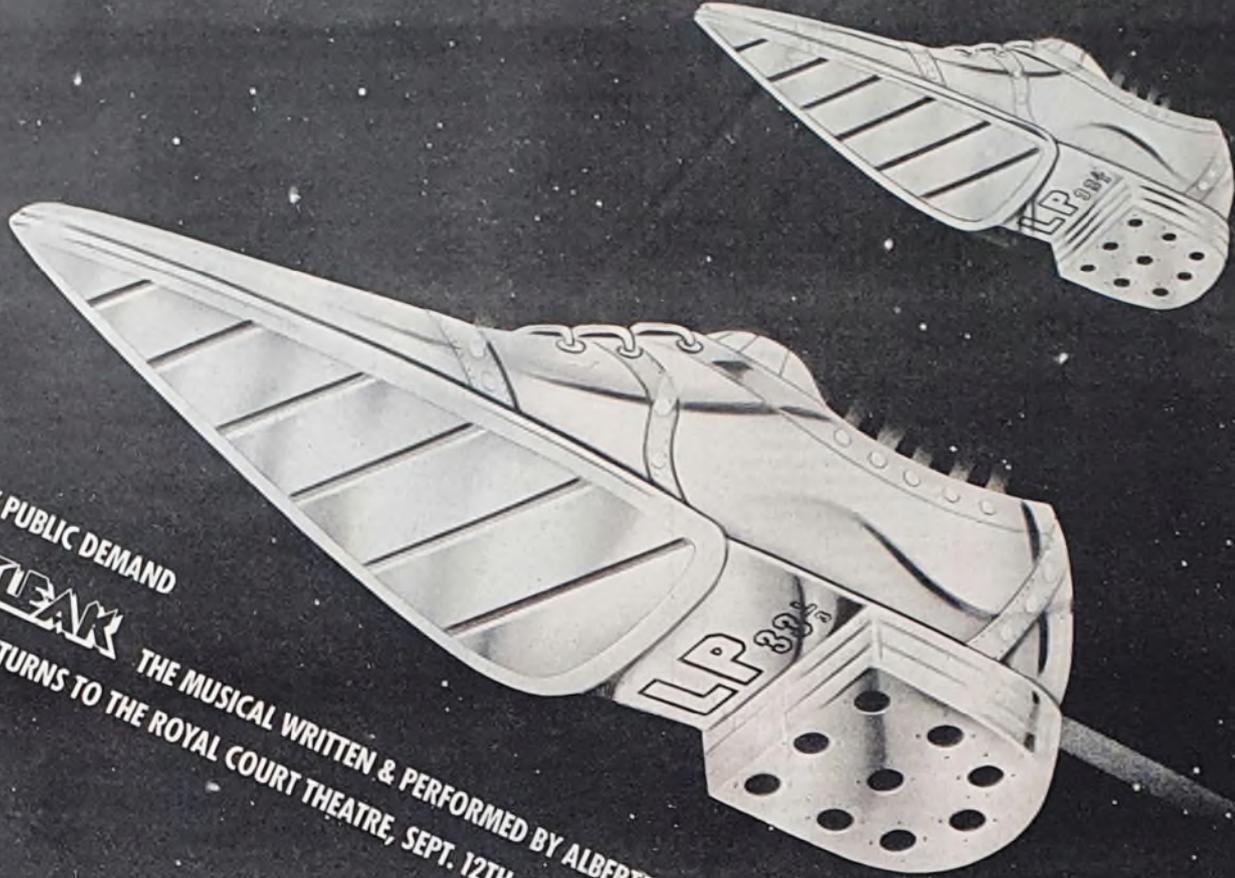
# Peter Gabriel

PETER GABRIEL ON TOUR  
SEPTEMBER '73



CB 302

# Italians from outer space



BY PUBLIC DEMAND

**STEAK**

THE MUSICAL WRITTEN & PERFORMED BY ALBERTO Y LOST TRIOS PARANOIAS  
RETURNS TO THE ROYAL COURT THEATRE, SEPT. 12TH-OCT 1ST.

# ALBERTO Y LOST TRIOS PARANOIAS



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86 Marylebone High Street,  
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"As usual the Albertos, rock's impish anarchists manage to say something relevant and still be wildly funny."  
— **The Guardian**

ANOTHER NAIL IN THE COFFIN OF THE BRITISH MUSICAL...

"The Albertos were bloody marvellous... really spot on observations of today's excesses... LAUGH? I was carried home in a straightjacket!"  
— **N.M.E.**

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# JAWS

## Gong gang go ga-ga

**OLD HIPPIES DON'T EVEN FADE AWAY DEPT:** amazing scenes in the Portobello Road last week when the Virgin Records Bastille was stormed by about 50 Gong freaks spurred on by that born leader from the planet Gong, Daavid Allen himself.

Seems there is a legal wrangle involving Virgin and French BYG records boss "Castro" Karakos preventing the release of material recorded at the Paris Hippodrome earlier this year when the planet Gong decided to hold a reunion in the centre of the universe.

The Sunday before the storming of the Virgin punk palace, Allen told his Roundhouse lecture audience about the woes that had befallen the Gong recording kingdom and having instilled into this rabid mob of hippy followers the idea that the music was not getting out to the people — that nobody owned Gong music — it belonged to the people, it was decided to take a stand and make certain feelings known to the House of Virgin.

Thus on Wednesday at about 1 pm, as most Virgin staff were out to lunch, the hippy army descended on the House of Virgin and the walls of this kingdom were known to shake. There was much spray painting of obscure slogans albeit seemingly far removed from that well known philosophy of peace and love, such as 'Virgin Sucks'.

When Virgin directors Richard Branson and Simon Draper returned



DAEVID ALLEN

to the building they were confronted by the said 50 who had occupied the administration offices and Branson's own office. "God Save The Queen" — the unofficial version, was playing loudly, strange smelling substances rent the air and a good honest chat took place between Allen, Branson and Draper. Allen accused Virgin of selling out. Branson summoning, admirable charm under the circumstances, told Allen he was talking a lot of naive bullshit. It was really all very polite but battlelines were established. The intention of the occupants was clear — no exit until Virgin relented and allowed the release of the product Gong.

The afternoon wore on. Brief contact was established between the differing record company factions — which ended somewhat abruptly in slamming of phones — finally the Gong people beat a retreat at the gentle persuasion of their galactic leader when it was made clear that Monsieur Karakos of

BYG told Virgin HIS people would not vacate the Virgin precincts until it relented and gave into his demands. Allen, with yet another uncanny show of hippy decisiveness, declared that Gong people belonged to nobody and to show they weren't the agents of Karakos, departed the Virgin premises while negotiations continued. But not before they were checked out at the front door and sundry albums removed from a few of the children's general whereabouts.

By the following day the record companies were talking again and Allen was hopeful that an agreement would be reached so that the Gong reunion could be made available to all international people of cosmic aspirations. When asked if the occupation of Virgin seemed somewhat uncharacteristic of the stoned peace-loving hippy, Allen replied that the ethos of the stoned peace-loving hippy was just bullshit invented by the media. Could this mark the death of Flower Power? — Ross Stapleton

**EMBARRASSMENT WASN'T** the word for it when 'mystery' group Stranger played their debut gig at Hammersmith Odeon the week before last. You remember, they were the band that splashed out £10,000 to get themselves some 'top level' exposure because they were convinced that they were the best undiscovered talent around. SOUNDS went along hoping against hope that this claim would prove to be true, but Stranger turned out to be a group of the variety much in evidence in the late sixties at school dances. Playing their own unique style of wishy-washy Moody Blues derivations, they enthralled the audience (Sid and Doris Bonkers) with their lack of stage presence, song-writing ability and vocal prowess. If they'd been any worse they could have been on 'New Faces'. Is this a record?

ANYONE wishing to contact Kim Fowley's teen proteges Venus A and The Razorblades can find them in residence at the Kitsodi Club, Sitka, Alaska. Yes kids, they breed 'em tough in L.A. .... Mr. Fowley's own new single will now be 'Control', an excellent punkoid outing which is supposedly Kim singing over an old backing track by U.K. heavy metal band Iron Cross... and Island plan to reissue Kim's psychedelic magnum opus 'The Trip' any day now.

**ATTENTION** all you feisty young rockers: how do you fancy stepping into Clash's Mick Jones size eight and a half boots? As you will have read in last week's cover story on the Rich Kids, Glen



**WEDDING OF THE DAMNED:** Pictured above, 'the pale one' Dave Vanian, vocalist with Stiff Megastars the Damned, upon the happy occasion of his marriage to the lovely (and equally pale) Laurie. After the ceremony Dave bit the bride but denied rumours that he only married Laurie for her blood group. Dave's best man at the event was the lovely Kid Strange, above. The couple left for a honeymoon in Transylvania in their Jugular XJ6. The Damned's next single titled 'Problem Child' c/w 'You Take My Money' is released this Friday. Pic: Ian Dickson

**Matlock** and his lads are still looking for their perfect fourth member. And they wanna find him FAST! So if you reckon you've got what it takes give 'em a ring on (01) 486-1792. There is one catch though. As cheerful Al, their manager, put it, "We don't want any dross only geniuses." If you reckon that includes you, pick up the phone and stick your digit in the dial.

**'EAST': NO EDEN SHOCK:** the other week, our intrepid counter-cultural explorers attended the first night of the self-styled 'punk' play, suitably punked-up (our natural selves). It's about Life in the East End. Uh-huh. What you get/got was some accurate sketches (given the authentic ethnic seal of approval by our pet Lea Valley council-house native — top credibility, eh?) declaimed in a hideous mixture of Cockney/Shakespearean diction, film clips, silent movie mimes, and at least one excellent scene. The play began at 16rpm and moved gradually to a bearable 33, hitting 45 at a peak — a motorcycle narrative. Its

ethnic/roots credibility was severely damaged by several 'Sunday Times' style jokes (y.know, about Schopenhauer) — but the crowd was such that I'm sure it was terribly shocking. I mean they said *rude* words and *simulated* sex. As for the lengthy, gleeful, hand-rubbing ultraviolence detail — well in the light of contemporaneous events at Lewisham, it was merely very silly. We left..... Go see 'Women Behind Bars' instead — it's utter filth/kitsch, but *never* do they get their motives confused.

**MORE UNSOLICITED TESTIMONIALS DEPT:** Rough Trade have just

unleashed catalogue number three, just stuffed with those obscure slices of vinyl mania SOUNDS' writers seem to go for these days (don't worry, it's the additives in the coffee machine) including our very own Pere Ubu, Wayne Kramer, John Cale 12", Prince Far I, Ranking Trevor, Rico's 'Wareika Dub' and endless fanzines. Don't look back.

**VIBRATORS GAIN NEW WAVE CREDIBILITY IN DAWN RAID SHOCK:** The Vibrators, who are currently living with German punk band PVC's manager Wolf Moser, were rudely

CONTINUES PAGE 12



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Andy Warhol

THE SHOW SHOW SHOW GROUP

MUST BE SEEN AND HEARD AT **FANGS** WED. 21st SEPT.

NEW FROM C.T. PROMOTIONS

# The Stranglers

## No More Heroes

c/w In The Shadows

intended  
and some  
the music  
the album  
the album  
the album  
the album  
the album  
the album  
the album

New Single Available Now UP 36300





THESE ARE The Horrid Pears, latest evidence that America is going punk-crazy. Actually, if you hadn't guessed, it's The Tubes (Fee Waybill in the centre) with their idea of what's happening over in wacky lil ol' England. Funny, huh? Oh well, at least it looks like The Tubes are finally coming to Britain: they should be touring here before Christmas.

# JAWS

FROM PAGE 8

awakened at dawn on Tuesday morning by two trucks of machine-gun carrying police, dressed in riot gear. The group were suspected of shooting four policeman in Cologne and kidnapping the leading industrialist Dr. Schleyer.

The misunderstanding arose because they were seen driving their transit van late

at night on the evening of the shooting, after having been into the neighbouring town for a meal. Police, who were checking all vehicles, grew suspicious as the registration number did not appear on any German records and also they knew that the owner of the transit was renting a farm in a small village outside Hamburg under mysterious

circumstances'. In fact, the band are using the farm to rehearse in.

The police kicked the door in, and the band and manager awoke to find the house full of none-too-gentle police. The entire house was searched and the band had to unload all their equipment from the truck. The band were kept in their rooms, each with a policeman — complete with machine gun — outside while frantic phone calls were made to CBS in Germany to verify who they were. Finally the police left, satisfied that they'd got it all wrong.

**STOP PRESS:** Police returned last night (Tuesday) went through the whole house again and removed various papers and objects (not substances) for further scrutiny.

**THINGS GO BETTER WITH CAKE DEPT.** New Virgin band **The Motors** established themselves as supporters of some of rock'n'roll's traditional fun pastimes at a recent lavish reception held in their honour. Waiters and certain Virgin staffers looked on in dismay as the band transformed the salubrious Fredericks restaurant in North London's Camden

Passage into a scene from a Marx Brothers movie with an alcohol enhanced session of cake fighting. The slapstick culminated in the Motors and Virgin Records boss, 'Handsome Dick' Branson showering each other with drinks.

**ONE AND A HALF** million marks worth of damage done at Bremen open air fest where bill supposedly included **The Byrds/Steppenwolf/Iron Butterfly/Quicksilver Messenger Service** and other non starters. 25,000 fans went wild and Hells Angel security men also rioted when they didn't get their money. About

the only people to appear were **Camel, Colosseum II** and **Golden Earring**. The promoter is apparently being protected by the police and the name of the firm putting the show on was Music Joker.

**CAPITAL** Radio's **Tommy Vance** said of **The Pirates**: "This is the tightest trio I've heard since seeing **Jimi Hendrix** on stage" at Warner Bros conference.

250 turned away at 8.15pm at London Marquee on Tuesday for **Generation X**. Those who got in included **Phil Lynott, Mick Jones** and **Junior Murvin**.

## ROCK ALMANAC

**Saturday September 17**

1923 Hank Williams born in Alabama.  
1931 RCA demonstrate 33 1/3 LP. Albums were not marketed commercially until the 1940s.

**Sunday September 18**

1939 Frankie Avalon born.  
1970 Jimi Hendrix dies in London. The coroner records an "open verdict".

**Monday September 19**

1934 Brian Epstein born in Liverpool.  
1940 Bill Medley (Righteous Bros.) born in Los Angeles.  
1945 David Bromberg born in New York.  
1946 John Coghlan (Status Quo) born.  
1970 A "Pop Folk & Blues Festival" is held at Worthy Farm, Pilton Somerset with the Kinks, Stackridge,

Steamhammer. "All Farm Milk Free!"

1973 Gram Parsons dies of "multiple drug use" in a remote motel.

**Tuesday September 20**

1966 Simon & Garfunkel's "Parsley Sage Rosemary & Thyme" album released.  
1969 ATV pays £1 million to gain control of Northern Songs, the Beatles' publishing company.

1970 Jim Morrison cleared in Miami of "lewd behaviour" but found guilty of "indecent exposure" during a Doors gig.

1973 Jim Croce dies in a plane crash.

**Wednesday September 21**

1934 Leonard Cohen born in Montreal.  
1953 Betsy Wright born in Miami.

1970 Ringo Starr's "Beaucoups Of Blues" album released, his second solo LP.

**Thursday September 22**

1942 Mike Patto (Boxer) born Mike McCarthy in Glasgow.  
1967 The Box Tops reach No. 1 in America with 'The Letter'. The Hump's 'Last Waltz' is still top in Britain.

**Friday September 23**

1932 Ray Charles born in Georgia.  
1939 Roy Buchanan born in Arkansas.  
1949 Bruce Springsteen born.  
1966 LSD in declared illegal in the U.S.A.  
1970 Robbie McIntosh (Average White Band) dies at a Hollywood party. A man is later indicted for murder. — DAVE LAING

The new single from



# MRS. BLACKHOUSE

'YOU WON'T HEAR IT  
- SO BUY IT!'

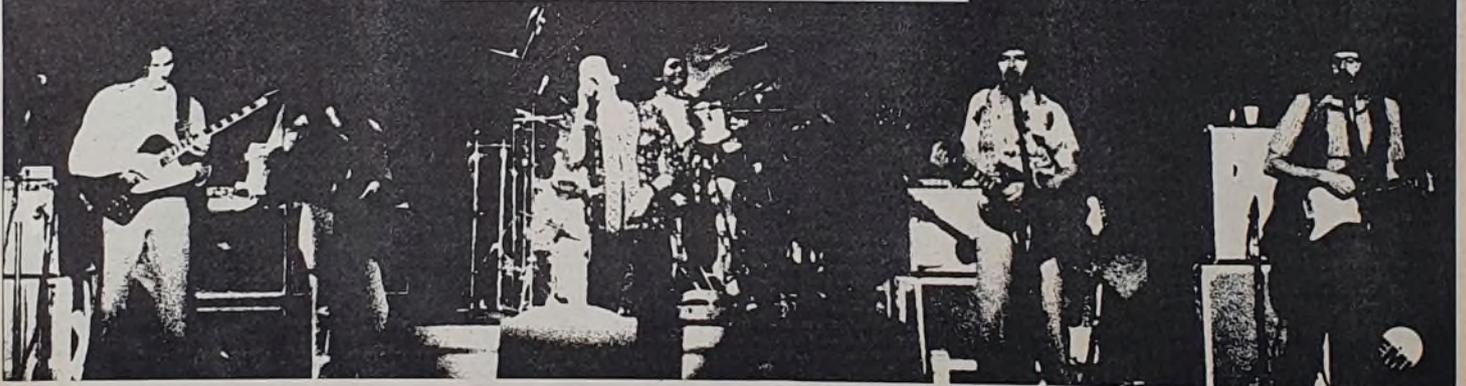
# LITTLE RIVER BAND

STRAIGHT FROM THEIR SMASH U.S. TOUR  
SOON ON THE ROAD IN THE U.K.

## Oct 2 LONDON, Rainbow Theatre

- |                                  |                              |
|----------------------------------|------------------------------|
| Oct 1 AYLESBURY, Friars          | Oct 8 SHEFFIELD, University  |
| Oct 3 OXFORD, Polytechnic        | Oct 10 BIRMINGHAM, Town Hall |
| Oct 5 LIVERPOOL, University      | Oct 11 LEICESTER, University |
| Oct 6 LEEDS, Polytechnic         | Oct 13 SWANSEA, University   |
| Oct 7 SALFORD, University        | Oct 15 DURHAM, University    |
| Oct 16 MIDDLESBOROUGH, Town Hall |                              |

Their latest single  
**Happy Anniversary**  
EMI 2702  
from their album *Diamantina Cocktail*





# Jet Black

(that's him on the left)

**sits about,  
rolls  
cigarettes,  
opens  
beer  
cans,  
drinks  
coffee...**

**... and mopes  
around the studio  
while the other  
three Stranglers  
and producer  
Martin Rushent  
search for that  
unique sewersound.**

**Chas  
De Whalley  
searches  
for  
words**

**Chris  
Gabrin  
takes  
searching  
pix**

**T**W STUDIOS are tucked away behind a drab shopfront off London's Fulham Palace Road. To gain entry you have to go round the side, through a used car lot and down three crumbling steps. The building looks so ramshackle it's difficult to tell whether it's in a state of terminal collapse or whether it's being shored up at the eleventh hour.

It's a far cry from the slick recording establishments you might find in the West End. You can hear the music out in the street, but it still comes as a surprise to push open the battered white door and stumble straight onto the mixing desk.

No lap of luxury this. There is hardly room to swing a cat in the tiny control room. And there are few chairs. The walls are painted some shade of dirty brown. The ceiling tiles are battered and broken while the air conditioner, if it's working at all, fills the square concrete cell with a hum as pervasive as the tobacco smoke in the air.

But as a recording studio, as a place to capture those rock 'n' roll vibes piping hot as and when they happen, TW and its twenty four tracks are highly regarded in London circles. Despite its lack of facilities, TW comes out top of the pile for its atmosphere and intimacy.

Even on those terms, however, the place has its drawbacks. Like if you've been drinking too much you'll have to step out into the cold to hang a rat. Once you're there, (up the steps over the rubble and turn right, okay?) you'll find there's no door on the bog. And should have been foolish enough to sample some of Fulham's awe-inspiring array of takeaway food, you'll discover there's no bog paper on the roll either.

What a bummer!

**WHILE YOU** and I spent the first week of July basking in the sun or staring longingly out of an office window, the Stranglers were locked away in this grubby little pit. Working on their second album even as their first 'Rattus Norvegicus' crested the New Wave and their double headed single 'Peaches/Go Buddy Go' became THE Summer Hit of Seventy Seven. For ten days the toasts of the nation might just as well have called TW home.

But if it wasn't actually home the Stranglers were still receiving visitors. A steady flow of well-wishers. Like the dressing room of a successful football team an hour before the match. Stranglers people like Steve, Dennis and Leigh from Finchley (first the band's fans, now their personal friends, these three young guys recently promoted the Stranglers at a secret North London Youth Club benefit). Stranglers' comrades in arms like Dick and Sheds from the road crew. Representatives from the record company United Artists.

And while the boys were at work the control room was filled with a friendly and relaxed atmosphere that was jaunty even to the point of being jovial. The Stranglers know this studio inside out. They recorded everything they've released there and its seedy backstreet ambience suits their moods. Perfectly at ease, the Stranglers were working under little strain.

Unlike producer Martin Rushent, Chain-smoking with a look of genuine harassment on his face.

**"THAT'S GREAT II.** If you really want drum spill all over the track, you're doing a really great job."

At the mixing desk Rushent sits with a smile of playful sarcasm hiding his exasperation. On the other side of the glass Jean Jacques Burmel bounces past the amplifiers and tiptoes through the trailing leads with his face fixed in an impish grin. He thrashes at Jet Black's kit with all the energy and skill of a three-year-old with a tin drum.

Martin Rushent groans again in mock despair, but Jean Jacques pretends he can't hear. Secretly watching the window along his sly black fringe he crashes the cymbals with renewed vigour. *Le gamin francais* raises titters and smiles as usual. Even the producer has difficulty suppressing a snigger.

But Dave Greenfield is not amused. He stands at his keyboards, fingers poised, headphones over his ears, ready and waiting to lay down a lil' overdub. He shoots Rushent a look of mild irritation as Jean Jacques bashes on.

The bearded producer takes the hint immediately.

"Okay, Jean. Dave's ready to do this take. If you don't cut that crap out immediately, I won't let you go home tonight. Come back in here."

Burmel recognises the tone of authority and, obediently he lays down the sticks. But, as he appears at the console door, with the hand-dog expression of a truant summoned to the headmaster's study, he looks like there's still a dodge or two up his sleeve. Dennis the Menace with a history book in the seat of his pants.

"Oh Martin. It's getting late, man. Recording's supposed to be fun. You're too much of a slave driver."

"And you're a c---. Stop giving me a hard time" eh." quips out man.

"I don't need to take that from you."

The room bursts into laughter. Rushent has this 'Look-I-could-get-just-a-little-pissed-off-with-you-guys' rap that always begins with the line 'I don't have to take that from you'. And it's invariably a show stopper. Jean Jacques played for that point and he won it in a game of verbal tennis the two strike up every time they meet.

Backchat and banter, mental muscle flexing and friendly rivalry make up the twenty fifth track in any Stranglers mix and as the hours drag on, the sun shines bright outside but the tapes continue to roll down below, the jokes and the pokes serve to keep the corporate pecker up, the band cheerful and relaxed and the morale high.

Making records, you see, isn't the most exciting thing in the world. Unless you're personally involved, a recording session can be a remarkably tedious experience. And even if it is you that's got your head in the bucket screaming your thoughts to the world or else lacing your vanillas with electricity, the process is hardly one big party.

For the Stranglers, the same as any other band, it means work. And like every other aspect of rock 'n' roll it is money earned under extremely high pressure. Short bursts of high activity, real mental energy squeezed into a thirty second organ break the same way as the whole working day might be compressed into sixty minutes on a stage. The action is exhausting and the subsequent inaction sometimes deadly boring.

Just ask Jet Black what it's like and, reaching for his rolling tobacco, he'll tell you how he spends two thirds of his time simply sitting about. Rolling cigarettes, opening beer cans, drinking coffee and ... sitting about.

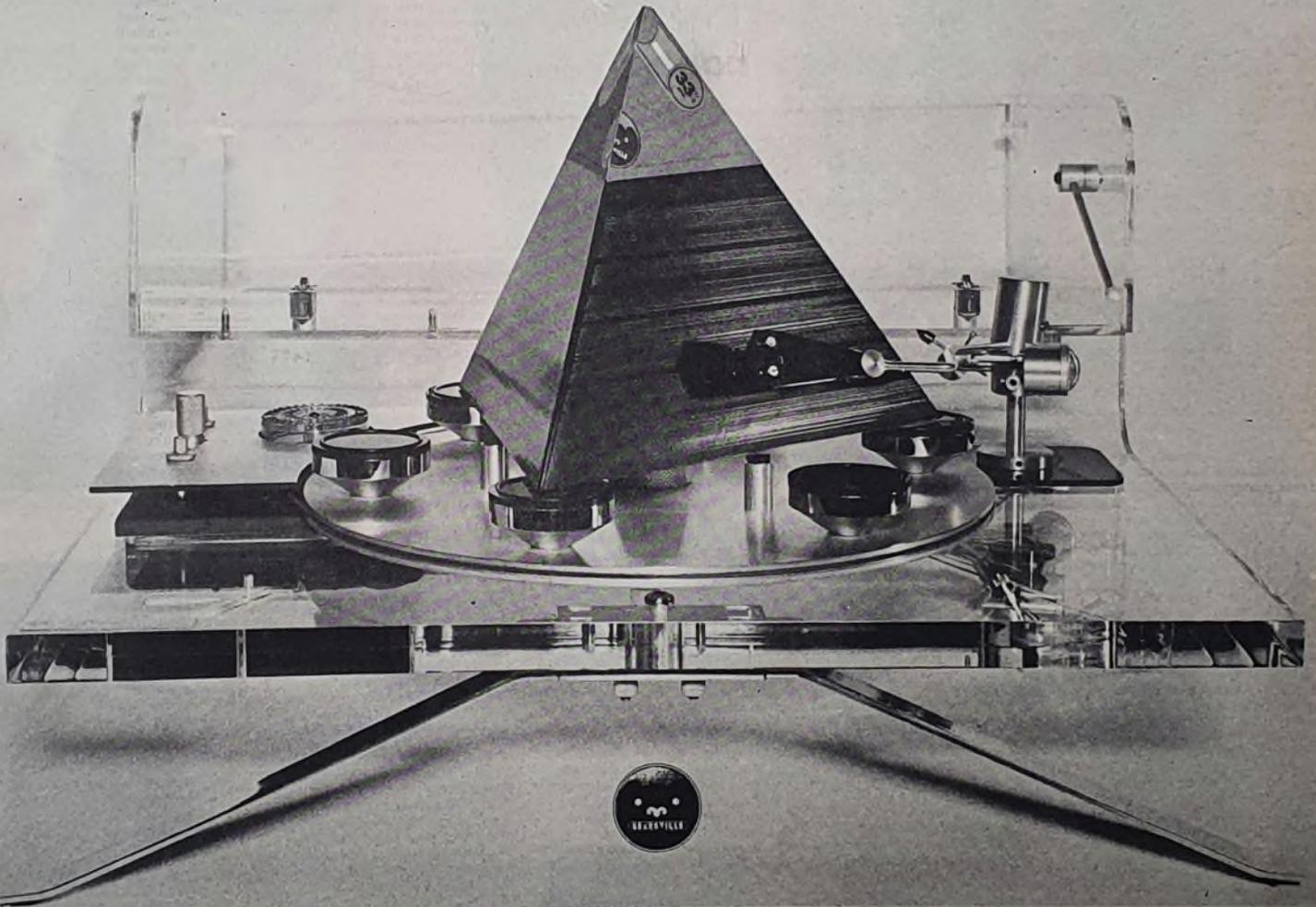
There's not that much for him to do, you see. After the basic group

# unidentified long playing object



Utopia have landed with hope for the future and the message is good music. Utopia is Todd Rundgren, John Wilcox, Kasim Sulton and Roger Powell. Utopia bring peace, happiness and greetings to all you Martians ... OOPS, WRONG PLANET!

A new album K55517. Also on tape



# The Stranglers

FROM PAGE 12

backing tracks have been laid down Jet has few if any overdubs to see to.

So he sits at the back, next to the mixing desk, and chips in short and pithily but with fatherly wisdom as the Stranglers and their producer toss ideas around off tape. Otherwise he is silent for hours on end.

So while Dave Greenfield sucks on his Sherlock Holmes pipe and rattles through books of crossword puzzles; while Hugh Cornwell talks knowledgeably about cricket, discusses the virtues of Strangler schoolgirl fans or reads socialist book club paperbacks about prisons; while Jean Jacques Burnel bounces between serious conversation and comic riot, Jet Black leans back, puts his hands behind his head and closes his eyes in repose.

You asleep Jet?  
"Nah. I'm thinking about my holiday." The bearded face breaks into a smile. "I'm going to Tenerife next week. It's the first holiday I've had for years."

In the beginning there were the Guildford Stranglers and they started for nearly two years. Then they signed a record deal with United Artists last December and since they have been moving at a pace that would cripple most other bands. Their debut album 'TV (Rattus Norvegicus)' was recorded at the TW studios in little more than a fortnight.

They had little rest since, for they were out working on a gruelling schedule that culminated in the 'Rats On The Road' tour and those two triumphant shows at the Roundhouse. Less than a week later they were back down in Fulham hard at work on the follow-up 'No More Heroes'. They seemed to be what we music critics call a 'creative peak'. In fact where I expected to find them tired and drained after the months on tour the Stranglers were bubbling with ideas and motorvatin' with their feet hard down on the floor.

In seven days they cut eleven tracks for the LP.

And gave short measure to none.

**A** QUICK look on the label of a Stranglers record will credit no one individual with song-writing credits. The experienced ear can often pick out individual authorship (except for the man from the NME who thought Hugh Cornwell was responsible for the voice as well as the lyrics of 'Princess Of The Streets') but the songs as such are conceived by the band as a whole. Sitting in the dressing room, riding in the car, playing in the studio they pick up on phrases in conversation and marry them to a riff or a beat someone has in their heads.

New numbers are normally rehearsed at soundchecks. But if nothing seems to be working out after twenty minutes or so, that number is dumped unceremoniously. A hard system, perhaps, and one which might trample on a few egos from time to time. But it is one which makes the Stranglers an unusually cohesive and committed band.

The strength of purpose carries over on to record. Few can have failed to notice the actual sound of the Stranglers. It's full, round and rich in texture. A Fleetwood Mac fan with an expensive stereo might even grant it decktime — an honour bestowed on few New Wave bands. There is a quality about the Stranglers recorded sound that creates a vivid, almost psychedelic tension in the jagged nature of the music itself.

Fanfares for Martin Rushent (although he would be the last to claim it was all his doing). This bearded young man with the wit of a used car salesman and a line for every occasion is United Artists' 'house' producer and he learned his trade

working with just about everybody from Shirley Bassey to Stretch and beyond.

Not automatically the sort of person you'd expect to click with the Stranglers. A bit too Recordbiz at first sight. Talks of 'artistes' and 'acts' and such. Rushent admits that he found the four Stranglers a little perplexing when he first saw them. Now, though, he is open handed in his praise of the band as a whole and as individual musicians.

The claims he makes of Hugh Cornwell's abilities as a guitarist are awe-inspiring. But then Martin ought to know. He started off playing the six string in public himself. He knows it all from a musician's point of view. Which is maybe why despite and because of the playfully insulting banter, Rushent and the four Stranglers get on.

They were a winning combination at work on 'No More Heroes', and they knew it.

But to imply that the songs were the Stranglers contribution and the sound purely Rushent's would be to oversimplify the situation. Even falsify it. Admittedly it's Jean Jacques Burnel's unique bass tone and that eerily unreal vocal timbre that's the key to the Stranglers' Sewertone. And it's in Rushent's department to get it down

through to you. Of grabbing your attention. We experiment, but we don't go over the top. But even if we do it doesn't matter."

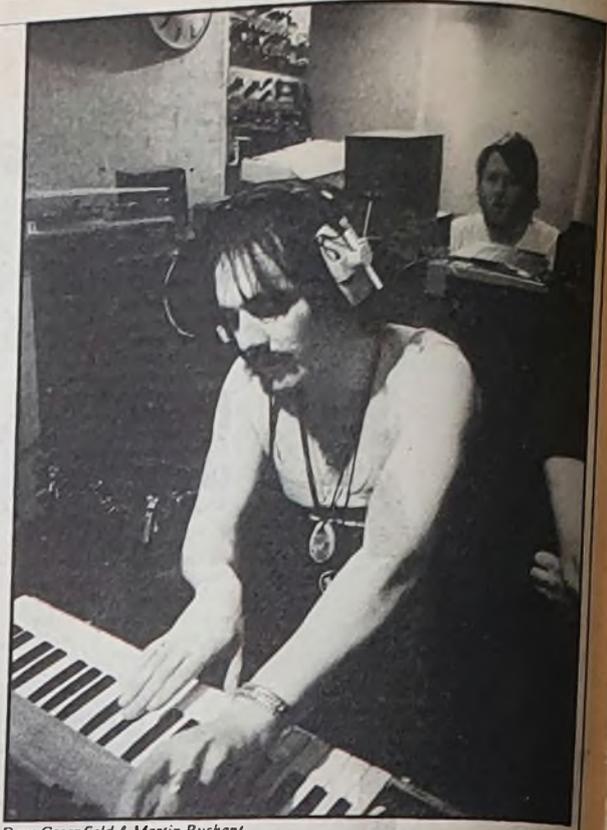
The adventurous imagination department. The suggestions department. The 'why not an echo on the guitar?' department is staffed by Stranglers and Rushent respects their judgement one hundred per cent. He says they're probably the easiest band he has ever worked with precisely because they are not afraid to speak their minds. In plain simple English or even in the vernacular.

"That's great, you know. Because when you get down to it the sound and emotion of a record is only as good as the ingredients your artiste puts into it. All the producer does is mix the cake. So if you're working with a band that doesn't know what they want you're in real trouble."

So what are the Stranglers looking for?

"Well, it obviously differs from track to track," ponders Jet Black, always the man for a serious appraisal of anything. "But, basically, when we come into the studio we have a preconceived idea of what we want."

"It's a certain sound we get live when we've got a good sound and the acoustics are right. That's what we're looking for."



Dave Greenfield & Martin Rushent



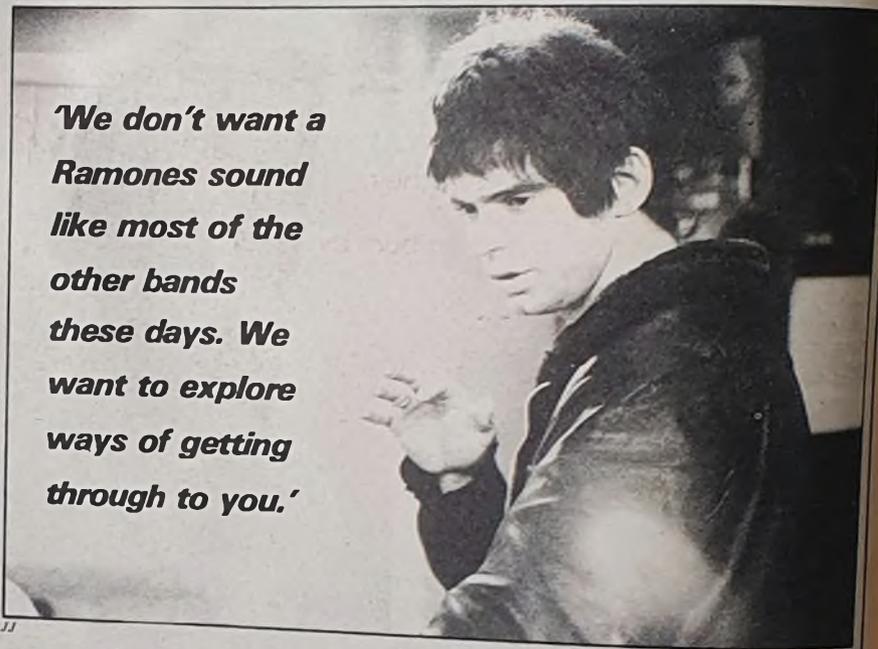
Hugh

on tape. He freely concedes that he uses the sophisticated modern studio at full stretch to earn his money.

"But we use the equipment in unorthodox ways that would be frowned upon by whoever designed them originally. As far as I'm concerned, the idea is to recreate the live I get off the band at a live gig and to compensate for the fact that you can't actually see the band playing in your front room. What tricks are used are to make the right noise. If somebody notices any of them merely as effects then I think I've failed."

But it's them Stranglers 'oo think it all up first.

"We want to sound like ourselves," Jean Jacques Burnel insisted. "We don't want a Ramones sound like most of the other bands these days. We want to explore ways of getting



*'We don't want a Ramones sound like most of the other bands these days. We want to explore ways of getting through to you.'*

PUNK PURISTS may knock the Stranglers for those operatic productions. They might even claim the Stranglers aren't even a New Wave band at all and use that sound gushing from their speakers as evidence backing their case.

Certain critics will doubtless brand the 'No More Heroes' album 'another case of middle class angst from those sexist hedonistic and existentialist Stranglers'. But this is still a democracy and idiots are allowed their opinions.

The Stranglers hearts are firmly with the 'new politics' of rock even if they approach it from up the fire escape and criticise its back yard while supporting its facade.

Already classic Stranglers numbers like 'Feel Like A Wog', 'Dagenham Dave', 'No More Heroes', and

'Peasant In The Big Shitty' — all on the new album — are by no means songs of selfish appetite. They question the status quo as strongly as the Clash, and only 'Something Better Change' could be criticised as mere sloganary. They question the motives and the integrity of the revolutionaries too. 'Dead Ringer' quite shamelessly points the finger at some of the big punk politicians.

But what about the X Certificate porn of 'Schoolman' or the decadence of that brand new tune 'Bring On The Nubiles'? Our Feminist friends won't buy those two, that's for sure.

The Stranglers are ready to pull the sheets off anybody — YOU even — and if that doesn't give them New Wave credibility then the Boring Old Farts are right. The whole thing is nothing but a Fashion.



or on the end of a skewer

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Chris Welch,  
Melody Maker.

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**RCA**

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**T**HE SUCCESS of 'Oxygene' is one more piece of evidence that both electronic music and the Common Market have become inescapable facts of life.

Its composer and performer, Jean-Michel Jarre claims it is the most successful French record ever in England, and who's to argue? It is probably also the most successful French record ever in France. It has been No. 1 in the album charts there for the past 5 months, sold 1 1/4 million copies throughout Europe and been favourably received in America and behind the Iron Curtain. Inescapable certainly.

It has become hard to avoid it on the radio; Thames Television have taken to using it as background-music between programmes (it's place in the BBC sound library filed under 'space-flight atmosphere' seems certain) and Jarre himself confidently predicts a future for it in airport-lounges and hotel elevators throughout the world.

Those who saw in Bowie's 'Low' and in the music of Tangerine Dream, Can and Kraftwerk the dawn of a new era of music as 'environment colour', transcending barriers of taste, age, class, demographic and socio-economic background, music which recognises no tradition but that which it is creating, music as clean and cool and precise and universal as the computer — look no further. It appears to have arrived in the shape of 'Oxygene'.

And for those who find the prospect a little bleak, cold, heartless — somehow inhuman — don't sweat.

"There is a bad image about electronic music: in the minds of many people it means..." Jarre searches for the right word, "...Vacuum cleaner. That bad idea comes from too many composers who use electronics just to make sound effects. For me it's exactly the same as a symphony orchestra or an acoustic guitar.

"If you are a musician, if you have the talent and the ambition to communicate, to catalyse the sensitivity of the time for all people — and this is the main role of the artist — if you have this then you can do it with a stone, a violin or a computer in exactly the same way. Electronics does not inhibit emotional expression. It is only the approach of the person using it which is inhibiting..."

So machines can be human. Or at least the men behind them can. Jarre most certainly is. Relaxing in his hotel suite, making regulation jeans and workshirt look chic in a way which seems the sole prerogative of the French, he complains half-heartedly about the air-traffic dispute which delayed his incoming flight by four hours one minute, and expresses his surprise at the 'rapidité' of 'Oxygene's' success in this country the next. He records 'Top of the Pops' tomorrow. Inescapable.

"For me the record is a spectacular success because the music is not for one particular kind of public", he says, settling back into the sofa.

"I've received many letters, from teenagers who normally listen to rock music and from old people — 65 years of age — who say they normally listen to classical music; and all the letters are saying the same thing, the music exists outside their normal conceptions of what they do and don't enjoy. This is interesting to me."

And gratifying too. Classically-trained but with working experience with rock bands in Paris during the sixties, the 29-year-old Jarre is quick to disown labels like 'modern classical' or 'popular' composer.

"To me I am just a contemporary composer using contemporary methods. Electronic instruments are the instruments of my generation; everybody is using electronics everyday when you switch on your lights, the TV, your razor. Electronic instruments are the most adapted to go through different barriers of the

# AMAZE YOUR FRIENDS! HAVE A FILM STAR FOR YOUR GIRLFRIEND! HAVE A NUMBER ONE ALBUM! MEN, IT CAN BE DONE! SEND FOR DETAILS TODAY!

Reader Jean Michel Jarre writes:  
*'This was me a year ago. Bored, listless, a failure. Then I tried your Synthesiser Concept Album course. Now see how my life has changed. I enclose a recent snap (below) ...'*



CHARLOTTE RAMPLING, with Jean Michel Jarre looking like he's enjoying being rampled

## The Oxygene Man

By MICK BROWN

media. Where do you listen to music? Through a hi-fi, through radio, through TV — all those are electronic ways of diffusion. It's totally normal that a composer in 1977 should be using electronics; it's the medium of our age.

"One century ago I would have used the symphony orchestra, but now a composer who is not conscious of electronics is a reactionary. All the classical instruments used today were invented in the 16th and 17th Century. We've come a long way since then, and if we don't fully utilise our understanding of technology and use that to reflect our times then we are still living in the past."

The Americans, says Jarre, have wised up to the fact: electronic music, fooling around with synthesizers, has recently been introduced as part of the curriculum in junior schools. He had no such luck.

HIS FATHER is Maurice Jarre, composer of such film-soundtracks as

'Dr Zhivago' and 'Lorenzaccio', but as his parents separated when Jean-Michel was five there was little active encouragement from that quarter. Nonetheless he learnt piano as a child, studied classical composition at the Conservatoire of Paris (playing rock and roll in the evenings) and then went on to 'progressive music studies' at the Paris Music Research Centre. There he dabbled in oriental music, experimented with computers ("You approach a computer like you approach a tom-tom — the principle is the same") and worked with one of the first synthesizers ever manufactured.

After 3 years he came to the realisation that "in that sort of academic climate you are making more philosophy about music than music itself." He set about building his own studio instead — a base for turning some of the theory he had learned into practice.

He performed his first full electronic composition at the Paris Opera

House, a venue so conservative that he was asked to paint his speakers gold to blend in with the rest of the rococo decor. The performance did much to convert traditionalists to the aesthetic possibilities of electronic sound, and brought Jarre some kudos in 'serious' music circles. But for Jarre, rubbing shoulders with the musical elite only served to convince him how divorced they were "from the reality of the time and the public."

So much for 'serious' music. Instead he started writing film and TV scores, pop songs, advertising jingles — and background music for airports and shopping malls.

"One hundred years ago you could only hear music in the concert-hall or the conservatory," he says. "Now the conditions of making music have changed, and the conditions for hearing music have changed too. I'm very happy when I hear my music in the airport or the station; it's a way to touch your public. I am suspicious of people who believe their music is 'too good' for the majority of the people.

More and more contemporary composers are becoming very intellectual in their approach; it's elitist. They have a deep contempt for the public; they think they are stupid. And we know what that means in terms of politics — facism."

Not that Jarre is blind to the potentially threatening political uses of background music in public places for crowd control or pacification.

"Obviously that's not my intention. That is not music; it's a mind-bending political trick. But in the airport when, like me, you are waiting for 4 hours it is maybe not a bad time to learn music. That is why I do it. We must be quite careful about the word 'politics' because everything is political. Obviously to play your music at an airport or supermarket is 'political'," he allows a quick smile, "...I agree with that."

Whilst Jarre agrees that he is part of a new movement in music, he balks at being too closely identified with it's progenitors. Americans Terry Riley and Phil Glass are more influenced by jazz and oriental music, he says; while the German groups like Tangerine Dream, Kraftwerk and Ash Ra, well, "for me their music is far removed from my intentions. Our music may seem similar on superficial listening, because it's electronic instruments and the public are not yet totally used to or informed about that yet. It's like if you were making a classical concert in the Amazon I'm not sure they would make the distinction between Schuman, Beethoven and Vivaldi.

"For me all the German groups are working in a very different way; they are making a kind of apology of the machine, using it for it's own sake. That is quite German that thinking. Like in concert the three members of Tangerine Dream leave the stage altogether and just let the machines get on with it. Maybe this kind of music is made for a public of machines, not people? I can't agree with that approach, even if sometimes the result is quite interesting.

"The other difference is that all the German groups seem to be building their music in a horizontal way; Klaus Schulze, for example, sometimes has a very interesting arrangement of sounds, but the mood is always the same for 20 or 40 minutes. I am trying to compose more vertically than that, with more attention to different moods, melody, timbre. In 40 minutes music must pass through romantic moments, tragic, maybe funny. Not so serious all the time ..."

Jarre is already at work on a follow-up to 'Oxygene'. His intention, he says, is to develop a library of records each representing a different mood, that the prospective listener might care to slip into. "rather than because they like particular songs or because this guitarist or that pianist happened to be playing on it, as happens with some pop albums."

He works from a studio in his Paris home, alone — "because it is almost impossible to communicate your ideas to other musicians with this kind of work" — just him, his 20 or so synthesizers and a friendly electrician to translate his ideas for new machines into functioning reality and patch up any errant electrical circuits. The contemporary composer must be an electrician in terms of technique, he says, but not necessarily in effecting repair. "do you ask Arthur Rubinstein to fix his piano, or Eric Clapton to mend his own guitar?"

Jarre insists his music is not studio-bound; there will be live performances, but not until he has completed his second album, allowing him a wider repertoire of music. And then his performance will be augmented by film.

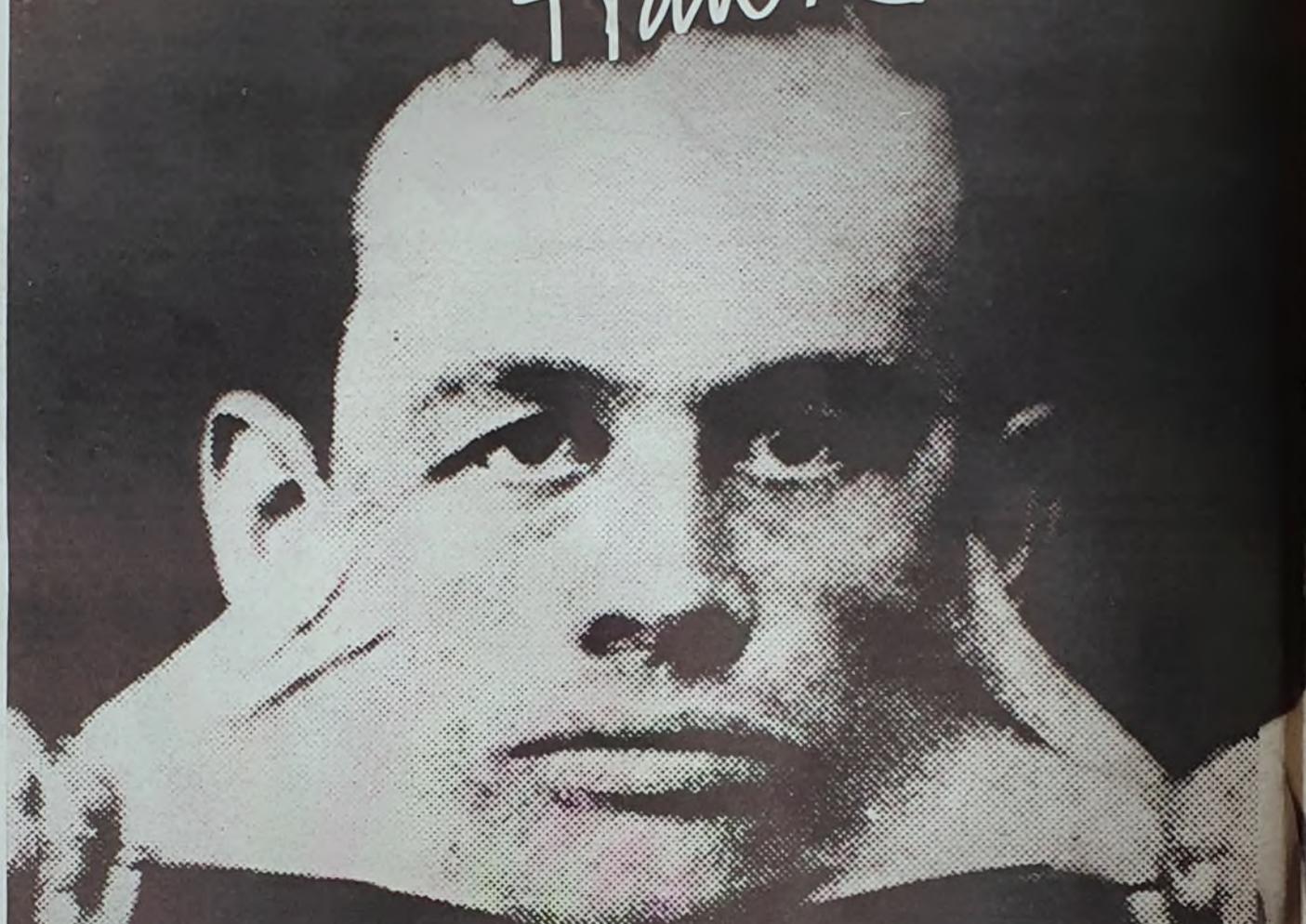
"It's not honest to ask the public to sit and watch me hiding behind machines," he says. "That is not a performance. In Paris Klaus Schulze made a concert with his back to the public; it went on so long people began to leave, and he didn't even notice because he had his back to them ..."

Jarre says he will face the audience, while the audience face the music — and dance?



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- 25th The Odeon, BIRMINGHAM (2 shows 5pm/8.30pm)
- 27th Apollo, MANCHESTER
- 28th Apollo, MANCHESTER
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MODERN LOVE**

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# Whatever happened to THE BUZZCOCKS?

Manchester's likely lads finally sign on the dotted line.

*Now there's nothing behind me  
And I'm already a has-been  
My future ain't what it was  
I think I know the words that I mean*

*You know me — I'm acting dumb  
You know the scene — very humdrum  
Boredom — boredom.  
Ber-dum Ber-dum*

**P**ETE SHELLY arrives at 11.00 am, the appointed hour, in the Coffee Shop of Manchester's Picadilly Hotel. He and the other Buzzcocks are anticipating a generous English Breakfast gratis UA, their new record company. Unfortunately despite the hotel's five star rating, breakfast is 'off' already.

Shelly accepts the bureaucratic affront to his appetite and opts for beer in the lounge instead. He is quietly unassuming

and, perhaps because he was (until recently) always passed over in favour of more flamboyant characters, he possesses an air of infinite tolerance. He is shy, very small, with a receding chin. His one, jaunty gold earring is more Disneyland Pirate than Punk. His kind eyes are brown and watchful. Very few people have ever seen him lose his temper.

At Rafter's disco, the night before, Pete kept calm through a gig played in battle front conditions.

The place was packed well over capacity. Cooled down by reggae rhythm, the atmosphere was tense with near hysterical enthusiasm. If the rest of the world is, as yet, largely unaware of the Buzzcocks, then their Mancunian fans are intent on making up for the oversight.

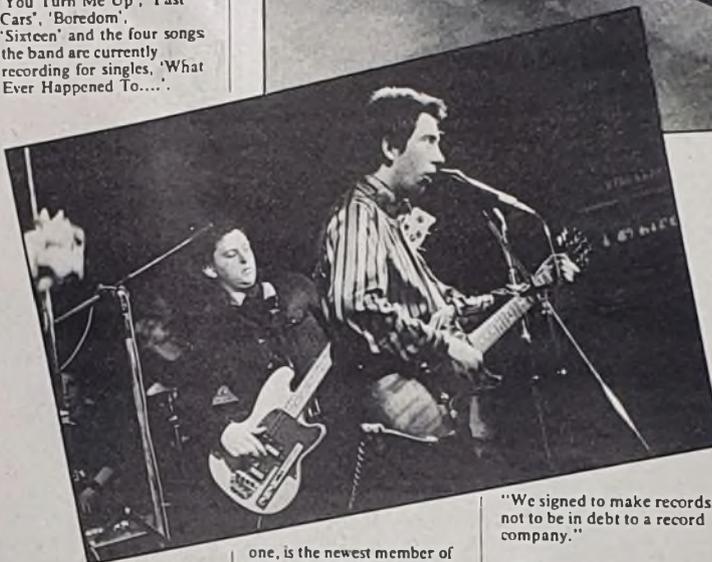
The band organise themselves on the saucer-size stage and then swerve into the first fractured riffs of 'Breakdown'. Immediately fans crush against their feet. Speaker stacks career backwards and start disintegrating. Mike stands topple as the stage is invaded. Roadies, taking up non-existent space, hurriedly form

a barrier between the human surge and the band.

Pete asks everyone to "please move back". An impossibility. Spilled beer soaks the stage. Mikes go dead. Still Pete continues for them without a word of abuse or blame. And despite the horror sound, numbers like 'You Turn Me Up', 'Fast Cars', 'Boredom', 'Sixteen' and the four songs the band are currently recording for singles, 'What Ever Happened To....'.



BUZZCOCKS (above, from left): John, Steve, Pete, Garth



"We signed to make records, not to be in debt to a record company."

AND MODEST though the Buzzcocks advance undoubtedly is, it is not before time. They were, after all, one of the very first punk bands to emerge in the Sex Pistol's galvanising wake. One of the first and, according to both Malcolm McLaren and Bernard Rhodes, one of the best.

They formed in June 1976, the same month that the Clash played their first gig. On July 20, they staggered through their debut at the Sex Pistols sell-out second gig at the Manchester Lesser Free Trade Hall. The set ended when John, like a scared rabbit, fled from his drumkit, through the audience and out into the night.

Since then the Buzzcocks

have played at all the new movement's prime action spots. With the Pistols at the first Screen On The Green, Islington. At the 100 Club's Punk Rock Festival. In Manchester, on the first night of the Pistols 'Anarchy In The U.K.' tour. They supported the Clash on the 'White Riot' tour. At the Coliseum in Harlesden, when the Slits made their debut, they wore immaculately painted red, blue and yellow 'Mondrian' shirts which almost stole the Clash's sartorial thunder.

In January 1977, they were the first punk band to form their own label — New Hormones. 'Spiral Scratch', their E.P., made history. It was pressed by Phonogram but quality controlled and mailed by the band themselves, from their manager, Richard Boon's front room.

"It is almost certainly going to be a limited edition release. There won't be much advertising" dryly stated the leaflet which went with the first batch of records. To date, 'Spiral Scratch' has sold over 15,000 copies.

*And I hate modern music  
Disco boogie and pop  
They go on and on and on and on and on  
How I wish they would stop  
— 'Sixteen' (Pete Shelly)*



'Orgasm Addict', 'What Do I Get' and 'No Reply' all sound like classics.

The band perform in their best (under the circumstances) attacking Arch-Camp manner. But Pete is something of a perfectionist. Deep stress lines and an ashen pallor indicate the intensity of his disappointment at such a half-cocked display of the band's potential.

Backstage after the mayhem, there are no moody scenes. Pete accommodates a chatting swarm of male fans. Nineteen year old Steve Diggle (rhythm guitar) and sixteen year old John Maher (drums), sit next to each other on an amp. Garth, twenty

one, is the newest member of the band. Built the size of a giant pneumatic drill, he pumps out a bass sound like clanging dustbin lids. He is the band's extrovert — but even he refrains from complaining about conditions. Although he is amazed by his own behaviour. Before the gig he spent over £500 on a life long lust — a brand new Gibson Thunderbird.

"After two numbers I had to take it off," he mutters. "I just wasn't used to it."

What's all this though, about luxury hotels and wads of ready cash? Well, as everybody probably realises by now, the Buzzcocks are signed up. No extravagant six figure sum has been mentioned. As Pete says:

Spiral scratches/pix by CAROLINE COON

## ' Our songs are bisexual '

PERHAPS A&R men were confused by the Buzzcocks. Even today, few executives in the industry understand why a new generation of rockers revel in punk rock. At least the Pistols, the Clash and the Damned were recognisable exponents of the puzzling genre.

The Buzzcocks however, don't look like the, by now, clichéd prototype. They never did. Their manager, who has worn the same donnish tweed jacket for eighteen months, is mild mannered. When record company brass (Arista, Island, Virgin, CBS) went to gigs (London) and held up 'made in Fleet Street' pieces of Punk litmus paper, they returned to their desks disinterested because it didn't turn shocking pink.

Lack of record company support kept the Buzzcocks on the bread line. And they were often demoralised. But they never thought to change their music or their style.

"The idea was, and still is, that we do what we want and not what sells or is popular," explains Pete. "When we started, no one in the business thought punk music was sellable or popular. They slagged us all off and said we couldn't play."

"Waiting for a contract has been weird — I was on the dole but then somebody reported me and all my money (£10.50) was stopped."

"And it was funny when they began signing other bands — just because they were in London. We felt bad not knowing what was going to happen to us. But we felt good too because we realised that half the music industry doesn't know what it's on about and the other half isn't as quick off the mark as it should be."

But he believes the band's isolation in Manchester, away from the Central London Hatchery And Conditioning Center, was ultimately beneficial.

"We haven't had to be a 'hip' group. All we needed to do was be ourselves. In London there would have been much more pressure. There are a lot more groups and there's all that one-upmanship thing."

Pete can't remember a time when he didn't dream of playing rock 'n' roll.

"I had music lessons at school and I've known basic chords and things for about five years. I'd see people on *Top Of The Pops* and being in a band seemed a rather glorious thing to be doing."

The alternative wasn't exactly bleak.

At Leigh Boys Grammar, he scraped past enough science related subjects to get a place on the Higher Diploma course in Electronics at the Boulton Institute of Technology.

"I took it for a few months. Then I went through various emotional traumas and I ended up chucking it all in and lazing around for the rest of the year."

Next he did stint on a part-time degree course in Philosophy and Comparative European Literature. He signed on the dole, talked himself on to the Part Time Students' National Committee (for the conference booze) and by April 1976 he was working as a computer operator.

Had he not befriended Howard Devoto in the coffee

bar at Boulton Tech, he might still be awash in statistical printouts.

Devoto, known locally for his studied existential wit, had been alerted to the existence of the Sex Pistols by his art student friend, Richard Boon (B.A. Reading University.)

When Devoto posted a notice at college asking for people to join his own rock band, Pete was the only one to apply.

Together they went to London for the weekend, hoping to see the Pistols. While they were checking *Time Out's* gig listings, Devoto came across a Rock Follies review which raved about 'getting a buzz, cocks!'

They found Steve on June 4th, at the Sex Pistols first gig in Manchester. Malcolm Maclaren, ever a one man punk rock Marriage Bureau, spotted him and made the introduction. John joined via



' And I hate modern music  
disco boogie  
and pop  
They go on  
and on and on  
and on and on  
How I wish  
they would stop

-- from 'Sixteen'  
by Pete Shelly

a *Melody Maker* ad.

Pete became an acknowledged guitar virtuoso, but it was Howard Devoto's introverted literary intensity which seemed to be the force behind the Buzzcocks. He was a notoriously reluctant performer but when he left, last November, it was a shock, even for Pete.

"We were broke and rehearsals weren't going well and Howard wanted to rearrange stuff. The rest of us weren't in the mood. He wanted to make drastic changes because he wasn't getting the results he wanted and we were all getting pissed off and bored because things weren't working out as we'd have liked."

"Then, after 'Spiral Scratch' came out, we started getting the first sniffings of record company interest. One night Howard suddenly said 'you'll be signed up in a couple of months'. He said he didn't think he could commit himself to something in the long term because he changed all the time. When he started the group he just wanted to know what it was like being a rock star and once he'd found out there was nothing in it for him anymore. So he just left

like that."

For a while, local lad Robert, now vocalist with the Prefects, was considered to replace Howard. Eventually the band decided a new front man would be too drastic a change. And anyway, Pete already knew all the songs.

Steve (bassist in the original band) decided he would rather play rhythm guitar and Garth, a steward at a local Working Men's Club, was recruited to complete the new line-up.

Without Devoto, the Buzzcocks' sound is meatier and less tortured. Otherwise they are moving in essentially the same direction.

Some of their early songs will be rearranged when they go into the recording studio. Some of the lyrics have already changed slightly.

Devoto would sing 'he' or 'she'. But Pete, who sports a Campaign For Homosexual Equality button badge, has altered definite pronouns to 'you' or 'people'.

He is low profile about his sexual preferences because "I don't want specialist treatment."

"There isn't any implied gender in our songs now because we think it's boring singing about one thing when it could apply to both sexes. Our songs are bisexual."

Like all the other members of the band, Pete still lives at home. His father, a factory worker (he spent twelve years as a fitter down Ashly Green coal mine) owns a semi-detached bungalow in Leigh. In the not too distant future Pete will be able to exchange these modest roots for a more opulent life style. Is he likely to end up any different to the 'old fart' superstars?

"There is an inverted snobbery on the scene and a feeling that punks have got to stay working class. The Clash got stick for their CLASH car registration number plate!

"But it's a very hard thing. We're in a very funny position. I never did this to get lots and lots of money. But you end up with people virtually throwing money at you. If you're only used to £10.00 a week then it's very weird."

"I mean, for the first time in my life yesterday, I was walking about with £1,000 in my pocket to buy some equipment. And I thought £1,000! It's as much as I would have earned in a year sweating and toiling."

If money isn't one of Pete's main goals, what is?

"To write good songs and feel that I'm really saying something. To get myself out of myself. To get me out of myself."

"I just want to be a human being. I'm a very shy person. I never used to be able to go up and talk to people. Now, with the little extra thing added of being Pete Shelly of the Buzzcocks, I can. I've changed a lot. I can go out by myself and there's less chance of me being a gooseberry-for-nobody."

"But then there are people who put you up on some kind of pedestal. And it's hard to have a real conversation."

"I'd like people to see me as a person and not the thing they think I stand for."

# SHOWROOM DUMMIES

THE NEW SINGLE FROM  
KRAFTWERK

12CLX104



Limited Edition 12"  
Single in Special  
Bag

Also available as  
7 No CLX 104



# Fabulous Foodles



**INCLUDES  
THE HIT  
SINGLE  
"WHEN THE  
SUMMER'S  
THRU"**

## THE FABULOUS POODLES ARE PUTTING THE BUSINESS BACK ON THE STREETS.

### SEPTEMBER

- 4th Covent Garden Festival, London
- 15th Rafters Club, Manchester
- 16th Marquee Club, London
- 18th City Tavern, Chelmsford
- 22nd Nags Head, High Wycombe.
- 23rd Barbarellas, Birmingham
- 24th Barbarellas, Birmingham
- 26th Nashville, London
- 28th Dingwalls, London
- 29th Mr. Georges, Coventry
- 30th Exeter University, Exeter

### OCTOBER

- 1st Technical College, Ealing

- 2nd Fford Green, Leeds
- 3rd Outlook Club, Doncaster
- 4th Edinburgh University, Edinburgh
- 5th Silver Thread Hotel, Paisley
- 6th Maniqui Club, Falkirk
- 7th College of Education, Aberdeen
- 8th Queen Margaret Union, Glasgow
- 9th Dundee University, Dundee
- 10th Guildhall, Newcastle
- 14th Digby Hall, Leicester
- 15th Black Prince, Bexley
- 16th Eric's Club, Liverpool
- 21st Goldsmiths College, London
- 25th Top Rank, Cardiff

- 27th Polytechnic, Bristol
- 28th Trent Park, Cockfosters
- 29th Northampton Cricket Club, Northampton

### NOVEMBER

- 4th La Fayette, Wolverhampton
- 5th Pavillion, West Runton
- 8th St. Albans Civic Hall, St. Albans
- 9th University of Manchester, Manchester
- 10th Polytechnic, Huddersfield
- 18th Kings College, London
- 21st Castaways, Plymouth
- 24th Winter Gardens, Penzance

Produced by John Entwistle



RECORDS

Album NSPL 18530  
Cassette ZCP 18530

# SINGLES

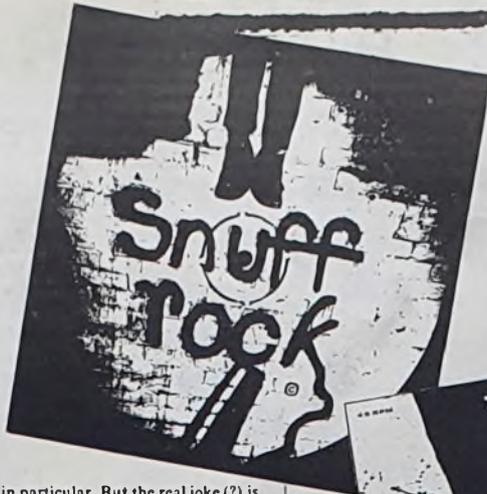
reviewed by ALAN LEWIS

## Singles of the week

**BE BOP DELUXE:** Japan (Harvest HAR 5135).  
Not content with bulleting up the US charts with 'Live In The Air Age', Bill Nelson looks set on conquering the Nips as well. Should do OK here too, for this is the catchiest tune ever from the BcBops, with a rhythmically chanted vocal, lots of gurgling guitar and a few fashionable synthesised embellishments. Cute, and nowhere near as crass as it sounds (no 'Tokyo Joe', thank gawd), this should reach an entirely new audience without alienating the old one — well, not too much, anyway.

**DR FEELGOOD:** She's A Windup (Unltd Artists UP 26304).  
Living proof that the old dogs (even without Wilko) can still wreak a bit of slaughter of their own, this is a tuff, gruff 100 mph putdown of the kind of chick who is called, in common parlance, a pricktease. Nick Lowe has captured maximum R and B in the 12-inch grooves and the whole deal should settle any doubts about their new wave credibility. The flip gives you 'Hi-Rise' which is a Booker T and the MGs-ish thing, and a live take of 'Homework'. Connoisseurs of useless information will want to know that scratched into the run-out grooves are the words 'Good Luck With The Exams'. What can it mean?

**Best of the rest**  
**ALBERTO Y LOST TRIOS**  
**PARANOIAS:** Snuff Rock (Stiff Last 2).  
Hilarious and musically-pretty accurate send-up of Punk, the Pistols



in particular. But the real joke (?) is that at least two of the tracks on this EP — 'Kill' and 'Gobbling On Life' — would sell like hot cakes if they turned up in your local new wave stockist as a 'serious' release by an unknown band. Are the Albertos wasting their time?

**ROSE ROYCE:** Do Your Dance (Part 1) (Whitfield Records K 17006).  
'Car Wash' was one of the best dance records of recent years, and one of the few hits from the current Disco boom which I can listen to without cringing. Yup, a classic. Unlike their last two or three hits, this new one doesn't come from the Car Wash movie: it's their first for the new label launched by Norman Whitfield, man

behind all those Temptations epics. Never a man to repeat an idea once when he can repeat it four or five times, Norm has here given you, in effect, 'Car Wash' parts 3 and 4, complete with the handclapping that made the original such a killer. A few changes are rung, but not too many. I love it to death, 'specially Rose Norwalt's so-cool voice.

**NEIL YOUNG AND CRAZY HORSE:** Like A Hurricane (Reprise K 14482).  
Surely the least Boring of Old Farts, Young manages to sound unnerving even when he's in fairly simple,

melodic mood, as here. The voice lurches, the guitars splutter and howl and finally erupt into a searing solo which takes over the second half of the record. Edited from the 'Stars And Bars' album, and for me a nice throwback to his second and greatest album.

**SLAUGHTER AND THE DOGS:** Where Have All The Boot Boys Gone? (Decca LF 13723).  
'Wearing boots and short haircuts/We will kick you in the guts' begins this tender little ballad on the passing of time and fashion, and for a minute there I thought this was yet another Albertos send-up. Actually, it it's OK: Wythenshawe's favourite sons don't seem to have a lot to say but they say it noisy and nasty and fast and... y'know, sitting on a chair at a desk and reviewing records like this is perhaps the most irrelevant form of activity imaginable.

**999:** I'm Alive/Quite Disappointing (Labritain LAB 999).  
We should have reviewed this two weeks ago, but someone kept playing it on the office deck and forgot to put it back in the 'To Be Reviewed' pile. Two strong tracks, lifted slightly above the usual high-velocity new wave format by a bit of tight arranging, rather than mere heads-down thrashing, and the distinctive, manic voice of Nick Cash. As songs, they're a bit short on memorability though.

**HMK:** Delirious (Rak 262).  
'Someone up there hates me' snarls Gary Holton, and who can blame

continues page 34



# THE TURNING POINT FOR GENTLE GIANT.

Gentle Giant have a change of direction on their tenth album. And Sounds reckoned the result rated a five star rave. Here's what they said:

"Gentle Giant rock still makes you bust out in a muck sweat, even if you're just lying down with your head jammed between the speakers... it may be brash and very loud but it's no cop out... and the rhythm isn't just the heavy hammer, it shakes you all about like a fairground waltzer... the album includes a near punk joke and an uninhibited stormtrooper... Giant have never integrated their ridiculous range of talents more effectively than on 'The Missing Piece'."

We've nothing to add. Except listen to it. 'The Missing Piece' from Gentle Giant including 'I'm Turning Around' on Chrysalis Records and Tapes.

CHR 1152 Also available on cassette.



# 'And you'll never hear Surf Music again.....!'

(JAMES MARSHALL HENDRIX , 27 NOVEMBER 1942 - 18 SEPTEMBER 1970)



JIMI BACKSTAGE IN ZÜRICH, MAY 1968.

PICTURE BY ERICH BACHMANN

## THE COMPLETE

EDITED BY TONY MITCHELL / RESEARCH BY THE HENDRIX INFORMATION CENTRE

**J**IMI HENDRIX died seven years ago this week. The effect he had upon the music of the late sixties was to grab it by the lapels, shake it violently and propel it with great momentum in undreamt-of and uncharted directions.

Jimi was so far ahead of his time that the impact of his music on people today, hearing it for the first time, is often just as earth-shattering as it was ten years ago. What's happening today in rock music is sure confirmation that nobody yet has been able to go forward from Hendrix, and the only fresh approach has been to go back, to combine a new social awareness with an older, much cruder form of music.

Jimi was an innovator in every sense of the word and very little of his music has aged at all. His early flamboyant stage act may seem a little hackneyed today but then he soon got bored with it himself; unfortunately many of his fans didn't, and quite a few musicians still haven't.

But the myth that this was the essential Jimi Hendrix has persisted along with many equally ludicrous myths about his life, probably only exceeded in improbability and quantity by the myths about his death.

It seems that he was at times during his period of stardom quite ruthlessly exploited by various people, and *Rolling Stone's* fascinating article 'A Piece Of The Rainbow' (published December 2 1976) indicates that the exploitation has continued since his death.

One aspect of this exploitation has been the release of album upon album of 'early' Hendrix, all using the fact that Jimi was linked with various other musicians earlier in his career to promote albums by such as Curtis Knight, Lonnie Youngblood and Little Richard. The reason for mentioning this is that these albums generally come with liner notes which sometimes claim that the contents show 'Jimi Hendrix at his best' or 'his most inspired' etc etc. Such claims are utter rubbish and the presence of such albums on the shelves — often on cut-price labels — only serves to confuse those who might be thinking about 'discovering' Hendrix for the first time.

Jimi's label in the States — Reprise — is currently engaged in a 'clean-up' campaign, ostensibly with the objective of ensuring that anything else put out with Jimi's name on it is subject to the quality control of the Hendrix Estate.

Producer Alan Douglas has taken on the task of sorting through some of the masses of tapes left after Jimi's death and has so far put together two albums — 'Crash Landing' and 'Midnight Lightning'. These albums have been fairly well received — both charted in America — but they do not come up to the standards set by Jimi when he was alive and partly in control of his own production. A major objection from Hendrix buffs has been Douglas' apparent keenness to remove the contributions from most of the original musicians and substitute those of others.

Johnny Winter, who was probably as close to Jimi as any musician (spiritually at least), when asked about the posthumous Hendrix releases (the Reprise/Polydor

albums, not the cut-price stuff) told me: "If Jimi were alive now, they wouldn't be out — it's as simple as that." This is a feeling expressed by many who love Jimi's music, but it has to be weighed against the undeniable thirst for 'new Hendrix', based on the fairly common knowledge that piles of unreleased material still exist.

So this feature is designed to give the most up-to-date and comprehensive guide to what Hendrix did, with a few recommendations about where to begin if you're just thinking about starting a Hendrix collection. We believe it to be the most complete catalogue of official and bootleg records, tapes, films video material, books and major magazine articles ever published anywhere.

And it would not have been possible without the enormous amount of time and effort devoted to this same objective by Caesar Glebbeek, Dan Foster and their friends. Caesar and Dan run the Hendrix Information Centre in Amsterdam, a non-profit-making organisation set up in 1967 with the aim of determining what is closest to the truth about all aspects of Jimi's life and making it available to anyone who wants it. The Hendrix Information Centre has an archive of Hendrix material recorded in every medium, and much of the archive has been documented in a booklet called *Stay Free* which the Centre published in 1974.

The catalogue section of this *SOUNDS* feature is a compressed version of *Stay Free* updated by Caesar, Dan and myself during a very work-intensive three days spent in Amsterdam last month. It makes everyone else's discographies look like they came off the back of matchboxes.

**B**UT FIRST THINGS FIRST: If I were asked to recommend the records which would best serve as the basis for a Jimi Hendrix collection — the essential Hendrix — which would they be?

The answer would be the six albums originally released on Track — 'Are You Experienced', 'Axis: Bold As Love', 'Electric Ladyland', 'Smash Hits', 'Band Of Gypsies' and 'The Cry Of Love' — plus some other posthumous releases — 'Rainbow Bridge', 'Isle Of Wight' and 'Hendrix In The West'. That gives you all the studio albums that were released during Jimi's life time (and which he therefore had some control over) plus two other studio albums that were substantially complete when he died and a good selection of live material too.

If you bought some of these and liked what you heard but wanted more live material, it would be a good idea to move on to 'Historic Performances Recorded At The Monterey International Pop Festival'. If you're feeling extravagant you might then start looking at the other albums including the two Alan Douglas ones, but bear in mind that though they're the newest, they ain't the best.

If you're looking for samplers, you might try the two Polydor 'Flashback' albums 'Jimi Hendrix Volume One' and 'Volume Two' where the tracks are selected from most of the official albums; however you'll never get the 'feel' of a complete Hendrix album that way.

Films of Jimi which are really worth trying to catch are 'A Film About Jimi Hendrix' and 'Jimi Plays Berkeley'.

There is plenty of other filmed material which could provide competition but much of it hasn't ever been released.

If you're a musician and you want to know all about what equipment Jimi used, his techniques for getting particular sounds, even what string

gauges he preferred, then you need look no further than the reprint of the special *Guitar Player* issue which is currently available. (The address is given towards the end of the feature but you can also buy the mag from a number of UK music shops).

Probably the best biography currently available in Britain is 'Hendrix' by Chris Welch although it is necessary to refer to magazine features like that in *Rolling Stone* to get a better picture of the exploitation/political/legal hassles surrounding Hendrix. There is a new book out in the States called *Jimi Hendrix — A Biography In Words And Pictures* which seems on balance to contain more information than the Chris Welch book, but both of them suffer from having extremely incomplete discographies.

Which is where *SOUNDS* comes in. Everything that we know Jimi ever did is listed below, and we've done our best to illustrate *The Complete Jimi Hendrix* with interesting and for the most part previously unpublished pictures. So take a deep breath and begin...

## OFFICIAL ALBUMS

Jimi's label in the UK was Track; in the States it was Reprise. Reprise continues to be the American label but releases in this country are now on Polydor. Hendrix records on other labels include various European equivalents such as Barclay and Polydor (Germany) and an assortment of labels like Ember on which film soundtracks have been released.

The following list concentrates on albums which are different from each other in ways other than purely different label and different cover design. In each case the original label is given but not the number because most of the numbers have changed frequently over the past ten years. Note that sometimes the Reprise albums are slightly better quality pressings.



**ARE YOU EXPERIENCED (Track)** Mono: Foxy Lady, Manic Depression, Red House; Can You See Me; Love Or Confusion; I don't Live Today; May This Be Love; Fire; 3rd Stone From The Sun; Remember; Are You Experienced.

Recorded in London at Kingsway, Regent Sound and Olympic. The Reprise version of this album is in stereo, features a different selection of tracks with 'Purple Haze', 'Hey Joe' and 'The Wind Cries Mary' replacing 'Red House', 'Can You See Me' '3rd Stone From The Sun' and 'Remember', and the tracks each last for a couple of seconds more than the British version. If you double the speed of the album you can hear 'interstellar transmissions' during '3rd Stone From The Sun'. Note that Red House was one of the first Hendrix tracks recorded and that

Noel played bass on an ordinary six string guitar. The British album has been repackaged several times and is currently available as a double with 'Axis Bold As Love'.



**AXIS: BOLD AS LOVE (Track)** Mono and Stereo: EXP: Up From The Skies; Spanish Castle Magic; Wait Until Tomorrow; Ain't No Telling; Little Wing; If Six Was Nine; You've Got Me Floating; Castles Made Of Sand; She's So Fine; One Rainy Wish; Little Miss Lover, Bold As Love.

Recorded at Olympic. The original Track album included a lyric sheet which was later omitted. The Reprise cover, however, has the lyrics printed inside. Graham Nash and a couple of members of the Move sing on a couple of tracks. Note 'She's So Fine' is a Noel Redding composition.



**ELECTRIC LADYLAND (Track double):** And The Gods Made Love; Electric Ladyland; Crosstown Traffic; Voodoo Chile; Little Miss Strange; Long Hot Summer Night; Come On; Gypsy Eyes; Burning Of The Midnight Lamp; Rainy Day, Dream Away; 1983... (A Mermaid I Should Turn To Be); Moon, Turn The Tides... Gently, Gently Away; Still Raining, Still Dreaming; House Burning Down; All Along The Watchtower; Voodoo Child (slight return).

Recorded mostly in the States at The Record Plant and Mayfair Studios. The album was available first as a double and then later as two singles. The British 'naked lady' cover was the subject of considerable controversy. The Reprise cover is different and contains much more information, such as the fact that guests on the album included Dave Mason, Steve Winwood, Buddy Miles, Jack Cassidy, Al Kooper and Chris Wood. Note: Electric Ladyland



COPENHAGEN, SEPTEMBER 1970. PIC: HENDRIX INFORMATION CENTRE

CONTINUES NEXT PAGE



*Jimi Hendrix*

FROM PREVIOUS PAGE

track more fully known as 'Have You Ever Been (To Electric Ladyland)', Noel Redding wrote 'Little Miss Strange'.

**ELECTRIC JIMI HENDRIX (Track):**

This was a projected single album selection from the double. Although pressings were made it was never released. Tracks on it are: Still Raining, Still Dreaming; House Burning Down; All Along The Watchtower; Voodoo Child (Slight Return); Little Miss Strange; Long Hot Summer Night; Come On; Gypsy Eyes; Burning Of The Midnight Lamp.



**SMASH HITS (Track):** Purple Haze; Fire; The Wind Cries Mary; Can You See Me; 51st Anniversary; Hey Joe; Stone Free; The Stars That Play With Laughing Sam's Dice; Manic Depression; Highway Chile; Burning Of The Midnight Lamp; Foxy Lady.

As the title suggests a compilation of Hendrix hit singles plus four tracks off 'Are You Experienced'. The Reprise version has a different selection, with 'All Along The Watchtower', 'Crosstown Traffic', 'Remember' and 'Red House' replacing '51st Anniversary', 'The Stars That Play', 'Highway Chile' and 'Burning Of The Midnight Lamp'. As with 'Are You Experienced', the pressing quality is definitely better and the tracks are all about two seconds longer. Note also that the Reprise version of 'Can You See Me' has slightly different lyrics from the Track version and the

Reprise 'Red House' is totally different, possibly the better of the two versions — with reverb and echo on the guitar and a generally more fluid approach to the soloing.



**BAND OF GYPSYS (Track):** Who Knows; Machine Gun; Changes; Power Of Soul; Message To Love; We Gotta Live Together.

Taken from two concerts at the Fillmore East on January 1 1969 with Buddy Miles on drums and Billy Cox on bass. The album was hurriedly released in Britain with the rather tasteless 'doll cover' and complaints about the mix elicited the information that the proper masters had not been available for the initial UK pressing. The album has since been available in a number of different covers. Note that Jimi sometimes introduced the song 'Power Of Soul' as 'Crash Landing' or 'Paper Airplanes'.



**THE CRY OF LOVE (Track):**

Freedom; Drifting; Ezy Ryder; Night Bird Flying; My Friend; Straight Ahead; Astro Man; Angel; In From The Storm; Belly Button Window.

The first official posthumous release but because it was so nearly finished, considered by most people to rank in quality and consistency alongside the previous releases. Billy Cox on bass but Mitch Mitchell back on drums on most tracks.

Other personnel included Steve Stills and Kenny of the Fugs making barroom noises on 'My Friend', and Paul Caruso (a participant in 'Axis Bold As Love') playing harp on the same track. Stills also played the piano intro and Ken Weaver plays 12-string lead.



**ISLE OF WIGHT (Polydor):** Midnight Lightning; Foxy Lady; Lover Man; Freedom; All Along The Watchtower; In From The Storm.

Live album taken from Jimi's last official UK appearance. Mitch on drums and Billy on bass. Note the availability of additional IOW live track 'Message To Love' on the Columbia triple album 'The First Great Rock Festivals Of The Seventies/Isle Of Wight/Atlanta Pop Festival', and of 'Dolly Dagger' also from the IoW on Polydor 'Rare Tracks' 248 2274.



**HENDRIX IN THE WEST**

(Polydor); Johnny B Goodie; Lover Man; Blue Suede Shoes; Voodoo Child (slight return); The Queen (national anthem); Sergeant Pepper's Lonely Hearts Club Band; Little Wing; Red House.

The Reprise version of this live album has side one and two transposed so that the album starts off the same way as the concerts did, ie with 'The Queen' and/or 'Sergeant Pepper'. Note that 'Voodoo Child' and 'Little Wing' were recorded at the Albert Hall and not the San Diego Sports Arena, while 'Red House' was likely recorded at San Diego and the remaining tracks at Berkeley, May 1970.



**Jimi Hendrix war heroes**

**WAR HEROES (Polydor):** Bleeding Heart; Highway Chile; Tax Free; Peter Gunn Catastrophe; Stepping Stone; Midnight 3 Little Bears; Beginning; Izabella.

A mixed bag of studio cuts in various stages of completion, in which the outstanding new tracks are 'Bleeding Heart', 'Tax Free', 'Stepping Stone' and 'Izabella'. 'Bleeding Heart' is Jimi's arrangement of the 1962 Elmore James track of the same name. 'Catastrophe' is his arrangement of Franky Laine's 'Jealousy' with different lyrics.

Note: 'Stepping Stone' was also introduced in concert as 'Trying To Be' and 'Beginning' is also known as 'Jam Back At The House'.

BELOW: DIFFERENT 'LOOSE ENDS' COVERS



**LOOSE ENDS (Polydor):** Coming Down Hard On Me Baby; Blue Suede

**HISTORIC PERFORMANCES RECORDED AT THE MONTEREY INTERNATIONAL POP FESTIVAL (Reprise):** Like A Rolling Stone; Rock Me; Baby; Can You See Me; Wild Thing.

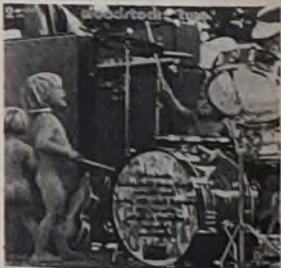
A live album in which side two contains tracks from the performance by Otis Redding. Released in at least two cover designs.

**WOODSTOCK (Atlantic):** Star Spangled Banner; Purple Haze; Instrumental Solo.

These Hendrix tracks are taken from his appearance at the historic festival and occupy part of side six of this triple album.

**WOODSTOCK TWO (Atlantic):** Jam Back At The House; Izabella; Get My Heart Back Together.

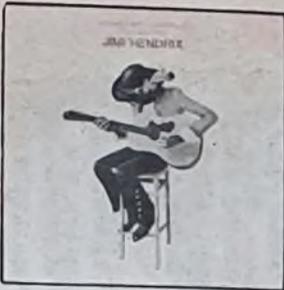
A second helping from Woodstock this time with the Hendrix tracks occupying side one of this double album. 'Jam' is also known as 'Beginning'; 'Get My Heart' as 'Bear My Train A Comin'.



Shoes; Jam 292; The Stars That Play With Laughing Sam's Dice; Drifter's Escape; Burning Desire; I'm Your Hootchie Coochie Man; Electric Ladyland.

A mixture of outtakes and previously unreleased material in various stages of completion. Some of the material has since been remixed and made available elsewhere. 'Drifter's Escape' is the Dylan song and is not available elsewhere. 'Jam 292', 'Burning Desire', 'I'm Your Hootchie Coochie Man' and this version of 'Electric Ladyland' not available elsewhere.





**SOUND TRACK RECORDINGS FROM THE FILM JIMI HENDRIX** (Reprise): Rock Me, Baby; Wild Thing; Machine Gun I; Johnny B Goode; Hey Joe; Purple Haze; Like A Rolling Stone; Star Spangled Banner; Machine Gun II; Hear My Train A-Comin'; Red House; In From The Storm.

Most of the material on this double album is available elsewhere. Exceptions are the interviews which end each side, 'Machine Gun I' live from the IoW (but only 7.45 from 23 minutes) 'Hey Joe' from Monterey, 'Purple Haze' from Berkeley, the acoustic guitar version of 'Hear My Train' and 'Red House' from the IoW.



**EXPERIENCE** (Ember): The Sunshine Of Your Love; Room Full Of Mirrors; Bleeding Heart; Smashing Of Amps.

Soundtrack recordings from the Albert Hall concert of February 24 1969, rather poorly mixed and with erroneous information on the album cover. 'Sunshine' (the Cream song) is wrongly described as the opening number of the concert and 'Bleeding Heart' is called on the cover 'C Sharp Blues (People, People, People)'. During the concert, The Experience were augmented by Rocky (bongos), Dave Mason (guitar) and Chris Wood (flute).



**MORE EXPERIENCE** (Ember): Little Wing; Voodoo Child (slight return); Room Full Of Mirrors; Fire; Purple Haze; Wild Thing; Bleeding Heart.

Despite the sticker on the album cover proclaiming 'never before released', most of the tracks on this album can be found elsewhere. 'Voodoo Child' and 'Little Wing' (wrongly called 'Little Ivey' on the cover and label) are both on 'Hendrix

In 'The West' while 'Room Full Of Mirrors' and 'Bleeding Heart' are the same versions appearing on the previous album.



**CRASH LANDING** (Polydor): Message To Love; Somewhere Over The Rainbow; Crash Landing; Come Down Hard On Me; Peace In Mississippi; With The Power, Stone Free Again; Captain Coconut.

First of the so-called Alan Douglas albums, put together by producer Douglas from the hundreds of hours of Hendrix tapes left when he died. Douglas took some of the usable material, rerecorded and remixed it using other musicians and put the finished cuts out as part of his campaign to maintain quality control over posthumous releases and get 'inferior' material withdrawn.

'Somewhere Over The Rainbow' is the only really outstanding new song here; the album as a whole is patchy.



**MIDNIGHT LIGHTNING** (Polydor): Trashman; Midnight Lightning; Hear My Train; Gypsy Boy (New Rising Sun); Blue Suede Shoes Blues; Machine Gun; Once I Had A Woman; Beginnings.

Second of the Alan Douglas projects. The quality is perhaps more consistent — and poorer — on this album than on 'Crash Landing' but the material on both albums is hardly representative of Jimi's finished work.



## GUEST APPEARANCES

**STEPHEN STILLS** (Atlantic): Hendrix plays guitar on the track titled 'Old Times Good Times'. Recorded London, March 1970.

**FALSE START** (Blue Thumb) by Love: Hendrix definitely guests on 'The Everlasting First' and it is possible that he appears on other tracks too.

**McGOUGH & McGEAR** (Parlophone): Jimi definitely plays on 'Ex-Art Student' and possibly also on 'So Much'. Album now deleted. Recorded London, March 1970.

**ROCK 'N' ROLL BAND** (Polydor) by Eire Apparent: This is the group which Jimi 'took under his wing' in 1967. He produced their album 'Sunrise' and on this album he guests on guitar on the title track (also released as a single).

## SINGLES

With just two exceptions, every A side and B side of every Hendrix single is available on an album. The

first exception is 'Stepping Stone/Izabella' (Reprise) which features the Band Of Gypsies line-up. The versions of these songs on this single are arguably better than on 'War Heroes'. The second exception is the Alan Douglas Xmas record of 1975, which featured the Band Of Gypsies playing 'Little Drummer Boy' and 'Silent Night/The Last Post' and 'Auld Lang Syne'. This could have been recorded in the studio but is more likely taken from one of the Filmore New Year's concerts with the audience mixed out.

Now'. Hendrix played some guitar on the album and it was even implied from time to time that he did the vocals (he didn't).

The tracks from the Curtis Knight sessions were repackaged time and time again on different labels, some of them the 'cheapo cheapo' variety.

Some Curtis Knight And The Squires/Jimi Hendrix albums have been put out under the following titles: Early Jimi Hendrix; Early Jimi Hendrix Vol II; Got That Feeling; Flashlog; Strange Things; The Great Jimi Hendrix In New York; The Eternal Fire Of Jimi Hendrix; What'd I Say; That Special Sound; The Wild One; Birth Of Success; Jimi Hendrix Live In New Jersey; The Cream Of Jimi; 1967 Material; In Memoriam; Before The Deluge; In The Beginning.

Other 'early' Hendrix albums include: Two Great Experiences Together (Lanette Youngblood); In The Beginning (The Isley Brothers); Friends From The Beginning; Together (Little Richard).

Miscellaneous albums on various obscure labels with which Jimi supposedly had some involvement include: Raw Hendrix; Mooda; Faces And Places Vol 12; Roots Of Hendrix; In The Beginning; Jimi

## 'EARLY' RECORDINGS

Concurrently with the release of contemporary Hendrix albums on Track/Reprise there appeared a number of singles and albums featuring one Curtis Knight and his group The Squires. The first album that appeared in Britain on the London label was 'Get That Feeling' which included the single 'Hush

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4 NEWCASTLE POLYTECHNIC  
5 LANCASTER UNIVERSITY



*Jimi Hendrix*



JIMI DEMONSTRATES HIS ORAL TECHNIQUES EARLY 1967, W. GERMANY

FROM PAGE 31

Hendrix 64; Jimi Hendrix; Jimi Hendrix At His Best Volumes 1, 2 and 3.

It is not clear what involvement Jimi really had with these recordings, but it is pretty clear what he thought, for example, about the Curtis Knight releases:

"They were nothing but jam sessions, man, with a group called the Squires. No, I didn't sing on 'Hush Now', that was dubbed on later by Knight trying to copy my voice. And on that one the guitar was out of tune and I was stoned out of my mind. We're going to get those records stopped." (From an interview with *Melody Maker* December 23 1967).

"Hendrix himself has described the album as 'musically worthless... a confetti of tapes hastily thrown together'" (from a review of 'Get That Feeling' in *Rolling Stone* March 9 1968).

Purchase, therefore, at your peril!

# BOOTLEGS

JIMI HENDRIX is probably the third most-bootlegged artist in rock music after Dylan and the Stones. Bootlegs have come from legitimate tapes and film soundtracks as well as the traditional method of simply taking your portable cassette recorder along to the concert under your coat. Quality varies but some are surprisingly good. Sadly many of the records listed below will be difficult (though probably not impossible) to get hold of these days while some are quite readily available (though not necessarily in Britain). Several were to be found on sale in Amsterdam's flea-market only last month so sources have obviously not dried up completely. Bootleggers are even more notorious than record companies for

repackaging the same product under a different guise, so the following list we concentrate on the 'original' bootleg with notes about repackaging where there is evidence of it. The information provided with bootlegs is also unreliable; the track listings here are the correct titles of the songs.



**THIS FLYER:**

Title comes from the slip of paper included with the album which read: 'This flyer is for that man who walked into a pad at Woodstock raised his axe and talked to the people around him, and they talked together.' Possibly the first Hendrix bootleg ever circulated. Taken from a jam session in 1969, mostly rhythmic meanderings but quite good quality recording. Repackaged as **IN EXPERIENCE** with some jamming replaced by 'Woodstock' tracks and later surfaced on **JIMI HENDRIX '64**, **JIMI HENDRIX (Pantonic)**, **JIMI HENDRIX AT HIS BEST VOLUME 1**, **VOLUME 2**, and **VOLUME 3**.

**LIVE EXPERIENCE 1967-68:** Purple Haze; Wild Thing; Voodoo Child (slight return); Hey Joe; Sunshine Of Your Love; Drivin' South; Experiencing The Blues; Hound Dog; Little Miss Lover; Love Or Confusion; Foxy Lady; Hey Joe;

**Stone Free.**  
Consists of various live recordings of the Experience. 'Purple Haze' and



'Wild Thing' taken from Clark University's Arrowood Hall in Worcester, Mass, on March 15 1968. 'Voodoo Child' and 'Hey Joe/Sunshine' from the famous Lulu Show TV sessions (January 4 1969) and all other tracks from various UK radio performances in '67. Quality varies from fair to good. Repackaged as **GOODBYE JIMI** and **BROADCASTS**. All the tracks were put on at slightly increased speed.



**LIVE AT THE FORUM, LOS ANGELES — APRIL 25, 1970:** Spanish Castle Magic; Foxy Lady; Getting Your Brothers Shoes Together; Getting My Heart Back Together Again; Star Spangled Banner/Purple Haze; Voodoo Child (slight return); Room Full Of Mirrors; Message To Love; Ezy Ryder; Machine Gun.  
Double album, featured Billy Cox and Mitch Mitchell. 'Getting Your Brothers Shoes Together' also known as 'Lover Man'. 'Voodoo Child' also contains part of 'Midnight Lightning' and side three is a medley starting with 'Room Full' and incorporating 'The Land Of The New Rising Sun', 'Instrumental Solo', an extended drum solo and 'Freedom'. Reasonable quality recording with guitar mixed high and vocals low. Some of the songs feature interesting lyric changes. Repackaged as **HENDRIX ALIVE (double)** and **LIVE IN LA APRIL 1970** (four 33 rpm 7 inch records).



**WOW:** Like A Rolling Stone; Rock Me Baby; Can You See Me; Wild Thing; Red House; Star Spangled Banner; Purple Haze; Instrumental Solo.

The four tracks comprising side one can be found on the Reprise 'Monterey' album and the same ones, except for 'Can You See Me' also crop up on the double 'Sound Track From Jimi Hendrix' (Reprise) 'Red House' is the same as the Reprise version on 'Smash Hits' and the other tracks on side two can be found on the 'Woodstock' triple.

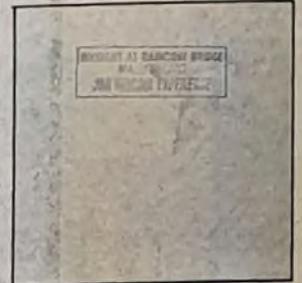


**JIMI HENDRIX LIVE, ISLE OF WIGHT, 30-8-70 VOL 1:** Lover Man; Freedom; Red House; Machine Gun. 'Lover Man' and 'Freedom'

subsequently released on 'Isle Of Wight' (Polydor); 'Red House' and part of 'Machine Gun' on 'Sound Track From Jimi Hendrix' Bootleg repackaged as **ISLE OF WIGHT VOL 1**.

**JIMI HENDRIX LIVE, ISLE OF WIGHT, 30-8-70 VOL 2:** Foxy Lady; The Land Of The New Rising Sun; Ezy Ryder; Voodoo Child (slight return); In From The Storm.

More from the same gig. 'Foxy Lady' and 'In From The Storm' subsequently released on 'Isle Of Wight' (Polydor) and 'In From The Storm' on 'Sound Track From Jimi Hendrix'. 'Foxy Lady' also on the triple 'LoW/Atlanta' (Columbia). Bootleg repackaged as **ISLE OF WIGHT VOL 2**. Both albums of fair recording quality.



**INCIDENT AT RAINBOW BRIDGE, MAUI, HAWAII:** The Land Of The New Rising Sun; Red House; Jam Back At The House; Straight Ahead; Gettin' My Heart Back Together Again; Instrumental Solo; Ezy Ryder.

Live tracks featuring Mitch Mitchell and Billy Cox recorded July 30 1970; the album was pressed in transparent gold vinyl, and there is an unidentified voice-over introduction to the album on the intro to 'New Rising Sun'. A good quality bootleg both technically and artistically, with Hendrix at his most mellow.

Repackaged as: **JIMI HENDRIX, MAUI, HAWAII: HENDRIX LIVE IN HAWAII-1970**; **JH IN HAWAII-1970** and **JIMI HENDRIX, RAINBOW BRIDGE** (lacks first track).



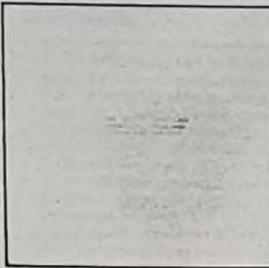
**LAST AMERICAN CONCERT:**

interview; Voice-over intro; The Land Of The New Rising Sun; (part of) In From The Storm; Getting My Heart Back Together Again; Voodoo Child (slight return); (different version of) The Land Of The New Rising Sun; (part of) Instrumental intro to) Midnight Lightning; Foxy Lady; Red House; Ezy Ryder; Purple Haze.

A new bootleg taken from the Hawaii concert, wrongly described as the last American concert, but unfortunately not generally available. It was a 100-album limited edition pressing, used as a sampler by the person who had the recording rights for the gig, to try to persuade record companies to release a double album from the tapes. So far (surprise, surprise) it seems to have proved 'too hot to handle' — a shame since it is probably the best Hendrix bootleg in terms of recording and artistic quality around. The sound is probably better than that on the film 'Rainbow Bridge' and the songs don't suffer from the editing that they do in the movie.



and 'Hear My Train A-Comin' is the acoustic version used in 'A Film About Jimi Hendrix' and released on the Reprise double 'Sound Track' album. 'Bleeding Heart' and all other tracks again from the Albert Hall and available on 'Experience' (Ember).



**JIMI HENDRIX EXPERIENCE — ERIC CLAPTON — GINGER BAKER — JOHN MAYALL — JACK BRUCE.**

The Stars That Play With Laughing Sam's Dice; Highway Chile.

Not a superstars' jam session as the title suggests, but completely separate tracks by the artists named. Both these studio songs can be found on 'Smash Hits' (Track) and 'Highway Chile' also turns up on 'War Heroes' (Polydor).



**GOOD VIBES:** Hey Joe; Hound Dog; (1 complete and 4 bits); Voodoo Child (slight return); Gettin' My Heart Back Together Again.

Tracks recorded on February 24 1969 during rehearsals for the Albert Hall. Between the songs are segments from an interview Jimi did in 1969 which also appears on **LAST AMERICAN CONCERT**, although here they've been put on at slightly increased speed.

**GOOD KARMA 1:** Fire; Johnny B Goode; Gettin' My Heart Back Together Again; Foxy Lady; Machine Gun; Freedom.

**GOOD KARMA 2:** Red House; Message To Love; Ezy Ryder; Star Spangled Banner; Purple Haze; Voodoo Child (slight return).

These two albums were recorded at the Berkeley Community Center, Berkeley, California on May 30 1970

and probably constitute the nearest to a recording of a complete concert available. Features Mitch Mitchell and Billy Cox. 'Johnny B Goode' also turns up on 'Hendrix In The West' (Polydor) and 'Sound Track From Jimi Hendrix' 'Getting My Heart' appears as 'Hear My Train A-Comin' on 'Rainbow Bridge' (Reprise) and 'Purple Haze' turns up on 'Sound Track From Jimi Hendrix' (Reprise). **GOOD KARMA 1** repackaged as **GOOD KARMA**.

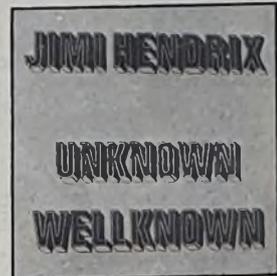


**LIVE IN STOCKHOLM:** Sergeant Pepper's Lonely Hearts Club Band; Hey Joe; I Don't Live Today; The Wind Cries Mary; Foxy Lady; Fire; The Burning Of The Midnight Lamp; Purple Haze; The Sunshine Of Your Love; Voodoo Child (slight return); 'Sunshine' and 'Voodoo

'Sunshine' and 'Voodoo Child' recorded live at the Konserthus, Stockholm on January 9 1969 and remaining tracks taken from Swedish radio recordings at the Radiohus studio, September 5, 1967. A favourite among collectors, this, for its tight, un-freaky performances. Also features the very first public performance of 'Midnight Lamp' Repackaged as **PIPEDREAM**.

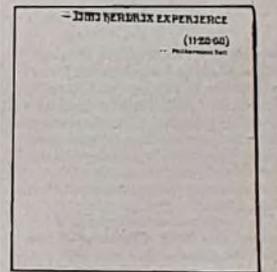
**RIGHT: AN EXAMPLE OF REPACKAGING — 'LIVE IN STOCKHOLM' BECOMES 'PIPEDREAM'**

**UNKNOWN WELLKNOWN:** Star Spangled Banner; Purple Haze; Instrumental Solo; Hear My Train A-Comin'; Day Tripper; Hound Dog. Most of these tracks can be found elsewhere. The first three occur on 'Woodstock' and 'Star Spangled Banner' also occurs on 'Sound Track From Jimi Hendrix' (Reprise) with 'Hear My Train'. Billy Cox on bass on these three. 'Day Tripper' is from a live 'Top Gear' performance in 1967 and 'Hound Dog' turns up on 'Good Vibes'. Noel Redding on bass on these two.



**JIMI HENDRIX VOLUME 2° A MAN OF OUR TIME:** Highway Chile; Stone Free; Hound Dog; Foxy Lady; Purple Haze; Little Miss Love; Experiencing The Blues; The Sunshine Of Your Love.

Tracks all available elsewhere. 'Highway Chile' is the studio version to be found on 'Smash Hits' (Track) and 'War Heroes' (Polydor). The rest can be found on 'Live Experience/ Goodbye Jimi/ Broadcasts'. Both sides also contain tracks by other artists.



**THE JIMI HENDRIX EXPERIENCE 11-28-68 LIVE AT PHILHARMONIC HALL.** I Don't Live Today; Gettin' My Heart Back Together Again; Spanish Castle Magic; Lover Man; Lover Man.

The first three are live from New York Philharmonic, 'Spanish Castle Magic' includes an unusual instrumental interlude. The rest of the album consists of virtually entire performance from the July 10 1969 Tonight Show with Johnny Carson. There is an interview with Jimi followed by 'Lover Man' in which an amp blows. Jimi walks off the set while it's fixed and Flip Wilson keeps



up an amusing banter until Jimi comes on again and does the complete number.



**AUDIO-VISUAL MATERIAL**

**M**OVIES and video tapes obviously represent the only way we can see and hear Hendrix in action now, and therefore the best potential way of conveying, to those who never saw him, what all the fuss is about.

A vast amount of footage has been shot by amateurs and professional alike; much of it has so far not seen the light of day (see 'What Next?') and it cannot be too heavily stressed how important the availability of new material is in terms of contributing to full appreciation of his performances.

Films and television programmes which are, or have been, in general circulation are listed below.

**ALL MY LOVING**  
Documentary made by Tony Palmer and first shown by the BBC in 1968. Repeated recently on BBC2. Features large selection of contemporary pop and rock musicians including the Jimi Hendrix Experience.

The JHE segment consists of bits of conversation and musical sequences from a film of 'Wild Thing' shot at Clark University, 1968. Total time of the JHE segment is 4 min 20 sec, all in colour.

**SEE MY MUSIC TALKING.**

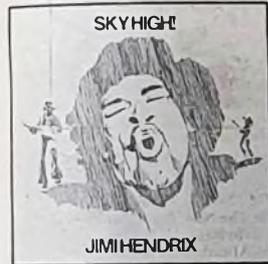
A collage of interview bits and musical sequence from the Experience directed and edited by Peter Neal and released in 1968; narration by Alexis Korner. Musical sequences: 'Purple Haze'; 'Hear My Train A-Comin' (the acoustic version which later turns up in a **FILM ABOUT JIMI HENDRIX**); 'Wild Thing'. A number of songs or parts of songs from the studio albums 'Are You Experienced' and 'Axis: Bold As Love' are used as background music. Length: 29 minutes, shot in colour. Also released as **EXPERIENCE**, but not to be confused with the film of the Albert Hall concerts.

**MONTEREY POP.**

Directed by D.A. Pennebaker and released in 1969; a documentary featuring various artists appearing at the festival at Monterey, California on June 16-18 1967. Includes the Experience performing 'Wild Thing' 82 minute colour film with Hendrix segment lasting 8 min 30 sec.

**POPCORN.**

By Peter Ryan and Peter Clifton, released by Sherpix Inc in 1969. Various artists including the JHE are featured: the Hendrix performance is again 'Wild Thing' from Monterey. Shot in colour.



**SKY HIGH!:** Red House; I'm Gonna Leave This Town; Bleeding Heart; Tomorrow Never Knows; The Sunshine Of Your Love.

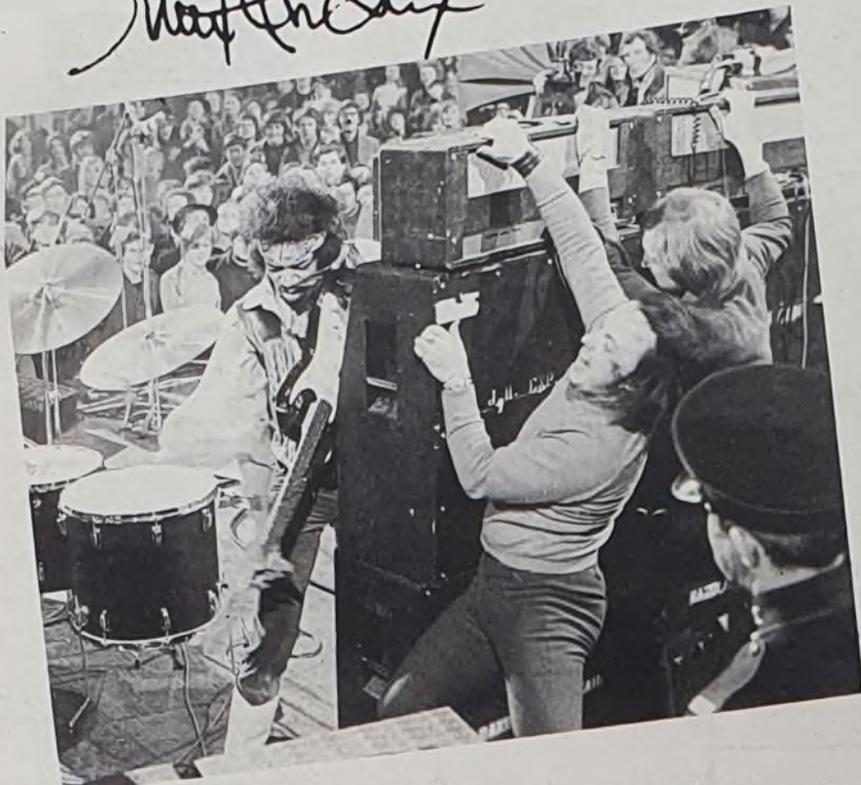
Taken from 130 minutes of stoned jamming supposedly recorded at New York's Scene Club, March 1968. Fair recording. Edited version of the tape subsequently included as side one of the DJM double 'For Real' which also DJM double 'For Real' which also includes tracks from the Lonnie Youngblood sessions. Personnel on the bootleg includes Jim Morrison but not, as both the bootleg and DJM liner notes suggest, Johnny Winter. Repackaged as **JAM**.

**EXPERIENCE**

Contains identical tracks to those released on the Ember album 'Experience' taken from the Albert Hall February 24 1969; probably a direct lift from the official tapes.

**SMASHING AMPS:** Bleeding Heart; Purple Haze; Hear My Train A-Comin'; Wild Thing; The Sunshine Of Your Love; Room Full Of Mirrors; Smashing The Amps.

Tracks 2, 3 and 4 are from the film 'See My Music Talking'



FROM PREVIOUS PAGE

**WOODSTOCK.**

A documentary about the famous festival by Michael Wadleigh, released by Warner Bros in 1970. Hendrix sequences from performances of 'Star Spangled Banner', and 'Purple Haze': 'Instrumental Solo used as background music Features Jimi and Sky Church — Mitch Mitchell and Billy Cox plus: Jerry Velez, Larry Lee and Juma Sutan. 12 min 40 sec out of 180 minutes all in colour.

**THE SUPERSTARS.**

A film by Peter Clifton of various artists at live concerts throughout Europe which includes a longer version of 'Machine Gun' from the Isle of Wight than can be found in A FILM ABOUT JIMI HENDRIX. Shot in colour.

**JIMI PLAYS BERKELEY.**

Produced by Peter Palafian and released by Sun and Rainbows in 1971. Features Jimi with Mitch Mitchell and Billy Cox and includes informal footage of Jimi on the way to the Berkeley Community Centre gig, of sound checks and of encounters with people on the streets. Rehearsal sequence contains parts of 'Straight Ahead', 'Machine Gun', 'Blue Suede Shoes', 'Hey Baby (The Land Of The New Rising Sun)', 'Earth Blues', 'Star Spangled Banner' and 'Ezy Ryder'.

The concert sequences are taken from two shows at Berkeley (May 30 1970) and feature all or parts of 'Johnny B Goode', 'Bear My Train A-Comin', 'Star Spangled Banner' and 'Purple Haze' from the first show plus 'I Don't Live Today', 'Hey Baby (The Land Of The New Rising Sun)', 'Lover Man', 'Machine Gun', 'Voodoo Child (slight return)' and 'Midnight Lightning'. Colour film lasting about 55 minutes.

**RAINBOW BRIDGE.**

By Chuck Wein from Transvue Pictures Corp and released in 1971.

Promoted as a Hendrix film although strictly speaking he appears either in conversation or playing (with Mitch Mitchell and Billy Cox) for only 27 out of 103 minutes. There are seven minutes of conversation between Jimi, Chuck Wein and Pat Hartley and the other 20 minutes is made up of musical sequences from the concert at Maui, Hawaii.

The performance includes all or parts of 'Hey Baby (The Land Of The New Rising Sun)', 'In From The Storm', 'Foxy Lady', 'Hear My Train A-Comin', 'Voodoo Child (slight return)', and 'Purple Haze'. Some of the songs are in split sequence. Also during the film various songs from 'Rainbow Bridge', 'The Cry Of Love' and 'War Heroes' together with some unreleased material are used as background music. Several scenes were cut from an earlier version of this film including one showing Jimi 'shooting' someone from a window, apparently considered 'unsuitable' since the 'victim' was a white man.

**A FILM ABOUT JIMI HENDRIX.**

Produced by Joe Boyd and released by Warner Bros in 1973. Includes interviews with Albert Allen and Arthur Allen (The Ghetto Fighters), Paul Caruso, Billy Cox, Jimi, Buddy Miles, Mitch Mitchell and Juma Sutan. Musical sequences include all or parts of 'Purple Haze' (from London Marquee 1967); the acoustic 12-string version of 'Hear My Train A-Comin' (London 1967); 'Rock Me Baby', 'Hey Joe', 'Like A Rolling Stone' and 'Wild Thing' (all from Monterey); 'Star Spangled Banner' (Woodstock); 'Machine Gun'; (Band Of Gypsies, Filmore East, New York January 1 1970); 'Machine Gun'; 'Johnny B Goode' and 'Purple Haze' (Berkeley) and 'Red House' and 'In From The Storm' (Isle Of Wight). Shot in colour, except for 'Purple Haze' at the Marquee, one interview piece with Jimi and some of the still photographs. 102 minutes long.

**VIDEO MATERIAL**

A NUMBER of television studios have video tapes of Hendrix interviews and performances. One which recently came to light again is the BBC recording of 'The Lulu Show' in which the Experience plays 'Voodoo Child (slight return)' and then 'Hey Joe', breaking off the latter about half way through and launching into an instrumental version of Cream's 'The Sunshine Of Your Love', much to everyone's surprise.

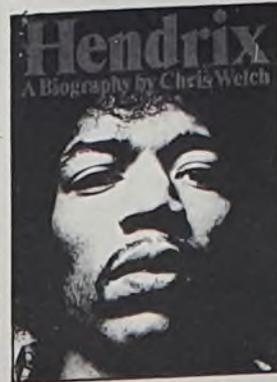
Jimi also appeared on 'Top Of The Pops', but it seems almost certain that two classic performances — his first ever British television appearance on 'Ready, Steady, Go!' and a guest appearance on 'The Dusty Springfield' show in which he played 'Stone Free' 'Voodoo Child (slight return)' and duetted with Dusty on 'Mocking Bird' are now lost for ever. Other European and American TV tapes are known to exist; some are apparently in the possession of Alan Douglas.

**BOOKS**

**HENDRIX** by Chris Welch: The first biography to appear and a fair insight into Jimi's life and work, except for an inclination to 'play safe' over the various legalities and disputes and a rather incomplete discography. Published in large format softback by Ocean Books: includes statements from Welch, Chas Chandler, Noel Redding, Jeanette Jacobs, Gerry Stickells, Eric Barrett, Robin Turner, Monika Dannemann and of course Jimi himself. Lots of interesting black and white pictures.

**THE SUPERSTARS** photographed and edited by Douglas Kent Hall: Softback large format version of

'Rock: A World Bold As Love' from interviews by Sue C Clark published in the UK by Music Sales. Features a number of artists with approximately five pages and 11 'live' photos devoted to Hendrix.



**NO-ONE WAVED GOODBYE** edited by Robert Somma. A Fusion book published by Outerbridge & Dienstfrey in the States, and in the UK, a Charisma book published by Splice Box Books.

A collection of essays (various reprints and other pieces done specifically for the book) examining the causes and effects in our era as reflected in the lives of Brian Epstein, Brian Jones, Jimi Hendrix and Janis Joplin.

**JIMI HENDRIX** by Alain Dister, published by Les Nouvelles Editions Polaires, Paris, in French language.

A biography with 35 pages of monochrome photos taken mostly in France and 11 pages of monochrome photos from the Isle Of Wight plus a short discography.

**JIMI HENDRIX**, published by Verlag Azderball, Munchen.

A short biography with 45 pages of monochrome photos mostly from concerts in West Germany. Biography is in English and German and also included are lyrics to 'Purple Haze' and 'Angel' plus a short discography.

**THE ROLLING STONE ROCK 'N' ROLL READER** Edited by Ben Fong-Torres, published by Bantam Books, New York.

Includes material on a number of artists including Hendrix, all previously published in Rolling Stone. Hendrix section occupies 23 pages taken from issues of March 9 1968, May 17, August 23 and November 15 1969 and October 15 and 29, 1970.

**JIMI** by Curtis Knight, published in hard and soft back by W H Allen.

A biography with recollections by



Knight, Eric Burdon, Kathy Etchingham, Robin Trower and others, plus 32 pages of monochrome photographs (in the hardback edition) and a short discography. Considered by some authorities to have a strong fictional element.

**JIMI HENDRIX — A BIOGRAPHY IN WORDS & PICTURES** by Tom Nolan, published in the US by Sire books and distributed by Chappell.

A brand new book with considerably more factual information than the other biographies so far published but lacking a good discography: 45 monochrome pix.

**STAY FREE** published by the Hendrix Information Centre.

1974 Hendrix Catalogue on which this present feature is based... enough said!

**SONGBOOKS SHEET MUSIC**

SONGBOOKS and music exist which correspond fairly closely to most of the albums released although lyrics are often incorrect or incomplete. The most comprehensive collection so far seems to be that in a new song book from A Schroeder International called **JIMI HENDRIX ANTHOLOGY**. Wise Publication's **THE FORTY**

**GREATEST** includes some songs also given a guitar tablature treatment. Contains a short biography which for the most part is utter rubbish.

**MAGAZINE ARTICLES**

**OBLVIOUSLY** thousands of articles on Hendrix have been published over the years but there are a few significant ones which may be worth trying to get hold of if you have a thirst for facts.



The American magazine *Guitar Player* has just reprinted its special Hendrix issue of September 1975 which undoubtedly presents the best musical and technical analysis of what Jimi was about, with discussions of his style and the equipment he used to achieve his many sounds. There are contributions from a number of writers as well as musicians including John McLaughlin, Johnny Winter, Larry Coryell, John Hammond, Mike Bloomfield and Les Paul. This reprint is currently available from Guitar Player, Box 615 Saratoga, CA 95070, USA at a price of 1 dollar 50 cents including postage, and is highly recommended to musician and non-musician alike.

Another source of technical information is the 12-page interview with engineer/producer Eddie Kramer in the December 1976 (Vol 7 No 6) issue of the American magazine *Recording Engineer/Producer*.



## THE RAINBOW

How a collection of tapes, photographs, and other items have provided the story of Jimi Hendrix's life. BY JERRY HOPKINS



Kramer was involved with the albums 'Are You Experienced', 'Axis Bold As Love', 'Electric Ladyland', 'Band Of Gypsys', 'Cry Of Love' and 'Rainbow Bridge' and talks about his work with Jimi and other artists.

In January 1975, the American magazine *Crawdaddy* published a feature titled 'The Last Days Of Jimi Hendrix' in which John Swenson made the first serious attempt to look at a series of events about which many questions still remain unanswered. Inspired perhaps by this (and certainly using much of

the information it contained) Bill Henderson put together a feature for *Street Life*'s November 15-28 1975 issue called 'Hendrix — The Missing Pieces'. But the best, most fascinating and undoubtedly disturbing examination of the rip-offs and legal hassles surrounding Jimi's death can be found in the seven page *Rolling Stone* article called 'A Piece Of The Rainbow' by Jerry Hopkins published on December 2 1976. All three features point to large-scale exploitation of Hendrix before and after his death.

recordings, there seems to be a considerable amount of material in the possession of other musicians. Stephen Stills apparently possesses two records cut by him and Jimi in Island Studios with Conrad Isidore and Fuzzy Samuels as the rhythm section, and has no plans to release them. (From Stephen Stills interview by Michael Watts in *Melody Maker*, March 11 1972).

According to Arthur Lee, his manager Forrest Hamilton and Bob Krasnow of Blue Thumb Records have 'got a complete album that Jimi and I did', recorded at Olympic where 'The Everlasting First' was cut. (From Arthur Lee interview by John Tobler in *Melody Maker* December 29 1973). Keyboard player Bo Hanson also claims to have 5 hours of tapes of Jimi and him jamming; again no plans for release.

There is other evidence to suggest that Jimi was sometimes prevented from doing the versions of songs that he wanted to do, for political or other reasons. In an interview with Meatball Fulton done in two parts between mid 1968 and late 1969, he says that the original 'Purple Haze' was much longer with "thousands and thousands of words."

He implies that time considerations caused him to shorten it but his girlfriend Monika Dannemann suggests that it was more 'political'. If pressure on him not to do certain things did exist, it would support the stories going around that he gave tapes to other, trusted people to stop them getting into the 'wrong hands'.

A musician acquaintance of Caesar and Dan claims to have seen and heard two seemingly 'official' albums which have never been released and which could have been produced from such tapes. One was played to him by an English girl and featured Hendrix, Eric Clapton and an unidentified male singer. It was rock music rather than jazz, with predominantly death-orientated lyrics, and seemingly a studio session. The other was at the house of a member of the Band and featured jazz-style jamming between Hendrix, McLaughlin, Miles Davis and others.

In Kim Fowley's recent interview with Sandy Robertson for *SOUNDS* Fowley tells a story of a song he wrote called 'Fluffy Turkeys' which he claims Hendrix heard and recorded, and which exists on "One of those Alan Douglas tapes". Jimi may also have played on an album by American female R&B group the

Cake, produced by Charlie Greene and Brian Stone. (Source: American magazine called *Go*, July 21 1967).

There are probably many other instances of jam sessions, guest appearances etc which all add up to an enormous quantity of unreleased material. But of course a lot of it gets out in the form of bootlegs, and one bootleg which is definitely due out this month is called 'Guitar Hero — The Unreleased Album' on Stoned Records.

It contains most of the tracks from John Peel's Hendrix programme put together from BBC sessions. No doubt the Beeb will be pleased about that! A second Philharmonic Hall bootleg is also expected.

Other bootlegs exist in rumour form only at the moment. An Italian magazine called *Freak* (No 6, June/July 1973) talks of an album

called 'Smiles Of Heaven' which was supposedly a double recorded in June 1970 at Wally Heider Studios and features Jimi plus Jerry Garcia and others. It may well exist somewhere in bootleg form, as may the recordings of Jimi's jam with Eric Burdon and War at Ronnie Scott's just before his death. (See *NME* 12-6-71).

Then there's the double bootleg from Woodstock, single bootleg from Monterey, a possible Hendrix/Shuggie Otis bootleg and an album supposedly called 'Electric Ladyland Studio And Jam Sessions' containing one side of live and one side of unreleased Band Of Gypsys material.

'Black Gold' is reputed to be a suite of songs lasting 20-25 minutes, perhaps semi-autobiographical, while 'Eyes And Imagination', 'Cradle Of The Gypsy Son' and 'South Saturn Delta' are other songs reputed to exist.

## AUDIO-VISUAL MATERIAL

EXPERIENCE is the title of a colour film shot at the Albert Hall concerts, according to the liner notes on the albums 'Experience' and 'More Experience'. Yet it has never been generally released. The Albert Hall date was February 24 1969 and the film supposedly also covers the subsequent tour of Germany.

Colour film also exists of the performance of Jimi, Mitch and Billy at the Isle Of Wight and most of this has never been generally released.

Then there is all the unreleased footage from Monterey, Berkeley, Rainbow Bridge and the Band Of Gypsys concerts, plus the Pennebaker movie 'A Wake At Generation' which was a tribute concert following the death of Martin Luther King, and Warner Bros' film of Atlanta.

Additional to this is the various video material and home movies which must exist and which could contribute towards a more complete record of Jimi's life, and work.

## WHAT NEXT?

JIMI HENDRIX left a legacy of recordings in various stages of completion, most of which are in the possession of Alan Douglas who has plans to release some more albums. There are also likely to be a couple more bootlegs around soon as well as several books.

But for much of the interesting recorded and audio-visual material which is known to exist, there seem to be no plans at all; or perhaps where there are plans they've been thwarted by various interested parties. Anyway the following is a list of the important unreleased material which is known about.

Various reports suggest that something in the region of 800 hours of tapes are in the possession of the Hendrix Estate. These are the tapes from which Alan Douglas has worked to produce 'Crash Landing' and 'Midnight Lightning', and from the same source we are promised just two more albums — a 'jazz album' featuring jamming with John McLaughlin and others, and a double anthology which is supposed to be the ultimate official anthology and which is supposedly going to include a one-sided single record of never-before-released 'Gloria' as an inducement to collectors.

Material apparently in the possession of Douglas for which it seems no release plans exist include the studio version of 'Like A Rolling Stone' recorded on March 1 1967 at Kingsway Studios, a blues number called 'Seven Dollars In My Pocket', an alternative studio version of 'Midnight Lightning', a song called 'Cherokee Mist' with sitar, a version of the classic blues 'Further On Up The Road', plus 'Lover Man', 'Ships Passing In The Night', 'Slapback Soup' and 'Doriella DuFontaine' with the Last Poets.

As well as this studio material there are many tapes from officially recorded gigs. Unreleased material must exist from the Band Of Gypsys concerts (two shows recorded), the Los Angeles Forum (April 1969 — 1 hour 45 minutes recorded), San Diego May 24 1969 and the San Francisco Winterland concert in October 68. This concert is of special significance since it celebrated the second anniversary of the Experience and developed into a five hour jam with various musicians including Jack

Cassidy, and with Jimi taking turns on every instrument. Songs from the concert reportedly include 'Voodoo Child (slight return)', '3rd Stone From The Sun', 'King Bee', 'Still Raining... Still Dreaming'.

An article published in an American magazine states that the writer met Jimi backstage after the gig and found him "mulling over which tapes to release as a live album". What happened to it?

There is also material left over from the recordings of the big festivals — Woodstock, Monterey and the Isle of Wight (although the best material from the IoW, with the possible exception of 'The Land Of The New Rising Sun', which needs a bit of cleaning up, has now been released). Material also exists from the Albert Hall concerts and the Atlanta Festival (not just sound recordings but whole movies which have never been released).



RARE PICTURE OF JIMI AND MONIKA TOGETHER, TAKEN IN GERMANY EARLY 1969

## THE HENDRIX INFORMATION CENTRE

THE BULK of the foregoing would never have been possible were it not for the diligent researches of the Hendrix Information Centre, who provided nearly all the factual information and many of the pictures, leaving me with the relatively easy task of expressing a few opinions! And one of the opinions I wish to express is that the continuing, independent existence of the Centre is highly desirable. But because the Centre is run as 'full-time love' on a non-commercial footing, it has relied largely on funds from the



DAN FOSTER



CAESAR GLEEBEEK

pockets of the people who run it plus the odd small donation. Caesar and Dan refuse to turn it into a commercial outlet for Hendrix products.

Instead they make the information about such things freely available to those with an interest, and up until recently, anyone who wrote to them asking for information was sent *gratis* a copy of their *meisterwerk Stay Free*.

An admirable policy indeed, but they now have a box-file full of letters which they just cannot afford to answer, and the Centre itself is in debt to the tune of some £250 — a trivial sum compared with the kind of money record companies deal in — but a big problem for them.

There must be a lot of people around — including a lot of well known and successful musicians —

# SINGLES

from page 23



ONE OF THE LAST PICTURES TAKEN OF JIMI HENDRIX BY MONIKA DANNEMANN BEHIND THE HOTEL SAMARKAND, LONDON SEPTEMBER 17, 1970

## FROM PREVIOUS PAGE

who feel they owe some kind of debt to Jimi Hendrix; what better tribute could they pay than to help ensure the survival of the Hendrix Information Centre? How about a benefit concert? It seems to be the only organisation interested in making *everything* Jimi did available to everybody.

If there's some way you feel you can help them, please contact me at SOUNDS or get in touch with Caesar and Dan at the Hendrix Information Centre, Postbox 3464, Amsterdam, Holland (telephone Amsterdam [01031 20] 234291). And if you write to them expecting a reply, please enclose two international reply coupons.

The centre is also very anxious to contact Jane de Mendelsohn, who did an interview with Jimi for *IT* No 53, April 1969; the person who filmed the performance of 'Voodoo Child (slight return)' as part of a studio 'recording session' in New York May 3 1968; plus anyone else who possesses any unreleased sound recordings or audio-visual material.

## THE LAST WORDS THE LAST PICTURES

ON THE DAY before he died, Jimi insisted that Monika Dannemann take some photographs of him with a new camera. The pictures were taken during the afternoon of September 17 1970 in the garden behind the Hotel Samarkand in London, and have only ever been published once — in a German magazine called *Poster Press*. These were the last pictures taken of him.

On that day he also gave Monika a poem. Interpreted by many as a suicide note — an easy thing to do

with hindsight, although in fact many of his lyrics towards the end were death-orientated and any of them could have been similarly interpreted. It was the last thing he wrote and the last three lines became his epitaph. *The Story of Jesus so easy to explain After they crucified him a woman, she claimed his name. The story of Jesus, the whole bible knows*

*Went all across the desert and in the middle, he found a rose.*

*There should be no questions There should be no lies He was married ever happily after For all the tears we cry. No use in arguing All the use to the man that moans When each man falls in battle His soul it has to roam. Angels of heaven flying saucers to some made Easter Sunday the name of the rising sun.*

*The story is written by so many people who dared to lay down the truth to so very many who cared to carry the cross of Jesus and beyond. We will guide the light, this time, with a woman in our arms We as man, can't explain the reason why, the woman's always mentioned at the moment that we die. All we know is, God is by our side, and he says the word so easy, yet so hard.*

*I wish not to be alone, so I must respect my other heart The story of Jesus is the story of you and me No use in feeling lonely, I am you, searching to be free.*

*The story of life is quicker than the wink of an eye The story of love is hello and goodbye Until we meet again.*

him? A lot of the things that today's New Wavers are doing today, Gary Holton and the Heavy Metal Kids were doing a couple of years back. But not enough people were ready for it then, and anyway the band never quite got it together. So it's ironic that this great little belter of a record will make a lot of people think that the HMKs are jumping on the punk bandwagon, especially since they've dropped the Heavy Metal tag. 'Tain't so. This record is fun: hope it's not too late for HMK.

**JOE ELY: Gambler's Bride (MCA 324).** Coming on like a cross between Bruce Springsteen and Waylon Jennings, this man is definitely the acceptable face of country music. Doesn't stand a chance as a single, but if there's more tough singing and nimble picking like this on his album, it should be worth a listen.

**JOE O'DONNELL: Poets And Storytellers (Polydor 2058 930).** Disco-Jig, would you believe? How else to describe a strongly rhythmic, catchy, danceable and likeable mixture of Irish fiddle and jazz-funk from the violinist who used to play with East Of Eden and who is now managed by the team behind Status Quo.

### Quite disappointing

**JOHN CALE: Animal Justice (Illegal Records IL 003).** Er, look this is a bit embarrassing. I know I'm supposed to choose this as record of the week and go on and on about Cale's tortured genius, throwing in a few words like bleak and surreal and all that. But the truth is that I never liked the Velvets (there, I've said it), never paid much attention to Cale's solo albums and don't see what all the fuss is about. So this is his first new work for two years. So what? 'Chicken Shit' sounds like a Jim Morrison reject, 'Memphis Tennessee' is heavyhanded, plodding; 'Hedda Gabbler' has a lyric which Dave Fudger would describe as deep and meaningless and reminds me, in my ignorance, of early King Crimson. Nice sleeve by Jill Furmanovsky, tho'.

**SONS OF CHAMPLIN: Loving Is Why (Ariola America AA 115).** One of those 'legendary West Coast bands' who seem to have become legendary without ever actually having done anything. I'd assumed they were some kind of Quicksilver Messenger Service, but turns out they're into white soul of the throbbing, dramatic variety.

**GARY GLITTER: Oh What A Fool I've Been (Ariola 137).** Compared with his gloriously gross old self, the 'comeback' Glitter is a bit of a bore. Here he continues that mid-period Presley mood with what reviewers used to call a mid-tempo rockaboogie toetapper. Once he used to get the little girls going: this one will be lucky to turn on their grannies.

**JESS RODEN: Misty Roses (Island WIP 6406).** Having failed to make it big as a rocker, Jess seems to be aiming for the easy-listening market with this tasteful but unremarkable version of a lovely Tim Hardin ballad. Soul fans may remember a rather good version by the Fifth Dimension. Bit pointless as a single, this.

**PETER FRAMPTON: Signed, Sealed, Delivered (I'm Yours) (A&M AMS 7312).** Totally undistinguished working of a stomper which Stevie Wonder wrote with his mum (helped by Syyreeta and Lee Garrett) and had a hit with back in 1970. Incidentally, it's worth hunting down the Stevie Wonder

album of the same name for an idea of what the man was doing just before he blossomed into the genius we know today.

**JEFF LYNNE: Doln' That Crazy Thing (Jet UP 36281).** The ELO bloke goes solo with... a Disco record. Just what you needed, right? Actually, it's not that much of a departure since most of ELO's singles have been dancefloor hits and much of the band's recent stuff has had more than a touch of Blacknuss. As discofodder goes, this is OK. I s'pose, with Gary US Bonds-style crowd noises at the beginning, and much grinding in the riff department, but, well... yawn... you know... zzzzz

### Radio one fodder

**RITA COOLIDGE: (Your Love Has Lifted Me) Higher And Higher (A&M AMS 7315).** Pleasant, but for me a sad reminder that Jackie Wilson, one of my early heroes, who had the original hit with this ten years back, still languishes in hospital after the stroke which felled him a couple of years ago.

**RICKARD BROTHERS: Broken Hearted Avenue (Polydor 2058 920).** 'The finest piece of pop music Polydor has released this year' gushes the press release. Turns out to be a



wimpy little ditty by a pretty-boy duo, written and produced by the team who brought you those wonderful Brotherhood Of Man hits. You have been warned.

**OLIVIA NEWTON-JOHN: Making A Good Thing Better (EMI 2680).** 'Don't do it like that, do it like this' instructs the Antipodean temptress, providing further fantasy-fodder for many, many a lonely lad. Actually, I rather liked 'Sam', so there, but this one's a bit mummy.

**DONNA SUMMER: I Remember Yesterday (GTO GT 107).** Back-to-the-40s singalong, and about as far removed from her stunning synthesiser epic 'I Feel Love' as you could get. A courageous change, and a certain hit, but although it has a charm of its own, it's something of a throwaway after that meisterwork.

### Old-fashioned virtues dept.

**BACHMAN TURNER OVERDRIVE: Shotgun Rider (Mercury 6167 567).** Rumour has it that Randy Bachman has left the band — will it mean The

End of BTO? Meanwhile, this is rather better than usual from Canada's good ol' boys, being a welcome throwback to their 'You Ain't Seen Nothin' Yet' feel, with mucho strumming, none the worse sounding rather old-fashioned.

**THE O BAND: Look To The Left, Look To The Right (United Artists UP 36297).** Grinding guitar boogie. And since that ain't exactly what's happening Britian right now (whether you like or not) I suggest they get themselves over to the USA, 'cos they're too good a band to go down the drain.

**ARBRE: I Wanna Be With You (DJM DJS 10805).** Do tags like art-rock or progressive-rock have any meaning any more? Well, anyway, if you're into clever, neatly-arranged rock of the Supertramp variety, you could worse than check out this lot. Again it's pointless as a single though.

**YES: Wonderous Stories (Atlantic 10999).** If you're going to release a Yes single (and it seems a bit pointless to me) then why not choose one of the weaker tracks on the 'Going For The One' album? Why not choose the much more dynamic title track? Anyway, this comes as a 12-incher on blue vinyl.

if you're quick, or plain old 7-inch black wax if you're not.

**RALPH McTELL: Magnot Waltz (Warner Brothers K 17008).** One of those rare people who can fill concert halls regardless of chart success. Tracks here, recorded live the Albert Hall and in Sydney (hence the title, geddit?), include the inevitable 'Streets Of London'.

**BUDDY HOLLY AND THE CRICKETS: Maybe Baby/Think I Over/That'll Be The Day/It's So Easy (MCA 254).**

He had the wrong image, but a lot of people would claim that Holly had a much influence on the course of pop/rock history as Presley. Twenty years on, and these tracks still sound good — though inevitably not as sensational as they did then. Won't mean much to da kids, but MCA could clean up with a TV-promoted package of Holly hits, surely.

### Long-distance flat singing award

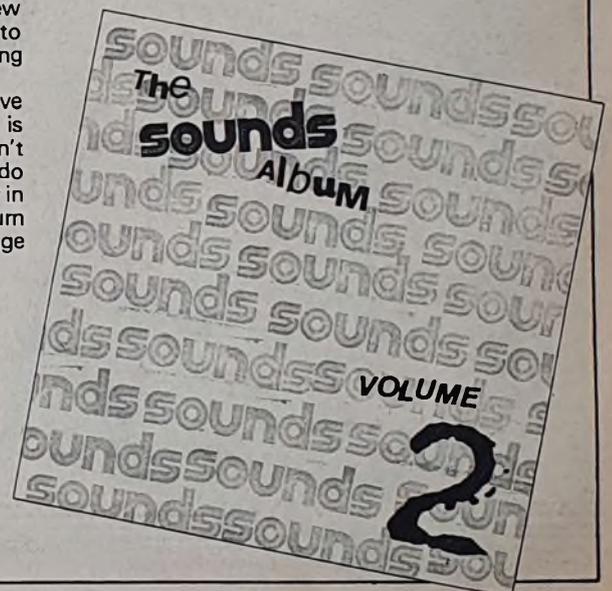
**RINGO: Drowning In The Sea Of Love (Polydor).** Nice old Joe Simon soul hit of six years ago gets the usual chain-saw massacre. Pete Best should never have left the Beatles.

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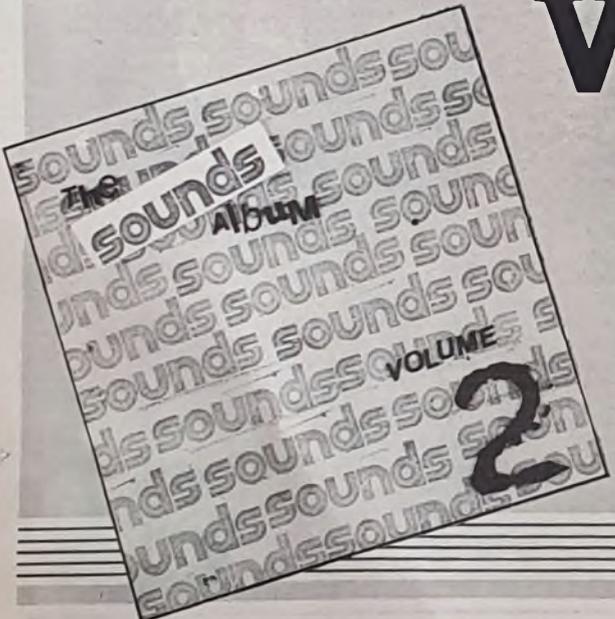


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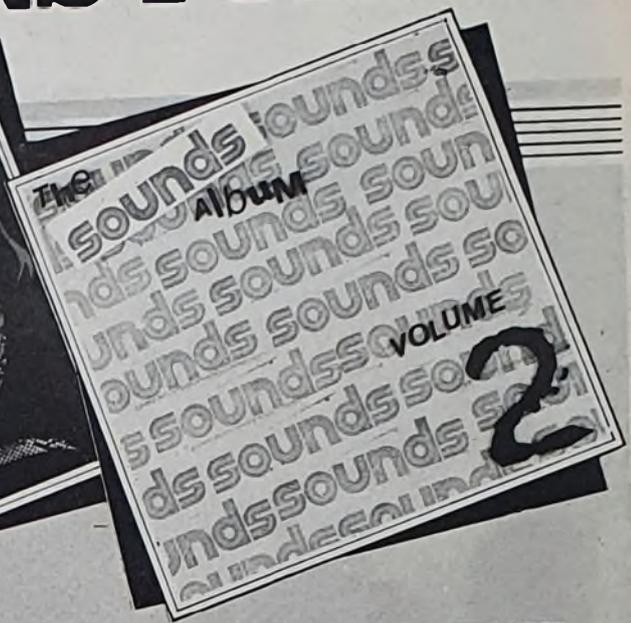
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**'Ballad of Crafty Jack'**  
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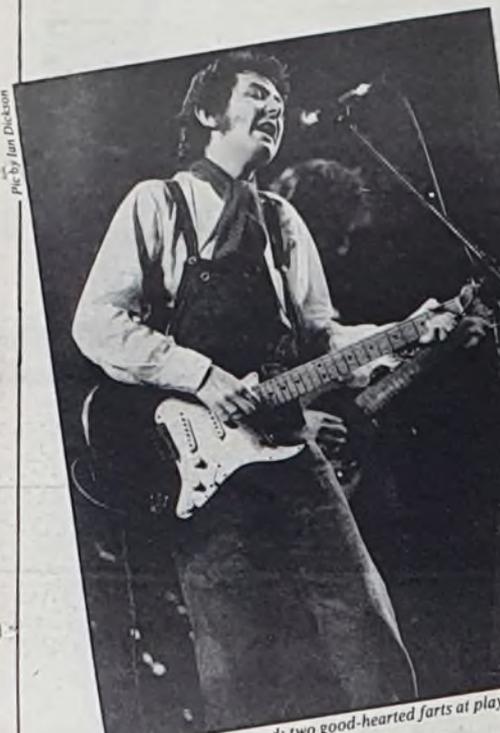
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# ALBUMS



Pic by Ian Dickson



Pic by Steve Emberlin

LANE AND Townsend: two good-hearted farts at play

## Let's see action

**PETE TOWNSEND AND RONNIE LANE**  
 'Rough Mix' (Polydor 2442 147)\*\*\*\*

**OH SHIT**, here comes controversy kornet.  
 "This one's destined for the bargain racks," said someone on first hearing. And yes, maybe if this was one of Seals And Crofts it probably would be dismissed with a quick two line haichei job in the 'Wax Museum'. But of course, the majority of inhabitants in this sphere of the planet know that

this is no ordinary run of the mill collaboration. And basically, since Townshend cut off his communication with da media by the proverbial gonads, the only way US can get an inkling of communication is through his songs.  
 And as for the last 'Oo album, well it seemed to receive a generally doomy, confused reaction. Looking at it on a personal perspective, 'Who By Numbers' was a (massimpralingly) disjointed affair. The songs didn't reflect the state of the band. It could have potentially been a fine solo

album (and maybe was) but the end result was 'enriched by what can only be described as rock 'n' roll menopause. So I can now happily report that this platter comes as a great relief, it's by no means a musical landmark, nor is a wristjob reunion. The pics of the two main characters in the case on the inner sleeve may make it look like a poacher's outing and with such luminaries as Charlie Watts, Eric the C and the Ox appearing, you may rightfully be led to believe this is some kind of boozey barn romp, which it ain't (uhh... then again, maybe it is) but it sounds like a touch of the mutual respect with fruitful results.  
 Still there?  
 OK, having only seen The 'Oo a couple of times, my first communication with Townshend was when I was fortunate enough to see the man's solo performance at a charity gig at Chalk Farm Roundhouse a few Easter Sundays back where he was equipped with only an array of axes, keyboards and a drum machine. For a bloke who's been in this wonderful two dimensional business for so long he managed to burst out of the big screen into humanity, someone yet explosive, and the crowd roared with him. So far this might sound like an ass-licker's eulogy to powerful proboscis and sure I'd give my eye teeth to interview him, but hell ya gotta make a living and you might be wondering what someone with such volume violated sensory

nodes as me might be involving himself with something with more light and shade.  
 Basically the answer is somewhere in the region of 'damno just came into the office like, chief'... enough banter, let's turn our attention to the other personage Ronnie Lane, who I missed out in The Faces, but was immediately endeared to his acrobatically saturated cherubic charm with his travelling tentshow during his 'How Come' era, but gradually lost Slim Chance when they just seemed to plod on, but there's no doubt that the man has been responsible for some classic material, especially in his early partnerships with Manfred and 'Honest' Ronald. In fact the reincarnated Small Faces are missing that sparkle because the balance seems uneven without Lane (the older punk's Glen Matlock?).  
 So on that happy note let's totally dismiss the above ramble by saying, and past glories, let's get to present tense. Two good-hearted farts at play, are they playing well?  
 Well, the album was produced by the highly talented Glyn Johns (Joan Armatrading, Siouxsie 'n' more), one of those ace studio wizards who doesn't impose his identity in the grooves. Just brings out the best in the artist. It's difficult to describe any obvious trade mark, just a sort of crispy, resonant sound, perfect balance, an honest, accurate sound. Other musicians featured include Rabbit (organ and keyboards), Gallagher and Eyle, Mel Collins (saxophone), Ian Stewart (piano), Bob Barrell (bass) and, well, lots more people who made it after closing time.  
 'Ron and Pete', it says on the inside sleeve, 'play various acoustic and electric guitars, mandolins and bass guitars, banjos, ukuleles and very involved mind games.' But please don't be put off, this album is fun, although one can sense that Townshend feels much more comfortable playing in this easy going forthewantofabetterword laid back atmosphere. There's still the latent energy that Mr T manages to fit in between the gaps in between the chords, the

lyrics are as compelling as ever. In fact there's two classics in the form of 'Misunderstood' and 'Street In The City' which well.... we'll wait and see on the next Who album.  
 Cop an earful of lyrics from the former:  
 Just want to be misunderstood.  
 Wanna be feared in my neighborhood.  
 Just wanna be a moody man.  
 Say things that nobody can understand.  
 And  
 I wanna be obscure and oblique.  
 Inscrutable and vague, so hard to pin down.  
 More?  
 'I wanna be either old or young.  
 Don't like where I ended up, or where I began.  
 Complicated/contraction.  
 Why am I so straight and simple.  
 People see through me like I'm made of glass.  
 Why can't I deepen with greying dimples.  
 Am I growing out of my class?'  
**ALTOGETHER NOW!**  
 'There once was a note so pure and easy...'  
 'Street In The City' presents the conceptual side of the man's style in a new, fresh from the introduction of real genuine cut gut string arrangements gives a

whole new haunting, melodic slant. It's refreshing and the loose, varied construction of this platter, the juiced up atmosphere seems to make Townshend totally uninhibited about his musical departures, which is one of the most important pointers about this platter, for as good as Lane's contributions are there doesn't seem to be the same continuity here as there was on 'Who Came First'.  
 Ah! you may say but the cover states this is a dual presentation, well the problem is that it almost sounds as if there are two separate albums being recorded. Take the title track 'Fristance, a delightful blow featuring Clapton in fine fettle, but at the same time totally disposable. As I said before this totally diverse approach probably acts as a catalyst for Townshend, but getting back to the beginning we must view it with a certain sense of perspective.  
 Would I buy it? Immediate reaction is yes, but who knows in a few weeks I might tape the bon tracks and rattle it down to the flogger shop.  
 Certainly promising.  
 'Let's see action!'  
 Message Ends. — PETE MAKOWSKI.

**MARTIN BEST**  
 'Knight On The Road' (EMI EMC 3185)\*\*\*\*

THE SLEEVE doesn't tell you much, the press release calls him a twentieth century troubadour, I guess you'd have to categorise him under folk for want of a better label but his album is a startlingly original blend of musical ideas and styles.  
 Martin Best is a classically trained musician who has worked with the Royal Shakespeare Company as their resident lutenist and musical researcher. For this album he has recorded a number of his own songs, some traditional pieces and Lennon and McCartney's 'Yesterday'. The classical influence shows not just in many of his ideas but also in his voice which is perhaps the hardest thing to come to terms with on the album. You see, us rock 'n' rollers ain't used to hearing refined, trained voices singing modern songs. You get used to it after a while and he uses all manner of subtleties to push the lyrics through, but there are still times when the songs need a more forthright display of vocal emotion to give them a cutting edge. Fortunately the music can usually compensate, hustling its way through at times with an intensity and potency a full-blooded rock band would envy.  
 The songs reflect the life of an itinerant songsmith, describing the places he's passed through and picking up a few traditional songs on the way — like 'Cambic Shirt', 'Banks Of The Ohio' and 'Two Ravens'.  
 But what sets this record apart from the hundreds in the same vein is that, together with producer Nick Ingham, he's achieved, a remarkably sophisticated sound in the recording studio using a variety of ideas drawn from across the board. Thus you get baroque trumpets punching through between the verses of the title track, a moog adding a touch of pomp to 'American Dream' which opens the album (why do all English artists write the same song about America?), some rock guitar from Hughie Burns on the questing 'City Is A Woman', tooling oboes on 'Two Ravens' and acoustic guitars liberally dotted around.  
 But it's all kept strictly in proportion; the only criteria for using any of it is simply to enhance the song. And through it

all run a series of sharp, spicy rhythms to keep even the slower songs alert, not to mention the listener. 'Yesterday' is a prime example of a hoary chestnut getting an intriguing face lift. But I'm hooked most on a couple of his own songs; the title track and 'City Is A Woman' which has a female voice haunting Beet through the chorus. Ironically it's the song where he most needs to cut loose from his classical voice. Never mind, this record offers enough new perspectives to be going on with. — Hugh Fielder.

**THE PHILADELPHIA INTERNATIONAL ALL STARS**  
 'Let's Clean Up The Ghetto' (Philadelphia International PIR 82198)\*\*\*

"MR. GAMBLE, there's a letter here from the community action group in Philadelphia. They want some help in cleaning up the ghetto. They've obviously read my profound (sic) slevie notes about hatred, war and jealousy. We've a few odds and ends rotting in the can. Let them have the missus updating a Stairsteps oldie. Lou Rawls didn't use 'Tradewinds'. Harold Melvin has quit the label, give 'em that awful disco thing on 'Everybody's Talking'. In the meantime me and Huff will work on a campaign jingle."  
 You can't blame the Philly boss. Charity rarely receives top notch donations. Jumble sales get unwanted presents, flag days attract loose change.  
 Luckily this set isn't all hand me down.  
 On the credit side Teddy Pendergrass' contribution is well up to the lion's standard. The ex Blue Note breathes fire works into an OK trumpet 'Now Is The Time To Do It'.  
 The sub-standard items are typified by the O'Jays' 'Big Gangster'. 'Crime doesn't pay, claims lead tonsil Eddie Levert. He then goes on to list 500 dollar suits among the assets enjoyed by the poverty stricken felon. Not the stuff to let your kids hear. In 'Let's Clean Up The Ghetto' itself the men at Sigma Sound have hit double top. A repetitive bass 'n' keyboards hook hammers bome the message. The whole darn family strut on to give their own remedy for inner city decay. Having said their piece, the All Stars retire leaving MF5B to pound, pound pound. — Paul McCrea.

**Wizzo**  
 is the most fun you can have with your ears

# Joan: better than bliss

**JOAN ARMATRADING**  
"Show Some Emotion"  
(A & M AMLH 68433)★★★★

AAAAAH, JOAN. Shall I compare thee to a summer rose? Not just now, but how about 'The Summertime Blues'? At least Eddie Cochran is something new in the critic's implacable pursuit of resemblances between our lady and Joni Mitchell, Van Morrison etc. It's not the late maestro's vocal tones I'm referring to but his distinctive acoustic guitar style. When you have purchased a copy of 'Show Some Emotion' ('If' is a non-starter provided you have four pound notes to rub together), lend an ear to 'Mama Mercy' and see what I mean. Of course she hasn't ripped off the 'Summertime' riff — she has recaptured and rekindled every sparky, spunky ounce of flair and attack that Cochran used to beat out of his acoustic.

The signs were there on her last British tour when she took a solo spot with all the bravura confidence of a heavy metal hero. In the studio she's taken the exploration of her talent as total musician a lot further. That guitar is the dominant undertone of 'Show Some Emotion' — trilling sweetly through 'Woncha Come On Home', whacking out the rhythm in 'Mama Mercy', jazzing counterpoint duets with herself in 'Opportunity', hitting a percussive line as dry as the Sahara in 'Kissin' And A Huggin'.

It's a new freedom for her, that strong rhythm hand. 'Joan Armatrading' and 'Back To The Night' were generally vocals plus backing, the songs flowing with the grace, beauty and emotion of her voice but rarely taking their impetus from the instruments. Now she has opened up a whole new range of rocking funky reggae for herself. I can just see that Klieg-light smile spreading.

But there again I voted each of her previous two offerings my number one albums of the year. With all my love for the lady, I am straining at the leash to tell you this is better than bliss, sorta supersuper superlative. As to the half star, a gesture of great restraint I assure you. Because I have to admit that after rolling it round my mind many times I feel it's only wonderful, I suppose the reason my spine doesn't tingle to quite the same extent as before is that whereas many other people have played around the rhythmic territory of 'Show Some Emotion' with similar skill and spirit nobody else could ever write or sing the slow soul ballads of Joan Armatrading with the same intimacy and intensity.

OK. That's the degree of loss. It's marginal. What you gain is her singing more slightly than ever before, charming and croaky on 'Woncha Come On Home', high and smooth as an American soulster on 'Warm Love', near raunchy and flashily tongue — twisting on 'Mama Mercy' and simply totally loving on 'Willow'. All this jumping and crackling across that new hard-driving relationship with her guitar and leading her sessioners into eye popping feats of high pressure precision.

Joan and her producer Glyn Johns must have been so com-

manding they made it all sound like one band — drummers David Kemper, Henry Spinetti and Kenney Jones all play so tight and dynamic, like gunshots in a dustbin, that they are indistinguishably excellent. Georgie Fame on electric piano and Rabbit on organ fuse jazzy lightness and Band style rough and readiness in the meat of the mix. It's a full and satisfying sound still retaining the crystal clarity that all Joan's producers have emphasised. And Jerry Donahue, who was too over-bearing both live and on the album, seems to have found the secret of matching his electric power to Joan's acoustic — his curvy, talkative lines are full of his character and sympathy this time.

Also you get her songs which are probably the finest around. She has simplicity and divine inventiveness combined in moments that put the reviewer on the spot. Edge-of-the-precipice and a mountain-lion-at-your-heel. The next move is bound to be wrong. Like when I tried to express the first seconds of 'Never Is Too Late'. She sings one word unaccompanied: "alone". She sings it expressively. You remember your own times of aloneness, imagine hers. That simple stroke of communication draws you inside the song feeling for yourself and someone else as one.

Her lyrics have never been plainer — and so effective it makes you wonder why poets have bothered to baffle us down the centuries in the name of profundity. The words are mundane and just right: 'Every light is on/But all the rooms/Are empty/Except one/Oh babe don't stay too long;/Asking for help from someone/Is not too easy'; 'Let me/Be your night potion'; 'We sat down under a bus shelter/And talked of other things/But bit by bit by bit by bit/It came round again/How much in love we are'. In 'Willow', the beautiful love song of the album, she sings 'I said I'm strong/Straight/Willing/To be a Shelter/In a storm' — dead slow



Pic by David Hill/LEI

**JOAN ARMATRADING: sorta supersuper superlative**

and with all the weight and commitment the oblique strokes suggest. It's more personal but just as moving as Bill Withers' 'Lean On Me'. Yeah, it's an illusion in a way but Joan Armatrading makes music you can lean on.

The difference this time is she'll only let you rest up against her love and affection for a little while. Then you've got to kick ass and fight back, get as strong and straight as her songs 'cos from now on she's gonna raise a fuss and she's gonna raise a holler. — **Phil Sutcliffe.**

**VAN MORRISON**  
"This Is Where I Came In"  
(Phonogram 6467 625)★★★★

IN WHICH Phonogram Records acquire the rights to Van Morrison's early BANG material and effectively re-issue an album called 'T.B. Sheets' which Decca put out five years ago when they had the rights to the BANG catalogue.

Got it? No. Well you should have 'cos whether you have these tracks in their original bubblepsychedelic sleeve, in the moody Decca watercolour or in this perfectly hideous Phonogram package, they're really worth it.

When Van Morrison freaked out the first time after Them had blasted their way into international consciousness with 'Baby Please Don't Go', 'Gloria', and 'Here Comes The Night' (and non-stop touring to his knees) the Belfast cowboy split up the gang and, at the invitation of Bang Records, Chief Bert Berns, flew to New York for a bit of a rest.

But, by the sound of these

sessions, recorded in 1967 with a whole host of name musicians in tow, it was anything but a cure. They appeared first on an album entitled 'Blowin' Your Mind', and if the vinyl tells the truth Morrison's mind was well on the edge. If there was ever a top ten of all-time agonisers this collection would be in it, sure as needles is needles and despair is despair.

Which might come as a surprise to those who first got into the man with the 'Astral Weeks' album he recorded less than a year later. Did he not build his career as a romantic with that gentle stream of consciousness that evoked nothing but bills and trees and hippies lying about in the sun? Well, two tracks here — the famous 'Brown Eyed Girl' and the less famous Van Dyke

Parkian 'Spanish Rose' — point to his later direction (and in many respects they are the most perfect artefacts on the album). But taste and try a touch of 'Beside You' and 'Madame George' as he recorded them originally. In place of that reassuring Pantheism of 'Astral Weeks' they are taut and angular songs of urban paranoia. As in the raw and tiny 'Goodbye Baby (Baby Goodbye)', 'He Ain't Give You None', 'The Back Room' and 'It's Alright' Van The Boy staggers and lurches through a personal hell and a thousand backstreet drug parties.

But the killer track is 'T.B. Sheets' itself. Legend has it that this simple, 'Blonde On Blonde' flavoured tune was inspired by Morrison's girlfriend who was dying of tuberculosis. And if that

ain't heavy enough another legend has it that Van Morrison broke down in tears after he'd cut the track. I believe both for our man paints such a picture of terminal desolation, Ingmar Bergman would be hard pressed to match it on film. It lasts for over nine minutes and for all its clumsy, hurried arrangement and its out of tune guitar, this song is unique for its power and poignancy.

Unfortunately, however, a good handful of the fifteen tracks here aren't really good enough to satisfy any but vinyl junkie stretcher cases. That's why it doesn't merit more than four stars. But if you can afford records you only make selections from, then this one is a must. — **Chas de Whalley.**



Pic by Robert Ellis

**VAN MORRISON: a must**



The Runks  
The new single from Cherry Vanilla.

# Earring: sadly, it's a downhill slide

**GOLDEN EARRING**  
'Live'  
(Polydor double 2623 034)\*\*\*

SADLY, GOLDEN Earring's career has been slowly, steadily going downhill since the phenomenal successes of the 'Radar Love' single and the 'Moontan' album from which it was culled. This despite the fact that in recent years, with the 'To The Hill' and 'Contraband' LPs, the band have done a lot to restore their musical credibility and break new ground.

But, it seems, all the public wants to hear 'been driving all night, my hands wet on the wheel', little else. The aforementioned 'To The Hill', which was hailed in many quarters as something of an ambitious, highly complex renaissance for Earring, nonetheless turned out to be — or so I gather — the band's poorest seller of all time. And 'Contraband' did little better, despite the addition of new guitarist Elco Gelling (ex-Cuby And The Blizzards) and the adoption of a more straight ahead, less keyboards orientated sound.

Appearances at London's Rainbow theatre and the Reading festival have proved that Earring still have fans in this country —

but fans in enough abundance to make it worthwhile for the band to undertake a nationwide tour and gamble upon getting their names back up in the lights again? Somehow, I think not.

These days, with live double albums two-a-penny (meaning that there's a lot of 'em around, not that they're cheap, which they're most emphatically not) a band really must come up with a very powerful product indeed to make anything more than a slight dent in the market.

Certainly, the cover of Earring's 'Live' offering is unusual enough — I'm not sure if I like it, mind you, depicting as it does the various members of the band in Trevillon-type thick line drawings, but it does succeed in capturing your attention. The music, however, is a different case altogether. Rarely does it — as it undoubtedly should — come alive.

For a start, the production doesn't seem to be upfront enough — you'll need to crank up the volume and put the knobs on abnormal bass/treble settings before the merest hint of Earring's true onstage ferocity begins to seep through the speakers.

Side one comprises 'Candy's Going Bad', 'She Flies On



GOLDEN EARRING: not a world shattering release

Strange Wings' and 'Mad Love's Coming' and although it's jam-packed full of beautiful (and at times extraordinarily mellow) solos from the twin guitars of Gelling and George Kooymans, plus some compulsive slurs/raps from Barry Hay (one of the most underrated vocalists in the biz, possessor of a uniquely effortless manner) it rarely takes off in style. And the trouble is, this side is rather too accurate a representation of the band's live set — you get a lot of tuning up and even demands for a "Spotlight please!" just before 'Mad Love's Coming'. Could do without that.

Side two picks up with the dramatic, climactic 'Vanilla Queen', but only after 10 minutes worth of a grim version of the Byrds 'Eight Miles High', Sides

three and four are stronger, with 'To The Hill', 'Fighting Windmills' and 'Con Man' acting as perfect atmosphere builders to a lengthy version of 'Radar Love'. 'Just Like Vince Taylor' closes the album, a simple, good-time number that nonetheless exposes the occasional difficulties Earring have to rock 'n' roll like their British/American counterparts. At times, it sounds less than spontaneous and a little contrived.

So, not a world shattering release by any means. It's a pity that the Earring set still has songs from 'Moontan' album as its backbone and, indeed, except in the cases of 'Radar Love' and maybe 'Vanilla Queen', I'd rather stick with the studio recorded versions of the songs, thank you. And, really, when it comes

down to it, it would have been better all round if Earring had released a new studio LP this time around, and not this particular album. After all, don't you think that 'live' platters are threatening to become terribly, terribly — well, uh — boring? — Geoff Barton.

**HAMILTON BOHANNON**  
'Phase II'  
(Mercury 9100 040)\*\*\*

A DIFFICULT number. On the one hand Bohannon has a genius for the organic dance single. On the other, his albums are generally well stocked with overarranged ballad mush. Past efforts were a compromise between skintight and flabby. 'Phase II' (a term employed by

government to re-sell old policy) rings just a few changes. It heralds the return of guitarists Wah Wah Watson and Ray Parker to the fold, thereby adding inventiveness and cohesion.

The set sports two parrty pearls, in 'Bohannon's Disco Symphony' — six minutes of disco, thirty seconds of symphony — and 'Andrea', notable for an anarchic pinno trip. The former merits investigation as a text book example of ruthlessly economical production. Hamilton screams instructions to the band as if he were coxing the Oxbridge boat race.

Some call Bohannon boring. Yes he does hammer recurring themes. So do gays, feminists, Jesus freaks and communists. It's known as integrity. — Paul McCrea.

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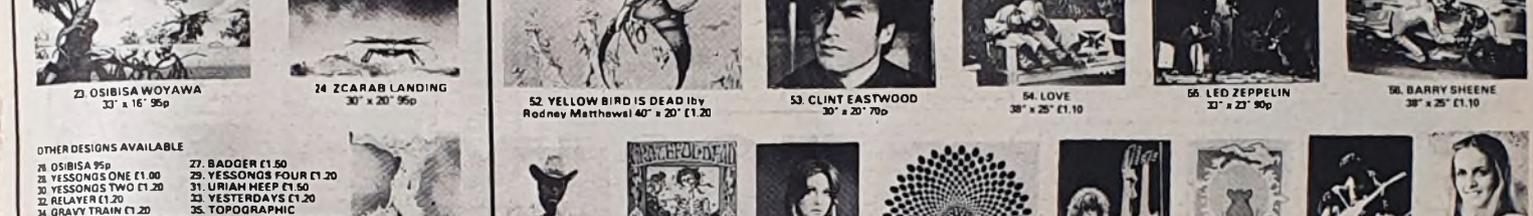
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# Seeing is believing

**DR FEELGOOD**  
 'Be Seeing You'  
 (United Artists UAS  
 30123)\*\*\*\*1/2

RIGHT. IF it's the 'not as good as the old lot' argument you're looking for, you can forget it. As long as the Feelgoods pump out red hot 'n'b this is one head that's going to revel in it. And there's no point in comparing the merits of new boy John Mayo with the departed Wilko since they're both very different geezers, thank goodness.

'Be Seeing You' sees a slight change of emphasis from the blues (though it's still there as witnessed in Brownie McGee and McKimley Morganfield's fine 'The Blues Had A Baby And They Called It Rock 'N Roll'), and towards more mainstream 'n'b of the Chess school of rock. Sample John Mayo's deceptively boppy instrumental 'High Rise', presumably dedicated to Harlow, and you'll soon see that this man knows where he's at.

There is an interesting dip into the Stax/Volt bag with 'Ninety Nine And A Half (Won't Do)', a Steve Cropper, Eddie Floyd and Wilson Pickett number, and Isaac Hayes and David Porter's 'Sixty Minutes Of Your Love', both given a free and fair Feelgoods interpretation. Neat treatment. On some cuts the band sound more relaxed, a touch less taut, though when the pressure is needed it is readily applied. Mayo stretches easily from fluid runs to

slapping stunners. He also proves to be a useful collaborator alongside leaping Lee Brilleaux, captured here in all his glory by Nick Lowe.

They've assembled an impressive selection of material, with a bit more variety than in the past, for example Johnny 'Guitar Watson's 'Lookin' Back', Larry Wallis's 'As Long As The Price Is Right' and Lowe's 'That's It I Quit' and no, it ain't about Wilko. There's some of the usual gear the Feelgoods draw inspiration from such as multi timing ladies, bird spotting down the disco and they sound as much at home with them as they do on the cover pic of a Canvey boozier.

Just what the cult TV series 'The Prisoner' has to do with it I'm not so sure but it says here 'Produced by Nick Lowe for No.2, Engineered by No.2'. While you're pondering over that don't neglect the contents. Rest assured it's a good 'un. — David Brown.

**THE CHI-LITES**  
 'The Fantastic Chi-Lites'  
 (Mercury 9100 041)\*\*

AN ANONYMOUS offering from former trail blazers. The group currently record in Philadelphia, on material culled from various sources, uniformly non-descript. Richard Rome (an inferior Tom Bell) handles production, again lacking in inspiration. The singers share lead and mono-

logue, sounding occasionally like the Mannhattans, more often like the Stylistics.

The Chi-Lites' new found facelessness stems from a line up change last summer which saw Eugene Record hit the solo trail. Record wrote, played and falsetted on every disc associated with the men from Illinois.

They might just salvage a British hit from this collection, if only because Eugene's new work is presently unavailable over here. Stevie Wonder freaks note the master's harmonica on track two, side one — Paul McCrea.



DOCTOR FEELGOOD: rest assured, it's a good 'un

Pic by Gus Stewart

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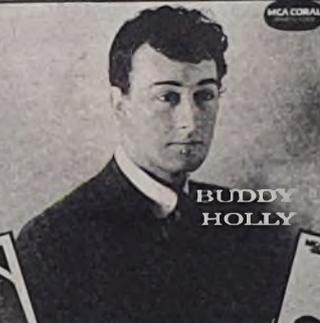
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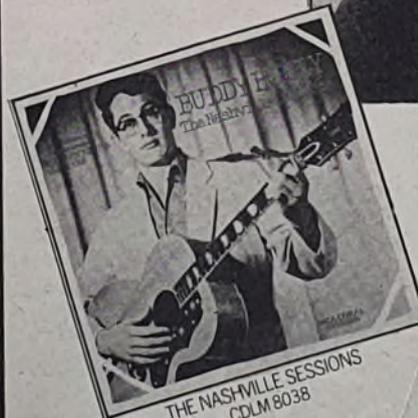
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# IMPORTS

WITH AN undeniable accent on melody this week it's convenient to open up with that duo noted for their harmonies, Daryl Hall And John Oates. With their last two albums they have captured the large commercially-orientated market, and the cynics among us could be forgiven for expecting 'Beauty On A Back Street' (RCA) to have capitalised on that success. But no, instead of standing still on safe ground, Hall and Oates have been adventurous. Not that their blue-eyed soul is unappreciated, the album opening up with what could prove a classic with time, 'Don't Change'. By the third track, 'You Must Be Good For Something', a much busier, rockier element is being exhibited. Until the second track of the second side, it's more as would be expected, but 'Bad Habits And Infections' again breaks ground. Dedicated to Christopher Bond, whose services as producer and musician are invaluable, it displays a side of the pair that hasn't really been evident since the Rundgren-produced 'War Babies'. With the assistance of the likes of Lee Sklar, Jeff Porcaro and Tom Scott, this is an album of imagination, brilliantly conceived and performed.

Making a welcome second release are a band called Piper. They have an understanding of pop which they incorporate into their brand of rock 'n' roll. Their 'Can't Wait' (A&M) is at the heavier end of pop however, and the band are handled by the Kiss/Starc management — one look at the posy cover and that'll come as no surprise. But the essence of pop-rock is in the 'songs' — lyrics, harmonies, melodies, — whereas HM is more about riffing and Piper do seem to have their collective head more in the former. Very promising.

English boogie boys, resident and huge in the States, captured in concert, 'Foghat — Live' (Bearsville). Heavy Zeppelin sound-alikes Rex's second 'Where Do We Go From Here?' (CBS). Plus Target 'Captured' (A&M), Break Arthur 'Straight' (Montument), uneventful too laidback Californian sounds of 'Terece Boylan' (Asylum), weak funk from Jackie Lomax 'Did You Ever Have That Feeling?' (Capitol), sure did!, the dire, contrived 'Happy The Man' (Arista), the latest from Shavo Phillips 'Spaced' (A&M), another from Richie Havens 'Mirage' (A&M), and 'Karla Bonoff' (CBS).

The 1977 Volume Two of bands who appear at 'Max's Kansas City' (RPM) in New York, features Philip Rambow, Lance, Andrew Pearson, Just Water, The Brats and Grand Slam. The stand-out track is the first, no not the thirty-seconds Brats and Grand Slam. The stand-out track is the first, no not the thirty-seconds Brats and Grand Slam. The stand-out track is the first, no not the thirty-seconds Brats and Grand Slam.

Funky is the word for the next batch. Automatic Man's music is spacey but hard on 'Vidiot' (Island). Gone are Mike Shrieve, drummer supreme, and Hendrix look-alike bassist Doni Harvey, to be adequately replaced by Glenn Symmonds and Jerome Rimson respectively. Remaining are Pat Thrall, guitarist, whilst on keyboards, lead vocals and composition, Bayeté. Great punchy rock 'n' soul. Eric and Earl Cate are joined by the rhythm section of Ron Eoff, bass, and Terry Cagle, drums, in 'The Case Bros. Band' (Asylum). A very easy, flowing album, the major criticism is that they very rarely cut loose. I do prefer it to their last, which also applies to Hummelbird's 'Diamond Nights' (A&M). On the up-tempo numbers they are often similar to Automatic Man in the up-front approach, but they do attempt a greater variety of styles, and there is a jazzier feel, not surprising with a line-up of Max Middleton, Bobby Tench, Clive Chaman Robert Aheai, and 'Veteran' drummer Bernard Purdie. O.K. so I must've been doing, but when I first heard side one of one-time Spirit and Jo Jo Gunter, Jay Ferguson's second 'Thunder Island' (Asylum) I feel a little let down. After all 'All Alone In The End Zone' was so fine. But after being blown away by side two later, I re-listened and couldn't understand my initial doubts. A fine rockin' album that has a couple of reggae-inspired numbers, Jay is supported by a strong band throughout, plus a couple of friends including, new kid to town, Joe Walsh. Mmmm is it a good album! Yup, it's been one helluva week! — Barry Myers.

**F**ATE, in the form of an orange and off-white Volkswagen van, has caught up with your laughing boy again and is even now shaking him enthusiastically by the throat.

Perhaps I am being punished for my drink sodden coverage of the Reading Festival as cutely misprinted in last week's ish. The battle plan for my week's hol was that the Pig and I should cruise about Britain in our smart, almost new, Deutschemperwagen, popping in on old chums, introducing ourselves to potential new chums, catching the odd rhythm band in action and hurling ourselves into the briny whenever the opportunity presented itself.

Unfortunately the aforementioned Volkswagen seems to require tuning every 250 miles or so and is now languishing — I think that's the word — in a garage in Bradford.

We left London in brilliant sunshine on Sunday morning, charging along God's own M40 without, I think it is fair to say, a care in the world. In Gloucester, where we spent the night, we searched in vain for live music, finally having to settle for The Salvation Army Band who were playing as we tiptoed through the first of the week's hideous shopping precincts, on our way to watch 'Emmanuelle in Tokyo'.

'Emmanuelle in Tokyo' is only the third film I have ever left before the final whistle — the others being 'Teahouse Of The August Moon' and some Marx Brothers film (am I the only person in Britain who

# JOHN PEEL



## ... goes Nationwide

finds the Marx Brothers remarkably unfunny) — and I would advise would-be consumers to save their money and purchase the Motora' album instead.

The Nipponese Emmanuelle, although doubtless a warm-hearted creature who gives regularly to charity and worships a white haired old mamasam, is a plain gal. This plainness, coupled with a certain lack of skill at the acting, does nothing to deter a bewildering succession of admirers of every conceivable sex, and it was after our permanently open-mouthed heroine had been wooed by three thugs in a cable car that we trotted out into the night, bored beyond

endurance and whimpering pitifully for healing ale.

**THE FOLLOWING** day, Monday, found us in Ludlow. Inspecting the castle, and in Shrewsbury, where we located a pub with a Frankie Miller record on its jukebox. Here we lingered. The pub, the Yorkshire Something, lies in the shadow of the church from which the 28 year old Cadman tried to fly some 250 years ago. Unfortunately for the eager youth and for his nearest and dearest he failed to reach his target, the relatively welcoming waters of the Severn River, and instead bit the dust at speed, passing without further delay into the next world.

We loitered among Cadman's descendants until closing time, and heard several of this noble breed discussing their experiences at the Reading Festival. We rejoiced that the unlucky aviator's questing spirit lives on in the community.

By the third or fourth light of morning we were on the A5, our course set for Wales and the wrecked aircraft-capped peaks of Snowdonia, but already hints of the trouble to come were being sent up from the engine room. As the eurovehicle jerked and farted its way into the foothills and we encountered the torrential rain inseparable from the region, it became clear that we would not reach

Bangor without outside help, and we turned, with many an oath, for Chester.

Do you know Chester at all? Not the nation's most stimulating city, I regret to announce, and once we had left the ailing Teuton at a garage, we tramped the tourist-bedecked streets with heavy hearts. Doubtless there are terrific people and real fun places in Chester, but the ancient bower seems mainly geared to exploiting the previously discussed tourist.

At the only hotel we could find, The Blossoms, we paid £21 for a room that had no bath, no lav, and no television. Although we were instructed that this outrageous price included breakfast, when we came to pay our bill we were charged a further £2.50 for this humble meal. The Blossoms is also without, or so we were told at reception, a single telephone directory or even a pair of scissors. If any bands with time on their hands and an appetite for savagery and destruction are looking for accommodation in Chester, well, we think they'll find a home from home at The Blossoms.

We departed Chester, gentle reader, with a song on our lips, and spent much of the morning and the early afternoon revisiting the scenes of my childhood and peering at relatives. We left the last of these when one of the four sons of the house hid his football and wouldn't let me play with it anymore. Such selfishness in a 7 year old.

FROM THE Wirrell peninsula we made our way through Chester then along

the A52 to Derby. Here it was our intention to visit Cleopatra's to see the Drones and Slaughter And The Dogs. We eventually found the place after an extended battle with Derby's truly preposterous city centre, but the club appeared firmly closed and when I wandered inquisitively round the back I was chased off by a substantial dog of the alsation class.

Bewildered, we returned to the city centre, and after a further 30 minutes of driving around in small circles, spotted Derby's punk, who told us the gig had been cancelled when the gov'nor at Cleopatra's discovered that the bands booked to appear were punk bands. This despite the fact that Slaughter and the Dogs had apparently played there before without misadventure.

In vile tempers and with the Volkswagen again running imperfectly we sought the M1 and Bradford, discussing as we went how frustrating it must be for the new breed of rock fan when municipal offices, promoters, radio and television deny them access to their music. But take heart, kiddies! I hear that this autumn Dr Hook, ELP, Harry Chapin, Jefferson Starship, Steven Blshop, Andrew Gold and Carole Bayer-Sager are among the inert gases booked for the Old Grim Whistle Test. Huzzah!

Finally, if waitress number 5 from the snack bar at Brown Muffs in Bradford would care to contact me, I think I can find a place for her in my next film. I am the smartass who gave her 10p and told her to buy a racehorse.

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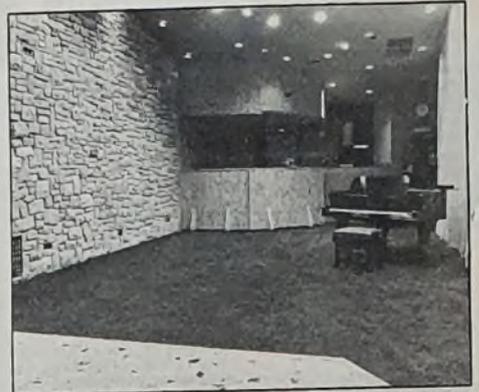
The page for musicians. Edited by Tony Mitchell



Control room featuring 32 input/16 output desk with 24 track monitoring and advanced correction facilities



Live area with marble floor and panelled traps at rear



Stone walls, shag pile carpet, drum booth and Bechstein grand

## Phonogram's shag-pile hit pit

**T**HE HIGHLY individual and unusual design features that are the trademark of Eastlake Audio can be found this month in a new London Studio.

Tom Hidley, head of the Zurich-based design company and previously of the original American operation, Westlake, was brought in by Phonogram to give the studio in the basement of their old Stanhope Place headquarters a complete facelift. It's the biggest and most prestigious job Hidley has handled in Britain, and his own talent plus the considerable expertise of Phonogram themselves has gone into creating a studio ideally suited to today's recording demands.

The original studio was designed 21 years ago and had its first facelift around 1964 under the auspices of the late Sandy Brown, an accomplished acoustic architect whose designs are to be found today throughout the country.

Under the second redesign programme, the control room remains substantially unaltered except for decoration and the addition of air conditioning around the desk, but the studio itself has been completely rebuilt from the floor upwards. In fact the studio is now a 'floating' box suspended from the external structure to give acoustic absorption inside and insulation

from outside noise and vibration.

Entry to this box is via an 'airlock' covered from floor to ceiling in heavy brown shag pile carpet. Inside this 'airlock' — the length of which indicates that there is some five or six feet of wall between studio and control room — is located a lighting panel with dimmers to give fine control over the lighting in the work area.

On opening the studio door one is confronted with a spacious rectangular work area with fairly high ceiling. The right hand wall is faced with York Stone — the surest indication that Eastlake have been involved in the design — and the left with curtains which conceal deep, glass fibre-filled acoustic traps. This design allows musicians to play at high volumes without any need of individual screening, simply by facing the speakers into the traps.

In the right hand corner near the control room window is a specially designed and constructed drum booth. This again is an original Eastlake idea — it looks rather like a miniature patio with walling up to about waist-height — and is designed to trap the sound effectively at this, the 'dead' end of the studio. The drum booth incorporates an interesting Phonogram refinement of overhead-mounted mike booms — an extremely effective way of getting rid of mike stands in an area which is usually quite sufficiently cluttered without them!

The long centre section of the studio with its lush shag pile

carpeting (there's nothing like a good shag on the floor, as an American interior designer, oblivious of the English idiom once told me) gives way at the far end to a 'live' area with marble slab floor, elm-panelled ceiling and sound traps on either side, and large mirrored back "for both acoustic reflection and creating a sense of visual depth" according to chief engineer Peter Olliff who showed me round. The live area is designed to get the best out of instruments that need volumes of air around them to work properly — wind instruments and strings etc.

Apart from the lighting, the only other 'fixtures' are a fine old refurbished Bechstein grand and a selection of mikes — Neumann, Beyer, Shure and Calrec. The control room, as mentioned previously, remains essentially unchanged, mainly because it was pretty damn sophisticated to start with. The desk is a Phonogram International with 32 channels in and 16 out, plus the recent addition of 24-track monitoring. According to Peter Olliff it also has the most advanced correction facilities of any desk and was specifically tailored to London requirements. Full quad facilities are provided.

The monitors are Tannoy HPDs in Phonogram-designed enclosures, driven by Radford power amps — a new generation of amps which, says Peter, offer quite simply less distortion and higher output than the competition. "We're the first studio to use them," he adds in a matter-of-fact way.

Most of the essential hardware is actually in a separate room — the machine room, next door. The tape machine is a 24-track Ampex ("We've had Ampex multi-track since 1968") with Dolby noise reduction and varispeed from double down to zero. There are Philips and Studer 16 in track machines and the studio will shortly be acquiring an Eventide Harmoniser.

One pretty unique piece of equipment is to be found sitting unobtrusively under a red plastic cover in a corner of the room. Remove the cover and you're confronted with a massive rotating metal wheel about 4 inches deep and 18 inches in diameter.

"This," says Peter with understandable pride, "is our delay wheel. It was designed and built by Phonogram International and there are only two others in the world — one in Paris and the

other in Hilversum."

The wheel spins silently on a vertical axis like a gigantic record turntable and around the circumference is a circular track on which four recording heads are mounted. The heads can be moved to any spacing around the rim enabling anything from ADT to long delays to be achieved. The

rim is oxide coated just like recording tape but unlike tape, the heads never actually touch the surface so there is no wear.

This takes care of echo pretty effectively and reverb is also provided via EMT reverberation plates.

So when the studio becomes fully operational (which it will be by the time you read this), it will certainly have earned the description Peter lays on it of an "Eastlake studio incorporating Phonogram ideas". The whole idea behind the redesign was, he says, to look at current requirements and future trends in recording, then get a designer in, combine his knowledge with the experience of the studio staff, and

come up with "as original a concept as possible".

One of the most important desires was, he says, to provide as relaxed an atmosphere as possible. "Although it's all very new, it's much more relaxed — you can feel it already." And having established the right atmosphere from the start, the rest will surely follow. — Tony Mitchell

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PALACE PIX: fans frolic in pool (top left), Phil Collins of Brand X (top right). Bottom, L to R: Les Gray of Mud, Elvis Costello, Carlos Santana. All shots by CHRIS HORLER.

# Not quite avant Garden Party

## Garden Party Crystal Palace

CROSS-CULTURAL exploration. Or: an attempt to transcend the boundaries of a cultural ghetto — but have the walls been erected for a good reason? How so? I mean I wouldn't go to one of these normally, don't like the distance/anonymous of massive outdoor events, know little about the bands in their present state bar Elvis, feel the whole 'Garden Party' schtick reeks of rock as hi-society...

OK, we're finding out now that hi-society takes many forms and today is a chance for a lot of people to get to see groups they otherwise wouldn't and heaven-couldn't help feeling the contradictions beneath the sunny day. The fact is that the music biz and the audience is so vast now that there are now at least two/three well defined segments of the audience, safe behind their walls, which co-exist in the charts/shops/press, each with their own code, attitudes, ways of reacting. When they're brought together, confusion results. Natch, these segments are in different stages of their life-cycle...

The day is thankfully shiny but sharp. From the enclosure the crowd is a wash of blue, always blue, with splashes of red and white. Denim. A few lost-looking punx. No aggro. A streaker, yet! The music between sets is mainline 'rock': Thin Lizzy, Little Feat, Led Zeppelin etc.

For Brand X review — see Dave Fudger feature, next week. Southside Johnny And The

Asbury Jukes file on next, very flash (in contrast to the low-key crowd) in their assortment of brightly-coloured suits. Very natty. The music is fat, full, glorious, as flashy as their suits... what they do, they do very well. They present classic R&B/blues/soul with a horn-section base: a bar-room band, dance entertainment. (But of course it's an open-air festival, so nobody dances.) They please the crowd with some adequately slick choreography and some songs that tug at hidden nostalgic nerves: 'I Ain't The Meat, It's The Motion', 'I've Got To Get You Off My Mind', Springsteen's 'The Fever', and their one classic, 'I Don't Wanna Go Home'.

Southside isn't great looking, but sweats and burns, Jack knives... people smile and shout 'Yeah!'. My attention wanders... to thinking about what would happen if James Brown or KC And The Sunshine Band were on the same bill. The a capella intro to 'Listen, We're Having A Party' (it's of course indicative that we have to be told) gets everyone moving. Reaction, over one encore. No Ronnie Spector.

Elvis Costello is angry. Does he deserve the blanket coverage? Well, today he really got to me. So intense, so bitter. Seemingly nervous at his first big date, he didn't appear enamoured with the audience... his tactic was to confront me, I'm used to finding confrontation stimulating but not so the audience — he short-circuited them. He refused to pander (another attitude difference) playing several new songs, including 'I Don't Wanna Go Down To Chelsea', 'The Beat',

with the haunting, quirky line to a self-obsessed generation (me too) 'I'm thinking about your mothers...'. 'Radio Radio' — 'You better listen to the voice of reason'.

Anger, yes... his gestures accentuate the biting lyrics, fast high-pressure sound: stabbing, pointing fingers, hurriedly de-claimed announcements, shoulders hunched into a ball. Dylan anger. He's easily good enough to have his cake and eat it: songs that hook you into the lyrics, like 'Less Than Zero' — words about Oswald Mosley matched with a chorus that's remained in my head for days. The Attractions mesh perfectly, image/sound wise; short undyed hair, dralpipies? And the Mysterians best two-note organ. At the end of 'Mystery Dance' he rushes to his amp, yanks out the lead in disgust, dives off to feedback... Word is that he's blown it, that the sound wasn't good at the back; we shout for an encore after everyone's stopped. The day comes alive. A great set, but for some he's the new upstart, they want him to fall...

Santana burst on to the stage in a riot of colour and presence, with razor-sharp percussion and shly smoothness rip through two numbers fast. Fast. Before anyone knows what's happening. For a moment it looks as though things are going to catch fire, but the interminable solos start... Look, they play beautifully, play their asses off, but the audience doesn't react... about 25 people jump into the pond and wriggle in front of the stage, but that's it. A confusion, between what the band is and what the audience

expect from them: the early days of the Latin-American street band with a rock base that bowled Woodstock over into dancing are forgotten. What's remembered instead is the mystical/techno-flash period — when you sit and gape. They're trying to cut the frills, get back, no preaching, but the audience doesn't follow, doesn't dance, just sits... And then the solos go on — meantime I think of airport lounges, a super market mesmerise music...

Oh yes, they play 'Black Magic Woman', 'Let The Children Play', 'Dance Sister Dance', a version of 'She's Not There' which works, and receives a standing ovation on their second encore... Oh yes, they did well. But vindicate the hippie generation, as it was set up, they did not. What they played and how the audience reacted reinforced something that is fossilised, without changing it. They had to work very hard to get any reaction at all...

Depression. A mass-fashion life-cycle: a few people throw stones into a pool. They make ripples disproportionate to their size. These spread, fan out over the pool's surface, a large area, growing ever fainter before dying at the edge...

Post '67, people fought and died for the change they wanted — to an extent, they won their battle. Fossilisation/sterility mostly ensues. Today you came up against it, so you couldn't ignore. Most likely it'll happen to punk, just the same — but there's still a hopeful area of doubt... — JON SAVAGE.



# Rock and roll all nite

Megawatt mayhem as Kiss, Lynyrd Skynryd, Ted Nugent and Foreigner pummel LA to pulp

(See what happens when you ask Geoff Barton to lay out a page? — Ed.)

## Kiss Los Angeles

LOS ANGELES Police Department reminds you the use of fire works is illegal," warned the police outside the Los Angeles Forum. With all the bravado of rock 'n' roll rebels, Kiss set up the whole stage with firecrackers, furnaces, Roman candles and what can only be described as exploding waste-paper bins.

What Kiss lack in musical subtlety, they more than make up for in special effects. Gone are the days when a band would go on tour with one transit van, a few instruments, a roadie and a groupie or two. The Kiss set-up boasted five truck-sized trailers, necessary when you're lugging giant mirror-balls, giant lighting rigs, giant Kiss logo, giant kinetic meccanno set, more amps than any other group has used on stage (so says their record co.), altogether a million dollars worth of chrome, glass and wires and a cast of thousands to operate it, round the country. Kiss are nothing if not visual.

It was a pretty strange crowd. Quite a number of outrageously garbed Kiss look-alikes of varying degrees of excellence, one or two good enough to be asked to pose for the younger kids' Instamatics. Otherwise the audience was made up of 50% white guys around 20, standing up and waving their fists at the stage, and 50% white pubescents, standing on their chairs and doing the same. All were devotedly loyal and appreciative. Which went down well with Kiss, who were recording a live album at the time ('Kiss Live II', scheduled for release in October).

Unless it gets a good deal of mixing afterwards, the album doesn't look like stunning anyone with its musical quality though. If you closed your eyes to the visual distractions and concentrated on the tunes it was all rather flat. The backing music especially had a definite unreal quality, often sounding distant and blurred, a bit like a tape. Their guitars weren't visibly connected to the amps, so it's possible they were using the equivalent of radio

mikes. It might help them play while suspended 30 feet in the air, but if that was the reason for the fuzzy sound it's quite a risk to take when recording live. "It's gonna be hot!" shouted Gene Simmons, as the set opened with a furnace-spouting dragon, and some fine bumping and grinding from the boys in the band. 'Everybody' was exhorted to 'just move yourself a little bit'

to 'Christine, Sixteen', a rather undynamic rendition of their not bad hit single. But the crowd loved it, joining in when they weren't screaming. Continuing their role as rock 'n' roll's naughty children, Paul Stanley shouted: "I know there are a lot of security guards here telling you to sit in your seats and be good boys and girls. That's a lot of bullshit". Which is why the

audience stood on their seats, the bouncers went bananas, one poor guy got carried outside to a uniformed officer, and your reviewer was unable to report on the quality of the usually spectacular fire-breathing act during 'Firehouse' due to the number of bodies blocking the way. But the music was getting better, anyway. "We want you all to rock 'n'

roll and get a little bit sweaty," said Simmons. "There ain't nothing wrong with rock 'n' roll pneumonia, 'cos when you come down with a chill it's time to call out 'Doctor Love'." Cue for a song. Kiss themselves performed with all the panache expected of four macho superheroes who have actually been immortalised along with Spider-Man and the mighty Hulk in a Marvel comic book this year. Top marks go to Simmons for throwing thunderbolts, thrusting out his (he says) seven inch tongue at regular intervals and dribbling blood. But Paul

Stanley makes a fine sex symbol. Ace Frehley's exploding guitar trick is quite superb, and Peter Criss's firework display-cum-drum solo is a sight for sore eyes. For sex, outrage, silliness and, well, sheer spectacle, Kiss can't be beat. The set closed with an enormous output of dry ice, fires and Roman candles to the accompaniment of 'Shout It Out Loud'.

Kiss's music may have the qualities of a sledgehammer, but if you can afford the aspirin it's a pretty good show. — SYLVIE SIMMONS.



KISS' Gene Simmons: "It's gonna be hot!"

Picture by S&R

## Lynyrd Skynryd/ Ted Nugent/ Foreigner Los Angeles

AN AFTERNOON of heavy rock at the Los Angeles sports stadium.

Score: Lynyrd Skynryd — Win. Foreigner — Place. Nugent — Show.

It was the last big show at the stadium before the kids go back to school, said one usher with relief in his voice. But then he was over 40, and the capacity crowd at the stadium (greater even than for the recent Peter Frampton concert) was mostly young-to-mid-teens. The bands were preaching to the converted.

To play a place the size of Anaheim (which holds around 60,000) a band has to be powerful. Foreigner exceeded all expectations. The sound carried loud and clear all the way up to the football press box (where reviewers were observing the proceedings through binoculars) and stayed that way throughout their set. Opening with 'Cold As Ice', Foreigner had the crowd dancing despite the high temperatures. Forsaking the long, tedious solos often associated with heavy acts in favour of a tight sound and harmonies, the band played an impressive set, finishing with an inspired rendition of 'Feels Like The First Time' and well-deserved call for an encore.

During the hour's wait for joint hit-topper Nugent, the crowd was stimulated with an aeronautic

display from the very same parachutists who jumped naked except for their parachutes into a Miss Nude USA contest the week before.

Then came Mr Nugent. Ted bent over backwards to please the audience. He also knelt down, jumped on the drum kit, did the splits and lay on his back, all while playing the guitar. His style being very much of the wham-bam-thank-you-ma'am variety, the music was loud, unsable and rather grating, featuring Ted's 'look at me' man possessed act and long heavy solos. All that said, the crowd liked him just as much as Foreigner. They clapped when he told them to — although he did threaten them with the words: "I wanna see everybody's hands or I'll jump out there and slap your faces" — and some joined in with his quite good rendition of the single 'Cat Scratch Fever'.

Tracks from his new album (in the US top ten at the time) were featured to moderate cheering, and a love song (a love song?) dedicated to all the sweet tanned Californian pussy out there met with some applause.

The most inspired spot of the show though was the exploding stage during the encore, a few flashes and not a little dry ice that scared away the photographers down the front. But altogether a rather tatty show from the wild man of rock.

Miss Dizzy Heights, a trapeze artist, spent the interval 200 feet up suspended from a hot air balloon during this interval. Beat that if you can, Lynyrd Skynryd. They did, leaping on stage to

the hoisting of a Confederate flag, the music from *The Big Country* and hundreds of yellow and white balloons floating across the stadium. It was getting dark outside, but Lynyrd Skynryd, evidently filming the proceedings on stage, had movie lights to help them see. Someone in the audience lit a boufire for the same purpose, to the chagrin of the fire-marshalls.

Though opening slightly

weaker than usual, Lynyrd Skynryd got better and better, alternating heavy Southern rock with fine renditions of 'Sweet Home Alabama' and J.J. Cale's 'Call Me The Breeze'.

The sound was tight, hard and full. You could even feel the press box vibrate. The audience got off on the band, the band got off on the audience and — well, they stole the show, simple as that. — SYLVIE SIMMONS.



THE SKYNS: got better and better

Picture by Chris Heiler



TOM ROBINSON BAND: the paradoxes are all there

# Glad to be gay in Birkenhead?

## Tom Robinson Band Birkenhead

MORE RELEVANTLY, could anyone feel glad to be alive at all on the wrong side of the Mersey on a rainy night? Not many at Mr. Digby's, a club lacking any kind of atmosphere at all, positive or negative. This is Tom Robinson's first gig in the North West and a quick survey of the local punters reveals few know much about him. Probably just as well, because it soon transpires that the mono-dimensional publicity the Tom Robinson Band has so far suffered just doesn't do this band justice.

But first we soft peddle. 'Motorway' and 'Kum Bak' initiate the set, jaunty toons, will make nice singles, but pass through one side of the cranium to the other with little disturbance. Then 'Better Decide': Tom Robinson the chattering snark out Hard Alternatives with venom, the band, Danny Kustow on guitar, Mark Ambler on keyboards and Brian Taylor on drums, shift up several notches of intensity to match. Next, 'Martin', a weird return to quasi-Lionel Bartlams and 'Car Theft' which leads thematically to 'Grey Cortina', a neat bit of sly escapism. . . . 'No one means/Wah I could be like him'.

Which just doesn't prepare you for the almighty grity, 'Winter of '79' is Future Shock. Because the musical backcloth is unobtrusive, the lyrics are much more disarming. No buzz-saw pyrotechnics necessary as TR sketches a scenario of the National Front on the rampage and minorities getting crucified. Up against the wall, mthas. And now we do have de punkarama. . . . 'Don't You Worry', and the

band really come to the fore, particularly Danny's fluid guitar run. 'Glad To Be Gay', the Robinson anthem, and 'Power In The Darkness' shifts the mood yet

again. Both smack of Kurt Weill in the cynical lyrics — 'The buggers are legal now/What more are they after' in the first, the Maggie Thatcher speech in the second. From here through

'Right On Sister' to 'Waiting For The Man' it's best to give up the notetaking and slide towards the dancefloor.

For the Tom Robinson Band shift between such widely diverse styles that merely noting the changes becomes pointless. The paradoxes are all there: not New Wave stylistically but overtaking the Pistols and Clash in political coherence, not to mention credibility. At the same time Tom Robinson's just a normal middle-class guy who wants a grey 1600E Cortina.

Which way Jerusalem? — IAN WOOD.

## After The Fire Bristol

HEY! THEY really were quite good after all. You can imagine my trepidation when they opened with a slush synthesised tape while they tuned up in the dark. Feel my stomach sink further as they launch into a sub Bach fugue (or so my old lady assured me).



ANDY ELLISON of Radio Stars: one of the true British proto pop punks of the Sixties

Curses were welling up in my throat at being sold a bum steer by the boys at head office, when the sun came out, metaphorically speaking, and After The Fire suddenly hit home.

Now then, how to describe them. If I said pseudo-classical, with a touch of re'easy metal plus a dash of Focus and two fingers of pre-'Fogus' Yes on the side, you'd probably groan, and I wouldn't blame you. But that's the limitation of writing as opposed to listening, because After The Fire are far more than a clever welding job on that heap of scrap iron.

Their key is pace, as there are usually about three changes of tempo in each number. This band is not one of the rent-a-riff brigade. Andy Piercey on guitar and vocals could most likely hammer out heavy lines if the earth cracked, but he doesn't. He merely underlines and heightens the melodies, tasteful and understated.

The sound was very crisp. Peter Banks' keyboards swoop and soar. He gets a little carried away by the technique sometimes, but this is forgivable in the face of the clean harmonies he provides. On 'Dream Away' and 'Changes' he lays down some superb stuff.

Yeah, they're good, been around about six months in this city, but apparently no companies are interested, so they're cutting their own album, own expense etc., and have nearly a thousand orders already from you punters who have already seen them. So if they pass your way, give 'em your name and they'll be in touch.

They're worth it. — RAB.

## Harry Chapin Rainbow

EH, ER, what? Has he finished? Must have fallen asleep there I suppose. How embarrassing.

Harry Chapin was very very boring. The tickets said he'd start at eight thirty but they didn't say when he'd finish. They didn't give any kind of warning that New

York's most 'committed' singer-songwriter would keep playing on and on until half past eleven. If they had I would have bought a pillow.

I mean, I actually do enjoy some of Harry Chapin's songs, and I can only admire the smooth control and sheer professionalism with which he and his band delivered them. But dragging out a song about bananas well after they'd gone stale I can do without, thank you. And the incessant, patronising, condescendingly 'meaningful' raps in between numbers. . . . Look, I'll go see the vicar when I want a church wedding, I don't want homely domestic advice on stage at the Rainbow, thank you kindly.

Thing was, you see, when Harry Chapin bared his soul in one of those characteristic soft rock narrative songs like 'WORLD', 'Cala's Cradle', 'Song For Jane (Tangled Up Puppet)' and 'I Wanna Learn A Love Song', he proved himself a chillingly perceptive writer and a great singer.

But he was so clean and wholesome and sanitised, so honest and open about his hang-ups it was almost as if he was glorifying them and wallowing in his own mire. Maybe it was just me, but I found the whole process almost obscene.

But the audience? They loved every last minute. They were so sycophantic the Rainbow began to look more like a Billy Graham crusade than a rock venue. All those young marrieds and hip ageing executives out for a ritual purification. There was an almost religious intensity about the way they hung on Chapin's every word and followed every exquisitely constructed song through to its bitter end.

And when Harry Chapin announced he would be signing copies of his lyrics in the foyer afterwards (all proceeds to the Harry Chapin World Hunger Year — WHY, geddit? — Fund) the good people of London fairly ooze'd with generosity and charity.

I bet they hadn't had such a good night out since Cliff Richard last played the Albert Hall. — CHAS DE WHALLEY.

# Radio Stars 'n' strips

## Radio Stars Marquee

RADIO STARS are a pop group. Which is not a bad thing, especially when you're beginning to get bored with all those bands who are diluting and distorting the original flash and excitement that was 'punk' by slavishly adopting the stance/attitudes of the Pistols and/or Clash.

Andy Ellison knows better than to try any of that stuff, especially since he was one of the true British proto pop punks of the Sixties as lead singer of the legendary John's Children. What you get are memorable songs with quirky lyrics ('There are no Russians in Russia/There are no Yanks in L.A.'). solid bass lines overlaid with Seventies heavy metal trash guitar (like Starz meets Lita Ford), and Andy's leggy Pop-style exuberant stage presence, which led him to strip to the waist, do backflips, leap onto the amps, jump in the audience, attempt to take a boomer on the ass, incite the audience to invade the stage, swing from the rafters (causing sparks to shower the audience from a faulty light cable), crawl on his belly, tear off the left leg of his trousers and generally act like the new found wild man of rock 'n' roll.

The audience loved it, of course. They'll always respond to a crazed onstage performer, someone to act out their fantasies for them; but this band have more than that 'cause they can play pretty well, as they proved by trashing their way through an energy-packed set that included the excellent 'Dirty Pictures' single and stuff from their E.P. like 'Johnny Mekon', plus a Flamin' Grooviesque 'Shakin' All Over'. The crowd seemed to be taken a little by surprise when the set ended, and just stood as though they were in a big queue. The encore got demanded eventually, though, I confess my ignorance, but I think the last song was John's Children's renowned 'Desdemona'. And does the lyric really say, 'Desdemona, lift up your dress and speak', or sumthin' like that?

Like I said, Radio Stars are a pop group, although I think you're mother might not like 'em. I bet you would, though. — Sandy Robertson.

# Going off at half 'Cock



O BAND: they have nothing to offer but brilliance

## O Band Newcastle

ABOUT HALFWAY through the set Pix, O Band singer/guitarist/spokesman, surveyed the faces upturned at his feet and asked "How you doin'?" Fair to middlin'?" Oh, Middlin' to below average, I see". He looked like a good old pro fighter who's well past expecting his opponent to cave in to his first straight left — not blither, most of all not defeated, just ready and able to go to the distance and maybe sneak the verdict down the stretch. He said that last year at the Newcastle Mayfair they were even busted when the drugs squad raided their dressing room while they were on stage. And still they came back. Of course. No question.

Because O are a band of rare strength. Through five albums they've never been able to lean back on the ersatz charisma and easy cheers that come with chart success. They haven't reached the showbiz pinnacle of glory, loud and honour just for being there. The majority of their audience is always unconverted. It could be one reason why they keep on getting better, making more and more impact, so that you feel one day they may actually become irresistible.

This time their set had a peculiar rhythm as their intensity and command flowed and ebbed. They opened loud and brash with an unnamed instrumental and 'Paradise Blue' full of classy musicianship such as Pix and Craig Anders' guitar harmonising and Jeff Bannister's full-blooded organ solo. The crowd gathered

then gradually withered through some weaker material until their single 'Look To The East, Look To The West'. I didn't like it at all: desperate, droning relentless. But the audience were suddenly right with them again, excited — they'd struck a vein.

You guess what? It slipped away from them until the title track from their most recent album 'The Knife'. And that seemed to do it. Optimum O. All the leisure pleasures of their laid-back phase and the meanness of their present stance drawn into one long song. It's a nasty tale of sex, methedrine and a knife dimming with 'Something hard and cold occupied the space between her thighs.' It walks the tightrope between Lou Reed nightmare dreary and teeny desert song bathos and makes it to the other side — by taut structure

and the naked savagery of the playing with Mark Anders inspired on bass and Pix wild and free on sheer-heart-attack guitar.

Need I say: deflation followed once more with the relatively tame 'Gettin' Old' and the redundant nostalgia of 'Rock 'N' Roll Music'. But then they rallied to take the last two rounds by a city block with the superb 'A Smile Is Diamond' and 'Red Light Mama, Red Hot'.

Verdict: clear points for the Os. Nobbins even. The kids pounded the stage with their fists, stomped their feet and chanted 'Howway the lads'. Now that is popularity. The remaining challenge is to lay that sort of intensity on the people for a whole set. They have to because they have nothing to offer but brilliance. — PHIL SUTCLIFFE.

## Buzzcocks Croydon

NOW THEY tell me Manchester's original bunch o' punks are a really good band, and they could be right. But I've seen them twice now, once at a melting point Marquee and once at the Greyhound in the Croydon void, and I must admit they don't impress me that much.

Unlike the other big league New Wave outfits there's something strangely drab about the Buzzcocks on stage. Sure, they look alright, neither over-slicked nor under-covered, while mountain-like Garth on the bass guitar looks like he could take on a whole hall full of Teds with one hand tied behind his back.

They sound alright too. A deep throaty roar and some snappy drumming bring up what promise to be memorable tunes like 'Orgasm Addict', 'Fast Cars' and 'What Do I Get'. A time or two they show remarkable ingenuity not normally expected of a first generation (favoured 1977) band. Two chords from guitarists Steve Diggle and Peter Shelley, hammered on and on through a song I think was called 'Sixteen' and suggested hoary, old misadventures. But then the sound

shed like the layers of an onion one by one such that John Maher's razor sharp drumming lay at the heart of what was most certainly the first live punk dab I have ever heard.

And Croydon's New Wave legions pogoed on and off the stage with almost gay abandon.

Yet, all the same, I felt there was a vital spark missing from the Buzzcocks' set. At the microphone, lead vocalist Peter Shelley performed with a deadpan expression that most certainly had its tongue firmly in its cheek. But the affected, almost satirical way in which he introduced the band's best number 'Boredom' — 'one two three four' Coronation Street style — might have proved a point but it didn't give the number any real electrical excitement.

Musically, creatively etc., etc., the Buzzcocks are way ahead of most in their field but as a live band they just didn't project. They weren't loud enough to suck you in to their whirlpool. They didn't shine larger than life. They didn't come across like stars.

And any straight ahead rock band of any style that doesn't grab you by the short and curls and throw you round the room is pale fire in my book. — CHAS DE WHALLEY.

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# STEPPIN' OUT

also on page 46

## ROUNDHOUSE CHALK FARM

SUNDAY 18th SEPTEMBER '77

Vic Keary Presents

NATTY DREAD MEET PUNK

**CIMARONS**  
**SLAUGHTER & THE DOGS**  
**BLACK SLATE**  
**FRUIT EATING BEARS**

JOHNNY CURIOUS & STRANGERS

DJ JERRY FLOYD

Admission £1.50 on door



## FOXES

at the Grayhound Park Lane, Croydon

SUNDAY 18th September

999

DJ - PETER FOX

SUNDAY 25th SEPTEMBER - STEVE GIBBONS

SUNDAY 2nd OCTOBER - GENERATION X

## THE ROXY CLUB 41/43 Neal Street, Covent Garden, WC2

Open 8.30 pm to 2 am

SEPTEMBER

Tuesday 12th ... **Monitones + Proof** *Audition Night*

Wednesday 14th ... **The Blanks + The Look** *Audition Night*

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**THE 100 CLUB**  
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**THURSDAY**  
**15th SEPTEMBER**  
**SUPER YOUTH ROCKERS**

### ASWAD

plus supporting **ROOTS**  
**ROCK SOUNDS SHOW**

Doors open 7.30 p.m. •

Late Bar • Food

All enquiries Tel: 01-348 2923

Thur. 22 Sept. Cimarrons +

Fruit Eating Bears

## Press Times

Copy for all advertisements must be received by noon nine days before cover date.

### DID U2XME1X2MUCH?

Wed. 14th JACSON'S LANE CENTRE  
 ARCHWAY RD., N6 (Highgate tube)  
 8.15 p.m.  
 MON 19 KENSINGTON, RUSSELL QDNS  
 W14. 9.00 p.m.

TUES 20th STAPLETON,  
 2 CROUCH HILL, N4 9.00 p.m.

Concerts organised in co-operation with G. L. A. A.



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## marquee

90 Wardour St., W.1 01-437 6603

OPEN EVERY NIGHT FROM 7.00 p.m. to 11.00 p.m.  
 REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Wed. 14th Sept. (Adm. 85p)  
**BOOMTOWN RATS**  
 Bernie Torme & Ian Fleming

Sun. 18th Sept. (Adm. 85p)  
 Rock Competition Sponsored by ...  
**US SOUND SPECTACULAR**  
 Doors open 7pm - 10pm

Thurs. 15th Sept. (Adm. 65p)  
**NO DICE**  
 Plus support & Ian Fleming

Mon. 19th Sept. (Adm. 85p)  
**GEORGE HATCHER BAND**  
 Plus support & Jerry Floyd

Fri. 16th Sept. (Adm. 90p)  
**THE FABULOUS POODLES**  
 Plus friends & Ian Fleming

Tues. 20th Sept. (Adm. £1)  
**GENERATION X**  
 Johnny Curious & The Strangers  
 Plus DJ Jerry Floyd

Sat. 17th Sept. (Adm. 75p)  
 Free admission with this ad.  
 before 8pm

Wed. 21st Sept. (Adm. 75p)  
**THE MOTORS**  
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**GRAND HOTEL**  
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Hamburgers and other hot & cold snacks are available



next Tues. (20th Sept) 75p  
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MONDAY 19th SEPTEMBER

**THE ANTS**  
**BLACK SLATE**  
**THE RAGE**  
**THE SLUGS**

DJ: Jerry Floyd

TUESDAY 20th SEPTEMBER

**X-RAY SPECS**  
**THE TOOLS**  
**THE CRABS**  
**THE LOSERS**

DJ: Nick Lee

Bookings Enquiries Telephone: 637-2572



### THE ROCHESTER CASTLE

145 Stoke Newington High St.  
 London N16 (01 243 0198)

SEPTEMBER 1977

Thursday 15th

Dead Fingers Talk Free  
 Friday 16th & Saturday 17th  
**RADIATOR** (Featuring Alan Hull)  
 60p

Sunday 18th

Maniacs 30p

Monday 19th

Urchin Free

Tuesday 20th

The Waves Free

Wednesday 21st

**BRETT MARVIN & The Blimps**  
 30p  
**FREE SINGLES** to the first 25  
 customers on Friday 16th and  
 Saturday 17th!



BOB MARDON PROMOTIONS in association with Rob Hallett

present

## CITY ROCK '77 FESTIVAL

in Chelmsford City Football Stadium - on SAT. SEPT. 17th  
 12 noon-9.00 p.m.

# THE RODS

Special Guests:

## The Doctors of Madness

with

**Lew Lewis Band; Chelsea;**  
**Slaughter & The Dogs; Aswad;**  
**Fruit Eating Bears; Glory; Solid Waste ...**  
**& others**

**Special Attraction: THE DAMNED**

Host - John Peel

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or: Postal applications to: Bob Mardon Promotions, Festival Office,  
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**ALL ENQUIRIES PHONE 0245 57172/3**

BOB MARDON PROMOTIONS would like to take this opportunity to apologise to Pink Floyd  
 for last weeks error.

# STEPPING OUT

FROM PAGE 50



*Eddie & The Hot Rods headline a one-day rockfest at Chelmsford City Football Stadium (Saturday), supported by an (almost) all-star cast, including the Doctors of Madness, Lew Lewis Band, Chelsea, Slaughter & The Dogs, and Soundpersun John Peel. Tickets from Harlequin Records, London Theatre Bookings and local record shops.*

LONDON, Nashville, Kensington (01-603 6071), **Radlators**  
 \*LONDON, Marquee, Wardour Street (01-437 6603), **George Hatcher Band/Jerry Floyd**  
 LONDON, Music Machine, Camden (01-387 0428), **Bess Make Honey**  
 LONDON, Nashville, Kensington (01-603 6071), **Radlators**  
 LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Urchin**  
 \*LONDON, Rock Garden, Covent Garden (01-240 3961), **Jolt**  
 \*LONDON, Royal Court Theatre, Sloane Street (01-730 5174), **Alberto Y Lost Tris Parasoloid**  
 \*LONDON, Southside City, West Hampstead, **Only One**  
 LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), **Spitler**  
 \*LONDON, Vortex, Crackers, Wardour Street (01-734 4916), **Anta/Black Slate/The Rage/The Slugs**  
 LONDON, Windsor Castle, Harrow Road (01-286 8403), **Silbstream**  
 MANCHESTER, Band On The Wall (061-832 6625), **Amazorblades**  
 MERTHYR TYDFIL, Tiffanys (5621), **Trapeze**  
 \*PLYMOUTH, Castaways, 999  
 PORTSMOUTH, Guildhall (24355), **Don Williams**  
 SHEFFIELD, Top Rank (21927), **Billy Ocean**  
 \*SHEFFIELD, City Hall (27074), **Sutherland Brothers + Quiver**  
 TRALEE, Brogue Inn, **Flying Aces**  
 WOLVERHAMPTON, Queens, **Storm Rider**

**Zoobles**  
 \*BRISTOL, Colston Hall (293891), **Small Faces/Blue**  
 \*CARDIFF, Top Rank (26538), 999  
**HEMEL HEMPSTEAD**, Great Harry (3092), **Six**  
 LONDON, Albany Empire, Deptford (01-692 0765), **Hit & Run**  
 LONDON, Brecknock, Camden (01-485 3073), **Tregilla**  
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 \*LONDON, 100 Club, Oxford Street (01-636 0933), **XTC/Dolce Quezoo**  
 \*LONDON, Marquee, Wardour Street (01-437 6603), **Generalton**  
 \*LONDON, Marquee & The Strangers  
 LONDON, Music Machine, Camden (01-387 0428), **Alphalfa/Semestealer**  
 LONDON, Rochester Castle, Stoke Newington (01-249 0198), **Waves**  
 \*LONDON, Rock Garden Covent Garden (01-240 3961), **Advertising**  
 \*LONDON, Royal Court Theatre, Sloane Street (01-730 5174), **Alberto Y Lost Tris Parasoloid**  
 \*LONDON, The Stapleton, Crouch Hill (01-272 2108), **Landscape**  
 LONDON, Two Brewers, Clapham Common, **Old Nick**  
 LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), **Room Service**  
 \*LONDON, Vortex, Crackers, Wardour Street (01-734 4916), **X-Ray Spex/Tools/The Crabs/The Losers**  
 MANCHESTER, Palace Theatre (061-236 0184), **Elkie Brooks**  
 NEW BRIGHTON, Grand Hotel (051-639 6043), **Asks/Spider**  
 \*NEWCASTLE, City Hall (20007), **Hawkwind**  
 PENZANCE, Garden (2475), **Bert Jansch**  
 PLYMOUTH, Woods (266118), **London**  
 \*SCUNTHORPE, Tiffanys (2645), **Boomtown Rats**  
 TRALEE, Brogue Inn, **Flying Aces**

## STATION TO STATION

### SEE IT

**Wednesday**  
**Thames/ITV - Marc (4.20-4.45)**: Bolan introduces the Steve Gibbons Band, Dennis Conley and his latest recording, and Robin Askwith (of 'Confessions') [amel] trying-out strictly non-pogo dancing with Heart-Throb.  
**Thursday**  
**BBC1 - Top Of The Pops (7.40-8.10)**: How long will Big E! and 'Way Down' stay at the top spot? And what's happening to the Rods and Jean Michel Jarre? For the answers - tune in.  
**Saturday**  
**BBC2 - Old Grey Whistle Test (6.05-7.05)**: Excellent session with Eric Clapton in concert.  
**Tuesday**  
**BBC2 - Old Grey Whistle Test (10.20-11.20)**: First of a brand new series starts with Paris in concert highlights from the Rolling Stones European Tour '76, originally filmed for French television.

### HEAR IT

**Wednesday**  
**Radio Clyde - Hear Me Talking (8.00-10.00)**: In the first half Dougie Donnelly introduces American singer-songwriter Steven Bishop, and in the second half, at 9.00, John McAllen talks to Ian Whitchomb about his book on the history of pop, 'After the Ball'.  
**Thursday**  
**Radio Luxembourg - Gold (11.00-12.00pm)**: Tony Prince plays selected tracks from the new Rolling Stone's double album, all live, original recordings - nostalgia hits again!  
**Friday**  
**Radio Luxembourg - Black Trax (10.00-11.40)**: Barry Aldiss plays his favourite black musicians, including George Benson and Stevie Wonder.  
**Saturday**  
**Radio 1 - In Concert (6.30-7.30)**: An unnamed DJ introduces The Pirates, and Clayson and the Argonauts.  
**Radio City - Rock On (19.00-20.00)**: For Rock'n'Roll fans, Mike Evans traces musical history from the 1950's to the present day.  
**Radio Hallan - Chabbling (9.00-12.00)**: Beverly Chubb plays rock, old and new - watch out for fresh Punk numbers.  
**Sunday**  
**Radio 1 - Summer of '67 (5.00-6.00)**: The series is nearing its end and this week you can hear The Tremoloes, Cat Stevens, the Alan Price Set, Cliff Richard, Donovan, George Fame etc - which all adds up to 'British Pop'.  
**Radio City - American Top 20 (6.00-7.00)**: Go international! Rob Jones presents hit sounds from the American Top 20, & analyses the American Hit 100.  
**Capital Radio - Hallelaloo (4.00-6.00)**: This week features an interview with the Small Faces.  
**Monday**  
**Piccadilly Radio - Rokkaz (8.00-10.00)**: Phil Griffin introduces the very best of the new Rock releases for those in the Manchester area.  
**Tuesday**  
**Capital Radio**: For true Elvis lovers. Today and every day Roger Scott will be playing, in chronological order, one a day, every single 'single' ever made by Presley - the whole enterprise won't take less than 4 months!

## TUESDAY SEPT. 20

BELFAST, City Hall (20202), **Don Williams**  
 \*BIRMINGHAM, Barbarellas (021-643 9413), **Adriana**  
 \*BIRMINGHAM, Odeon (021-643 6010), **Carevan/Novo**  
 BRIGHTON, Alhambra (27874), **Don Williams**

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Enquiries: 01-836 1522

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# SMALL SOUNDS

### Personal

**ANDREW, 24, INTO** Lightfoot, Cohen, McKael seeks affectionate girl for close friendship. South London area. Box No. 5301  
**SHY LONELY** guy, 20, suffers from Raynaud's phenomenon seeks similar understanding female to write and meet into music and countryside. Box No. 5303  
**WORLDWIDE PENFRIEND** Service. SAE Details: 39a Hatherleigh Road, Ruislip Manor, Middlesex.  
**GUY, 22, LIKES** rock music, football etc. Seeks nice sincere girl for friendship. Coventry area. Photo. Box No. 5300  
**PENFRIENDS WORLDWIDE SAE/IRC** for details, 236 Deepdale Road, Preston, PR1 6QB.  
**CONTACTS** in occult, witchcraft etc. Meet/write others SAE - Arcanum 'Jupiter' 25 Heslin Close, Harby, York.  
**LOVELY QUIET** boy seeks shy girlfriend. Interests cinema, music and clothes. Altrincham, Stretford Area. Box No. 5302  
**GLASGOW GUY, 21, seeks** lonely girl any age. Box No. 5319  
**EASY GOING** guy, 19, seeks lonely lady for friendship. Box No. 5338  
**WEALTHY GUY** with looks and

long fair hair, own flat and smart car needs slim girl to share affection. Box No. 5337  
**STEVE, 29, SEEKS** sincere friendly girl around same age for friendship and possibly marriage. Central Scotland area. Box No. 5336  
**DAVID WOULD** like any attractive girl as penfriend. Box No. 5335  
**SHY LONGHAIRED** guy, 23, seeks kind affectionate lady, Birmingham area. Box No. 5334  
**HIPPY GIRL** seeks long haired guy, Concerts, friendship, transport helpful. Photo appreciated. Midlands. Box No. 5333  
**GUY, 23, SEEKS** small freaky chick to share country life, caravan. Box No. 5332  
**PARTY OF 8** wanted share expenses to Morocco, £30, leaving 13-15 September Phone 690 7563 between 7-8pm only - Dave.  
**QUIET MALE, 27, likes** most music, guitar playing, finding life lonely at the moment, seeks small affectionate girl to share and enjoy life. Box No. 5325  
**FIRST YEAR** student, girl, 18, seeks bloke to write/meet. Stafford/Manchester/anywhere. Box No. 5329  
**LOVELY QUIET** guy, 22, seeks lovely girl, Central Scotland area, lets get together and stop being lonely. Likes motorcycles, concerts, being happy, photo appreciated. Box No. 5331

**WILLY WILDER'S** Omathology strolls on.  
**MALE, 23, WOULD** like to write/meet girl 18/25 in the Notts/ Derby/Leics areas. I like Wings, Beatles, Procol. Please write soon. Thanks, Jeff. Box No. 5324  
**STEVE, 21, SEEKS** nice girl for relationship. Box No. 5323  
**TWO ARMY** lads wanted to write/meet two Yorks girls. Don't delay, write today! All answered. Box No. 5321  
**GARY, NEWCASTLE** student, attractive seeks girlfriend anywhere write/meet. Box No. 5320  
**QUIET, LONELY** guy, 22, seeks girl for friendship, concerts. West London. Box No. 5319  
**SENSITIVE, CARING** guy, 24, seeks lively intelligent girl for friendship. Loves theatre, music, good food and happy people. Ipswich area. All letters answered. Box No. 5318  
**GUY, 22, SEEKS** lonely hippie woman 18-26 for friendship, outings. London. Box No. 5317  
**MALE, 22, ATTRACTIVE,** Car owner, is friendly, sincere, seeks nice girl for friendship. Write Chris, Box No. 5312  
**GUY, 21, INTO** rock seeks shy/slim female 16+ for sincere relationship. Sheffield area. Box No. 5311  
**SHY BUT** fun-loving male seeks female for sincere relationship. Nottingham area. Box No. 5307  
**FELLA WANTS** gal in Salisbury/Andover area. Call round or write: Paul 51, The Elms, Andover.  
**TATTOOING DESIGNERS** professional. Sheets (printed) SAE to Designs, 15 Carlton Place, Clitheroe, Lancashire.  
**LOVELY GUY** seeks girl, 16, to write, meet. Must like heavy rock. Phone Stoke-on-Trent 513332 after 7pm Friday  
**JULIE LOBLEY, I** love you, Gobert Griffin.  
**QUA QUIET** GUY, 24, seeks

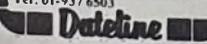
female companion into Yes, Wigan/ St. Albans area. Box No. 5306  
**ROGER, 24, BIT** lonely seeks girl, 16-20, Edinburgh area, with same problem Box No. 5305  
**NEARLY DIVORCED** guy 27 seeks female friends, 20 to 30 to write/meet Box No. 5304  
**NICE GUY, 25, seeks** girl to share his flat in Edinburgh area. Photo please. All answered. Box No. 5290  
**POETRY WANTED** over £1,700 in prizes annually. Subscription £10. For free criticism send to Regency Press, 43 New Oxford Street, WC1A 1BH, Dept. D)  
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**HOW TO GET GIRLFRIENDS,** what to say, how to overcome shyness, how to date shy girl/any fancy, SAE for FREE details Dept. 38, Abbeydale, Winterbourne Bristol.  
**LOVELY SEXXY** guy, 19, friendly and humorous, requires female companionship. Box No. 5277  
**DIVORCED, LONELY,** bored, need friends? You'll find hundreds in Leisure Time, (RN.38), Chorley, Lancs. (50p fortnightly, pay after receiving 8)  
**GUY, 21, SEEKS** girls (18-21) to share holidays, outings, concerts and love. Box No. 5285.  
**POEMS URGENTLY WANTED** for publication. Send work for Editor's free opinion and subscription details. Oakland Ltd. (BB) 9-11 Kensington High Street, London, W8 5NP  
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**VARIOUS LP's FLOYD,** Zappa, Paladini etc., SAE List, 41 Meadway, Rochdale, OL1 3NP  
**ELVIS-RAVE '78,** Lawdy Miss Clawdy/Tryn' To Get To You. Offers. Preston 30918  
**POP SOUL** British deletions, sixties, seventies £5.00 per hundred, postage inclusive. Overseas £5.75 C. W. O. Chris Harrop, 8 Alwen Drive, Baginbun, Clwyd

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**TERRY SCOTT** - My Bruver 360-1360  
**ALICE**, NAZARETH, Kiss, Quo. Live tapes, bootlegs. Box No. 5310  
**JETHRO TULL**, cuttings, photographs, rarities. Box No. 5297  
**EARLY IGGY** pics and cuttings. Box No. 5267  
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**"TOM MITTELSORF"**. Information regarding whereabouts of USA, age 23, Box No. 4864

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**ELVIS CUTTINGS** 50p £2.50, other SO £1.50. SAE Box No. 5328  
**SEX PISTOLS**, Bowie concert souvenirs, SAE for details: Trevor Halliday, 4 Winston Parade, Comber, Newmarket, Co. Down  
**ELEVATORS** - KALEIDO-SCOPE - Mad River - Lists SAE Tim, 59 Lams Conduit Street, London, WC1  
**PINK FLOYD** scrapbook and cuttings/pics etc.....1973-77. Box No. 5330  
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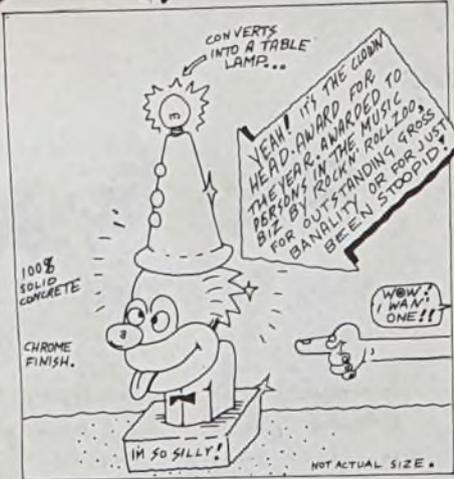
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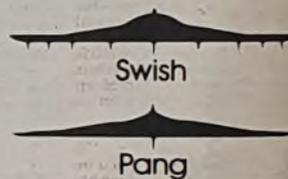
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# LETTERS

Write to SOUNDS, 40 Long Acre, London WC2E 9JT

## Tennis shoes, Glasgow, Reading, Punk, Coronation Street, Yanks, Frogs, transvestites, feminists, loonies, criticism, Elvis, punk, punks, punk, and more punk...

HERE'S A snippet that may be of interest to your news readers — if it isn't newsworthy, then you could always pass it on to your GLC bashing department or even (last chance!) the letters page.

Last Wednesday night, that obscure but wonderful Medium Ware band TENNIS SHOES were due to play a gig at a local hostelry, which trades under the name of the Rising Sun.

The landlord had apparently cleared the proceedings for one evening only with the local constabulary, and everything seemed hunky-dory until SOUNDS came out.

In your kindness, your mag had dedicated a line to this event in the Steppin' Out pages (well, not much else happens on Wednesdays) and some bright spark at the GLC Fire Office read it.

This, presumably was on Tuesday, and during Wednesday he payed the boozier in question a visit and announced that there weren't enough fire escapes and the gig was off.

Now this concern for everybody's safety is all very well but as there wasn't exactly a lot of notice given, all the SOUNDS-reading punters (and a few others we invited ourselves) turned up anyway and there was a lot of disappointment.

I don't see why 150 drinkers are any less of a risk than 150 listeners, but I thought you'd be interested to know of the mighty power of the Rock Press.

Anyway, if you could find space to at least mention that we at Tennis Shoes would like to apologise to all those who trekked across to see us and it won't happen again. — Ken Dampier, Beckenham, Kent

IT IS with utter disbelief that I read the letter from (so-called) "three who hail from Glasgow". Can these correspondents really reside in the same city as I do, or are they staying in some bothy in the Highland regions, trying to dump despair on this fair city? For the record (and the deaf, dumb or blind) before YES even strike a chord in Glasgow, you can take your pick — long breath — from Pete Gabriel, Small Faces, Caravan, Camel, Sutherland Brothers & Quiver, Leo Sayer, Dr. Hook, Stranglers, Johnny Thunder and Heartbreakers, Elvis Costello, Nick Lowe and Wreckless Eric (at least!).

After YES have done their thing how about Rainbow and three (possibly four) nights of Status Quo? For the boppers throw in Cliff Richard and Gary Glitter (and maybe Bay City Rollers). Definitely something for everyone and all in the next couple of months and ALL in

Glasgow. Added to the fact that any night of the week (except Sunday) in the city centre you have three pubs featuring good, live rock entertainment ALL within a few minutes walk of each other. So for the price of a pint (count your blessings that Glasgow bylaws disallow any kind of cover charge unlike their English counterparts) you can enjoy local talent free at the Amphora, Maggie, and the daddy of 'em all, the Burns Howff.

Finally, you have Shuffles, Zhvago's and Sattelite City Discos. This may not be your scene but at least they concentrate on promoting local groups every weekend. All in all, a reasonably healthy scene. Not perfect, of course, but no way deserving that letter. Just open your eyes. It's all there for your pleasure. O.K? — John McGlone, Glasgow

DEAR 'N despair from Glasgow',

If, as you said in your letter (Sept. 3rd), you are somewhat upset about small 'wayout places' getting more bands than glorious gigantic Glasgow, why do you not move to one of these 'wayout places' to which you refer? From personal experience I can recommend living in High Wycombe, Llandudno, Wigan, or even Sutton COLDFIELD. (not Sutton Coalfield, as you wrote).

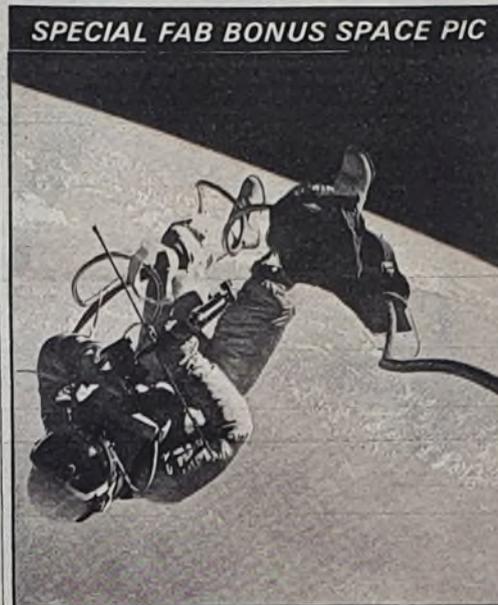
Yours, a very satisfied Suttonian. — Matthew Kling. PS. If you want to complain, get your information right in the first place!!!

HAVING ATTENDED the Reading Festival, I would like to thank you for the free package of goodies you were giving away at your tent and award you the 'Ace Cats of the Festival' medal. It was good to see that not everybody was intent on trying to screw as much money as possible from us mud soaked music lovers. Perhaps your influence will spread next year? — Andy, Cheltenham

PUNK IS new and I like some of the new characters. I really like the new leading ladies but that's as far as it goes. Could you please arrange for me to see Gaye Advert's and Banshee Siouxsie's etchings.

Yours truly — SEBASTIAN (the millman).

DID ANYBODY else hear Sabbath playing 'Back Street Kids' on 'Coronation Street' on Monday? I certainly did, (well I think I did). Does this mean that after all these years 'Coronation Street' is going to be turned into a programme for the degenerate youth of the country and that the Rover's Return is going to



Astronaut, Ed White spacewalks on the Gemini 4 mission way back in 1965.

become a high-class brothel. If you have been watching regularly you will have realised that the Pub has been redecorated (but for what reason?) I expect that soon Crossroads will change its whole format simply by enticing young nymphomaniacs to the motel who all try to have it away with David Hunter, but in the end are all rapt in their chalets by Hugh Mortimer. — Eg S (son of Elsie Howard and Stan Ogden), Bristol.

BEING AN American on holiday in the UK and desperate for musical info I purchased a copy of SOUNDS. Then I read Geoff Barton's review on Styx's new album. In a single review he manages to attack the American rock and roll scene by implying American bands are only substitutes for British bands. He also states that American rock and roll fans are "remarkably on-discriminating".

For a country where only 45's get airplay, concerts are held in miniature halls, and punk rock steals all the headlines I wonder where he gets off writing this crap. Also Aerosmith doesn't copy anyone but is a fine example of American rock and roll. Toys in the Attic is their finest album and 'Rocks' is generally viewed as a low point for the band. Poor

show, Geoff.

Also while reading your magazine, I noted two hometown bands, Pere Ubu and the Dead Boys. Thank you for the exposure but perhaps another hometown band, the Michael Stanley Band would have graced your pages a little better. I would suggest their double live album 'Stage Pass'. Play it, listen to it, Review it, you won't be sorry. — Tom Neeman, Cleveland, Ohio.

P.S. Music knows no boundaries. Serious listeners don't care where the band comes from but it's the sound that counts. [Serious readers will know that we reviewed the 'Stage Pass' album months ago — Ed.]

A CE-qui c'est importante.

Je lis le sons depuis un an et je suis arrivé au conclusion que Giovanni Damodo est, comme vous dites, "a dago". J'espère qu'il aura un épouses, de boutons! Agréez nos meilleurs salutations. — Brian Zepathique, c/o Salvation Army, Darlington. P.S. Vive les étranglers

THE TREATMENT of Wayne County and his group 'Electric Chairs' at Reading on Sunday was disgusting — as simple as that. The mudslinging was not

only foolhardy but also selfish. I like many people had gone to Reading to see newer groups such as the 'Chairs'. I thought that Bowie's antics of a few years ago had paved the way for the 'enlightened times' in which we now live but it seems that was not so. Had everyone thrown mud at a group that didn't take their fancy over the three days there would have been no stage for Alex Harvey and his crew to perform on by Sunday night.

Just as the Whitehouses of this world have to learn that there are 'on/off' switches to televisions it seems that many louts must also learn that they have feet to walk away from things as well as arms with which to sling. That just ain't no way to treat a lady. — Christopher Sidwell, Lower Soko, Coventry

WE ARE always hearing Rock Against Racism, and OK it's a V. good cause, but how about some Rock Against Male Chauvinism? Every week your paper contains some of it, a lot of it admittedly comes from your interviewees rather than you, although sexist comments appear elsewhere. See Pete Makowski's review of Marlene Shaw's new single for example last week.

In the same issue: "Women were put on this earth to breed! They were put on this earth to fuck!" King Sounds. (who the hell's King Sounds anyway?) Why do you have to print remarks from such cretinous scum in what is otherwise a good paper?

I bet you don't interview a female chauvinist to balance it out. Come to that, I bet you don't even know any, DO YOU?

You degrade yourself by printing such infantile crap. There's too much of it in rock music anyway; hundreds of songs portray women as neurotic, helpless, self-centred, or only useful as a good lay for some self-styled "stud".

Please don't have anything to do with King Sounds again or you will lose at least one regular reader. — A Boring Old Feminist.

WITH REFERENCE to your articles dated 3/9/77 (Jah Punk).

We feel the relationship between reggae and punk could be more easily explained by the fact that Don Letts is Dave Letts (alias Vamian's brother). To support this theory we would like to draw attention to the black patches surrounding the eye, the greased hair and plastic face mask of Vanian.

Contrary to popular belief Dave applied white face make-up leaving the area around the eye free for medical reasons, the hair is straightened and kept in place by the grease, while the face-

mask prevents the white colouring from running in the initial glare of the lights. This we feel is a more satisfactory explanation of the bond between these two teenage phenomena. — Timothy P.V. Grass-groin (Damned Disciples, Hitchhiker Branch).

'NEW WAVE ROADSHOW'. Do you wanna be in my New Wave Club? The membership fee is 3,000 safety pins, a dirty mind, a dictionary of abuse, and 190,000. The founder member is (Sir) Johnny Rotten (God bless him), the Chairman is Sid (scar-learn that they have feet to walk away from things as well as arms with which to sling. That just ain't no way to treat a lady. — Christopher Sidwell, Lower Soko, Coventry

JUST LISTEN to the intro to 'Racing Cars' by John Otway and wild Willy Barrett. It's exactly the same as the intro to 'The Nile Song' by Pink Floyd. Also, BOM's (or is it BOF?) 'Angelo' is a direct take on Abba style, ie the storyline ('Fernando') the piano tinkle at the end of each line ('Dancing Queen') etc... REEP AWF.

Don't you think Elvis Costello is a mongrel consisting of Buddy Holly, Woody Allen and Hank Marvin? Did you hear he sent off to Charles Atlas and they sent him a get-well card? Yes I know, it was cruel. He deserves to be a star.

How about the 'Oxygene' LP for overnight success? Vive le Jean-Michel, et aussi Jean-Jacques! Please tell Bob Berry it's about time I won the Crossword. Ain't that a new LP for 8 months, and that was a Christmas present. (sob sob). Good luck to the Rods and the Rats! — F.H., Edinburgh

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Rip-off merchants! — Suzie Safety Pin (14)

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- 24 SAT DUBLIN STADIUM
- 26 MON LEICESTER, DE MONTFORT HALL
- 27 TUE BRADFORD, ST. GEORGES HALL
- 29 THU ABERDEEN, MUSIC HALL
- 30 FRI EDINBURGH, ODEON

## OCTOBER

- 1 SAT GLASGOW, APOLLO
- 2 SUN NEWCASTLE, CITY HALL
- 3 MON SHEFFIELD, CITY HALL
- 4 TUE HANLEY, VICTORIA HALL
- 6 THU MANCHESTER, FREE TRADE HALL
- 7 FRI LIVERPOOL, EMPIRE
- 8 SAT BIRMINGHAM, ODEON
- 9 SUN BRISTOL, COLSTON HALL
- 10 MON SWANSEA, TOP RANK

## *On tour*

- 11 TUE CARDIFF, TOP RANK
- 13 THU CANTERBURY, UNIVERSITY SPORTS HALL
- 14 FRI BRIGHTON, TOP RANK
- 15 SAT HAMMERSMITH ODEON
- 16 SUN HAMMERSMITH ODEON
- 18 TUE PORTSMOUTH, GUILD HALL
- 19 WED BOURNEMOUTH, WINTER GARDENS
- 20 THU OXFORD, NEW THEATRE
- 21 FRI CAMBRIDGE, CORN EXCHANGE
- 22 SAT SOUTHEND, KURSAAL
- 23 SUN HEMEL HEMPSTEAD, PAVILION

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