

"Sideburns."

A ① A A A Jan '77

BUY THIS...BUY THIS...BUY THIS...BUY THIS...BUY THIS.....OR ELSE.

• IN THE STRANGLERS GRIP.



THE STRANGLERS

2 2 2 2 2 2 2
 2 URGENT 2
 2 URGENT
 2 TYPIST REQUIRED 2
 2 FOR NEXT ISSUE. 2
 2 SEE INSIDE 2
 2 2 2 2 2 2 2

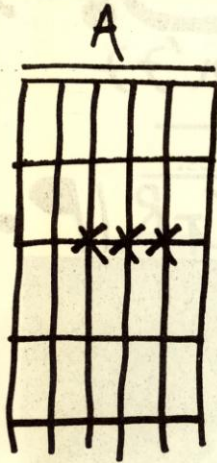
INSIDE
 DARTS
 JET BLACK
 INTERVIEW
 FEELGOODS
 SINGLES



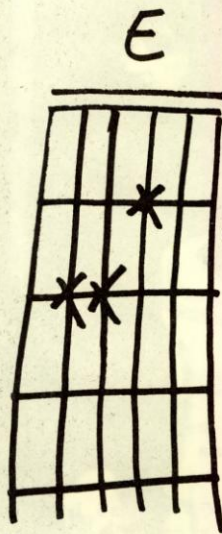
nglers

Friday 10th Dec. '76

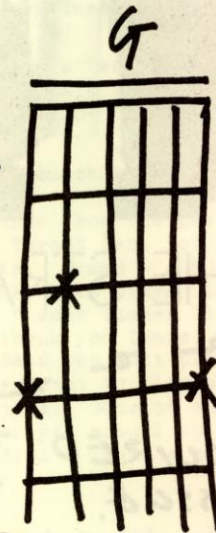
PLAY'IN IN THE BAND...FIRST AND LAST IN A SERIES.....



THIS IS A CHORD



THIS IS ANOTHER



THIS IS A THIRD

NOW FORM A BAND

T. MOON opens his Face EDITORIAL CRAP

START..... Yet another so called 'Fanzine gets off the ground. Slow but sure. Maybe it wont be around next month or whenever, but that's what it's all about. Your reading this for various reasons:-

1. BOREDOM with all of the pathetic wankers and posers who seem to be the stock hero's in the music world and seemingly everywhere.

2. Mark P and 'SNIFFIN GLUE'.....

One year ago there was F.A. today there is something there is THE JAM? doing a gig on the fuckin' pavement, kid's of fifteen-sixteen forming bands and making people get off their arses for once. EMI thought that they could buy a 'punk' and market it like some more tripe, now they dont know what to do.

This whole movement is about change - next week there might be ten more bands, ten more mag's, ten more small private record labels, ten more people chucking in their non-existent jobs and for once doing something for themselves.

I cant type, but I'm having a go so why dont you. Forget the established pepers, next month they will be latching on to yet another fad. Mick farren of N.M.E. said it all when he wrote 'The Titanic Sails at dawn' last June. Now instead of applauding, lets get on with destroying all of the crap that Mick highlighted. To do this YOU'VE got to dosomething, go and watch a band that have'nt a crappy film out, in some basement or pub. For Christ's sake dont ever be satisfied. Apathy kills the spirit, if you like something great ! But dont sit back satisfied make a bit of noise, if what you like sell's out, make a lot more noise, if necessary destroy what you helped create by ignoring it, laughing at it, pissing on it..... I'm not sure whats going to be in this issue, I've just decided to call it 'SIDEURNS' and to keep my enthusiasm going I'm writing this intro. Maybe you'll end up reading this attached to eight or nine blank sheets.

THE WELK (YET MORE)

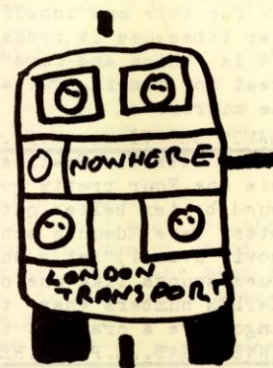
My Mate has written everything that this is about so I will tell you what its not about. We dont like Posers, so it's not about them. Its not about people who are vegetarians who only eat lettuce at the best places, and want to tell everyone how wrong it is to kill an animal. And its definitely not about people who buy this just to say they have a FANZINE, so if you are one of these people FUCK OFF before I flick a lump of Snot at you.

It is about our good Mates Jim and Steve who went down to the Feelgoods on Christmas Eve' (Dead Turkey Eve) and had no chance of getting back - If they had'nt had seen me, and that was sheer luck. WOULD YOU DO THAT ?.

Thanks to all who have helped - Gretta the Typist. Alan Edwards and Albion, Dave Freeman, and the Darts.

Were at SIDEURNS,
40, WOODYATES ROAD,
LEE, S.E.12.

We need a Typist very urgently for the next issue



45 1/2 E.P.s

ZOOT ALLURES — ZAPPA —

RICHARD HELL...EP. STIFF BUY 7.

Good single this especially for guitar persons. It's a three track E.P. really, and only 5000 are being pressed. So get one NOW. The three tracks are.....
"ANOTHER WORLD" "BLANK GENERATION"
"YOU GOTTA LOSE". Contains great attacking guitars and dare i say Iggy type vocals! Guitars win the day .. like to hear an L.P. of dees guise with a bit more vocal work. Whole thing in a great sleeve, i've got number 1209 who's got 1210?

LITTLE BOB STORY...CHISWICK SW7

Nice one, nice one from this French band fronted by the outrageous Bob Piazza. More deft guitar work, not a fuzz pedal in sight. Four great tracks including the Animals "I'm Crying" An essential buy particularly 'cos it's on Chiswick. Why is 'nt this in the so called "charts" instead of all that other shit?

VELVET UNDERGROUND... BOOTLEG E.P.

Another great E.P. this time from God knows where. Nice tinny sound...cutting rhythm with lead guitar shouting above on the main track "POGGY NOTION". Three other short tracks on b/w. You know where to get it.

GRAHAM PARKER..KANSAS CITY..LIVE!

Sorry, another hard one to get hold of. From the live Marble "bootleg". This track free on single given away with new L.P. "HEAT TREATMENT". This guy can mouth a tune...live is where it's at. B/W is "SILLY THING", nice sax plus more great vocals from the petrol pump king. If you see the live L.P. buy it and send it to me!

THE VIBRATORS...WE VIBRATE RAK 245.

WHEN you're OUT buying the Pistols single ask for this one too. If they aint got it order it because it rocks like a good'un. B/W is "whips and furs" another goodie... great for mimeing guitar too in front of the mirror.

FLAMIN' GROOVIES...E.P....REM 406.

Blimey it's the Beatles! Not a real classic this one. Four pretty good numbers that sound better belted out at full vol. Lotta Dave Edmunds echo, slide guitar... (movie stars!) "Get a shot of rhythm and blues" sounds like one of those early BEATLES numbers where the FAB three let Ringo have a crack at the vocals.

CANNED HEAT..E.P....REM 407.

Not a bad selection of numbers from a good boogie band. Includes a good version of "WOOLY BULLY". Their hair is too long though.

-MOON-

Frank Zappa's mind is like one giant drive in movie that is only open once in a while, when it is open I like to drive in and see whats going on. This guy can do some great voices. He then invents people to put the voices to, he invents situations and places, in short he invents a new world filled with amazing things and puts out a fourty minute excerpt now and then.

And this punk can play that guitar like nobody else. He dispenses with the usual old noises churned out by most, and really speaks...he never wins polls.

The album itself? See's a more relaxed FZ talking lazily over an electric background...loosing control of his body functions in some ladies garden. The good thing about it all is that you can imagine Frank in the situations he writes about... I mean he's so outrageous it can't be true. "Wind up workin' in aras station" opens and warns of such an end. "Black Napkins" is FZ on the guitar he really is one of the true gifts. "Disco boy" is the final cut and emerges as a real gem...attacking allof the non persons at the local disco. For ever combing their hair and looking "gear".

Overall the whole album works, it's not as immediatly humorous as his previous "movies for your ears" but keep listening and you'll find it lurking. Reacuring jokes like the poodle have gone as has reliable old "STINK FOOT"..... sorry peoples...any how, it's late why don't you go to the movies?

Thats all for this issue as regards discs maybe if it all works we'll get some sent to us and we can give a more critical cross section?....as well as the above I thought that i'd briefly mention some that will be soon forgotten... HOT RODS...ROCKY SHARP AND THE RAZORS... any on STIFF/CHISWICK...JOHN OTWAY.... WHO BOOTLEG E.P....GRAHAM PARKER.... these are all makers... singles that ge' de - ed





THE STRANGLERS

Probably the best Band gigging in London these days is the Stranglers - hell ! I have't been excited about seeing a band for years - so its up to the Nashville every week to see the band. Up at the Marquee Jean kicks in the window to attract the attention of all the tired posers, Hugh suggests destruction -this is my kind of band. I mean they really rock - and they dont sing about rivers, long hot summers and chicks with rainbow eyes !! Who threw in the word psychedelic ? Not bad - and they do it without lights - and jazz pedals. At their gigs I really feel threatened I like the idea - when was the last time somebody poked their tongue out at you and meant it. Since they have no records out I had to see them again and again - Well I even bought some Doors Albums to vaguely remind me of their unique sound - and then a live recording in December -.

The band comprises :-

Hugh Cornwall	-	Guitar
Jett Black	-	Drums
Jean Burnel	-	Bass
Dave Greenfield	-	Keyboards

Forget the convenient tags you may have had - and go and see them - "Grip" is the new single - one of their best stage numbers. They have recently signed to United Artists and as a result a live recording was made of the band on 10th December, 1976.

P. Jac - an earring with a body attached to it - picks up the scene-

STRANGLERS LIVE - 10/12/76

This report could be said in one line - STRANGLERS RULE C.Y. ! But as you have paid out I shall switch on my brain and give you the facts

In the queue outside were a lot of people who had borrowed dad's old coat for the evening - the Stranglers are't about dressing up - they are about the best band around, along with the Peelwoods. (Blimey who is the guy ? T.M.)

The band came on at about 10 p.m. and went in to their single to be "GRIP"

"SOMEDAY I'M GOING TO SMACK YOUR FACE"

Enter the Punks (their word !)

GREAT they po go ed and scared the shit out of the crombie boys dressed in their daddies coats.

The set continued with tight drumming, keyboards, guitar and devastating bass by Jean Jaques - enter the roadie - the Mutant who adjusts some wires and a toppled mike stand - Great atmosphere - I only hope that the recording mobile got it all !

Back to the gig - the band did many of their best known numbers and also some new ones -

"Straighten Out"

"London Lady"

"Something Better Change"

"Your not real oh no your not
Your not real oh no your not"

"Goodbye Toulouse" and "Peaches" were great - Jean Jaques really means it when he says he wants to fuck a good looking chick !. The band rocked on with people dancing on the tables ... then into "Something Better Change" and the excellent "Go Buddy Go" ending with Jean's bass being enthusiastically pulled away from him by the audience. I dont think that they were as menacing as previous gigs i.e. Marquee, but they like the Nashville as a good gig. Remember Hugh Cornwall's opening remarks "Listen - two years ago you didn't care"..... I'M A VICTIM.

P. Jac.

Jett BLACK...

So who are the Stranglers then ? Jett Black, Drummer and founder member picks up the story.

"Hugh and I were working in a Band about two years ago, which wasnt going the way that any of us were happy with so eventually the band dissolved. And Hugh and I started to get another band together and we met John by accident, who at the time we knew as a classical guitarist, and he had written a lot of songs. We heard some of his songs and really liked them. John told us that he had always wanted to play bass, and it just so happened that Hugh had a bass so he said "there's the bass - play it", and after about three weeks he was really getting it together - you know, and we were then looking for another guitarist and we got one for a few months, and it wasnt really working with him - you know - he wasnt really in to the same sort of music as us so he left and a few months

ago we advertised for a keyboardis man, we really wanted a keyboards man and Dave came along. We had several guys along who were auditioned - I suppose you'd say, and Dave was the only one that had any sort of feel for the sort of music that we wanted to do, so we very quickly decided that he was right for the band and immediately we got into rehearsing. We had very little work for the first few months but we spent lots of time rehearsing, and that was the earliest beginnings of the band.

T.M. - Were you more or less like any other rock band at this time ?

Jett - No - we never tried to do what was current, at the time what we were doing was very similar to the sort of thing we are doing now. Although the numbers are now set, there are only a couple of numbers in the set now that we were actually playing at that time, one of them is "Go Buddy Go" We played that right from the off, so I mean the style was similar.

T.M.- Yea ! ... you had a definite idea of what you were doing then ?

Jett - Yea, we wanted more or less what we have achieved, but I think the songs have got better in the last sort of twelve months, and the playing must have got better too !

T.M.- Does Jean and Hugh do most of the writing ?

Jett- Jean and Hugh do pretty well most of the lyrics, but the actual song writing is usually a joint effort, you know somebody has got an idea for a part of a song and we just sit down for a few hours and eventually come out with a song.

T.M.- So the whole band is involved ?

Jett- Right - the music is totally a joint effort.

T.M.- I read that you all use an ice-cream van to get about to early gigs

Jett - Yea, we used to use that - we have gone on to something better now, but we have still got the ice-cream van, which is outside and just about falling apart ! It was quite unique because we dont know any other bands that go around in an ice-cream van - but it served us well.

T.M.- This all happened down at Guildford.

Jett - Yea, I was living in Guildford and Hugh came to live where I was living on a huge property there, so I was able to put everybody up. If it hadnt had been for that it would have been extremely hard to get the band together.

T.M.- What are your lyrics aiming at ?

Jett- I guess you could say that we are trying to put across what we see as we live our lives. All our lyrics contain instances that have happened like ahh "bitchin"

is relating to our visit to Amsterdam and there are lots of people that we met that are in the lyrics.

T.M. - "Goodbye Toulouse" is interesting Hugh mentions Nostrodamus on stage, is he interested in that sort of thing?

Jett - Not especially, I mean Nostrodamus is very interesting - his predictions are uncannily correct. His prediction is that Toulouse would get wiped off the face of the earth by some sort of nuclear holocaust so it seemed a good cue for a lyric, so we wrote about that!

T.M.- Your gear was bad for a while?

Jett - Oh yea, we suffered with bad equipment because we started with nothing, and we had to find the money to get equipment together. It takes a long while to get the money together if your not working during the day, which we never did because we always believed that the way to do it was to keep playing at all costs, so that we'd become tight and develop all the time.

T.M.- How did you go down in the rest of the Country?.

Jett- Terrible, Terrible! We were booed off stages everywhere (laughter)

T.M.- Your popularity is gradually spreading out from London now?

Jett - Yes, its growing now, all of the London gigs seem to be going okay. There are a lot of people in London who know our music and like it, so its really great in London, but the reaction we are getting out of town is gradually changing in the same way that it changed in London. I mean the first London gigs that we did we were booed off stage - people didn't understand that we were trying to do something different.

T.M.- So the band as it is now is what - eighteen months old.

Jett - Yea.

T.M.- How do you react to criticisms and reviews?

Jett - Yea, we see them all of the time. We have got all our press cuttings from the beginning, and it's interesting to read through them because in all the early reviews they say that we are awful and terrible, and that our music is uninteresting and boring, but as you read through them over the months you see the same Writers changing their point of view, and today they are saying "Oh, we have really got something - the music is great."

I dont know if that means we've changed all that much, I dont think we have, I think its just that people are beginning to accept that what we are doing is valid.

T.M.- Do you think that the "New Wave" has helped your acceptance?

Jett - We were beginning to attract

attention long before the punk thing started. So I dont think that its just the "New Wave" that has brought appreciation of our music on. Its just the fact that people perhaps are more aware, you know the Press talks about the New Wave of Bands so maybe more people are prepared to come and listen to what we are trying to do. I suppose in a way it does help but we were doing what we are doing now about a year ago, which was long before there was any talk of the New Wave.

T.M.- How do you feel about your Audience?. Do you feel you have a following.

Jett - Oh, definitely yea, we see some faces that we recognised at all sorts of places and its spreading rapidly. I mean London audiences are great, there is a hard core of London supporters that come to all our gigs.

T.M.- Now that you have got your Contract and when you have got your records out you will have a lot more power to reach more people. How do you hope to retain your close audience contact?

Jett - We dont want an over-kill NO. The way we plan to do it is to get some records out that will show the sort of music we play and we want to continue to play the sort of venues we're able to do at the moment. We are not into the idea of touring around the Country playing venues in excess of our drawing capacity.

T.M.- How did you feel about supporting Patti Smith?

Jett - It was great for the exposure it gave us, very enjoyable gigs. We suffered a lot with equipment hassels and several times we didn't get enough time to get a sound check, so we weren't very happy with the sound at those gigs, one of them was very good - I think we did four or five with her in all, the sound just wasn't as good, but it was a great experience, it took us to an audience that we wouldn't have reached otherwise, it was good for us, good exposure.

T.M.- You want to keep in contact then!

Jett- Yes, we like the kind of venues where you can see the whites of their eyes!. Hammersmith Odeon isn't so good in that sense, but the Round House is more suitable because you can really see the audience in front of you.

T.M.- What about the Marquee gig, Hugh said that he didn't want to play there any more.

Jett- We've got mixed feelings about the Marquee, it doesn't seem to be where its all at - at the moment the Nashville is a far more enjoyable gig to play for some strange reason.

T.M.- I read that Hugh and Jean sight Jimi Hendrix as the turning point in their attitude towards their music. Can you illuminate ?

Jett - I think that technical ability had gone as far as it was going to go at that time - the time had arrived when we felt that we should look for something totally different, as opposed to pure technical ability, because I don't think you could surpass what HE was doing. So in that sense that was a turning point, and it was time to think of doing something different. Whereas at that point there were a million bands emerging trying to be Hendrix, and it had all been done, so we thought we would do something else.

T.M. - How do you feel about Doors, Velvet Underground comparisons ?

Jett - Its apparent that some of our songs must sound Doors-ish, and its not the result of any conscious endeavour to do so. Its just the way it happened. We do like the Doors - we listen to them.

T.M.- Why United Artists ?

Jett - U.A. seem to understand what we were trying to do. They could see that what were doing was being appreciated and they were quite amenable to us saying our music the way we wanted to do it. They just seemed to talk more sense about the way we should sell the band, and that was it I suppose.

T.M.- A single is next in that case - is it "Grip" ?

Jett - "Grip" will be released in January. Its already been recorded. From that point I think that we can expect to reach a much larger audience.

T.M. - Will the following L.P. contain the numbers that you are best known for ?

Jett - Yes, there will be songs that you are familiar with, and some new ones. We've loads of new ones in the pipeline, the problem at the moment is getting time to rehearse them, but we have all the ideas there.

T.M. - So really you are prolific Writers ? At the live recording you slotted in three new numbers which was great.

Jett - Sure yes ! We have got over two hundred songs at the moment, some are just sitting there, some we've played, some we have't, and some we are leaving for a later stage when with new equipment we can get ideas together that will suit those songs. and some songs are those that really are't suitable for us that maybe we'd like to give to other bands, you know. I think we've got so many songs, we must have a song for every band in the business.

T.M.- So how important is the recording contract then ?

Jett- well it should ultimately mean that we will be able to do the things we want to do, in a musical sense. It means that if we can get some successful records released we'll have time to get together what we think will be more interesting and enjoyable music. Its difficult to get that together when you are working every night to make ends meet, when you can get revenue from record sales as well it enables you to do the things - you know, to develop your art, in fact.

T.M.- Thats what you have been doing presumably in the last year.

Jett- Sure ... we've had a fuller calendar than practically any other band on the scene, I mean we've done probably more gigs this year than anybody, and although thats nice, it keeps us in front of the public, and it reaches more people we want time to turn out good records as well, because people are forever asking us and right from the early days there were always people saying "when are you getting your records out" we really like the songs-we want to hear them at home ". So obviously if your in the music business you want to sell records.

T.M. - Next year you are off to the continent ?

Jett - Yea, we've got some dates already lined up in Germany and Holland. The tour is not fully set up at the moment.

T.M.- On your return will you be doing as many gigs as before ?

Jett - We're certainly going to continue to play all our favourite venues, because we know that there are a lot of people who want to come and hear us..... and we want to play for them.

T.M. - How do you feel about the punk movement ?

Jett - I think that we were one of the first British Bands to be labelled by the media as a punk band, but we've never regarded ourselves as a punk band, I suppose we're on the fringe of punk. I think that the whole concept of the new wave of punk bands is great because it means change, and the music over the last five years certainly has become incredibly boring with very few exceptions, especially around the small clubs and Pubs.... you see the same old bands doing the same old stuff and taking off each other, and the whole thing is totally stagnated. So the mere fact that a new wave of Bands has emerged that are doing something different is great,

I mean it can't do any harm, some of the bands are suffering from adverse publicity but this is really a storm in a teacup, it all amounts to nothing..... and all these chaps are trying to do is to play something a bit different, and add a bit of excitement into a very dull music scene, so that is good - we're all for it.

T.M. - Can you see them developing well next year. Will 1977 be important?

Jett - Punk will go on for quite a while, and you'll see bands emerging and others dropping out like with any new movement, and eventually I suppose it'll be time for something new, who knows what that'll be.

T.M. - At one of your early gigs I read that the entire audience walked out? !!!

Jett - Oh that was amazing - yea Well it was in Purley, some sort of Conservative Club, over eighteens night, or something, and when we saw the public walking in dressed in evening gowns we thought "they are not going to like us", and we decided that we weren't going to compromise our act, we were just going to play what we usually played..... after all we had been booked by somebody who'd had plenty of time to see what our act was about, and it wasn't really offensive - it was just that we could see that these people were just into less interesting music that we were trying to create, and to these sort of people I think that we'd only gain respectability when we were seen on the Television. So at the beginning of the act I went up to the mike and said "... Well your not going to like us so you might as well fuck off now !" So after a couple of numbers a couple of people started to leave and then a few more, and towards the end of the evening they were running to the door, they didn't want to be the last ones out.... all four hundred people walked out and that was tremendous ! because it proved to us that what we were about was what we thought we were about.

That here was an audience that we could see that didn't have the perception and the interest in music to even want to listen to us and it is often very easy to assess what an audience's reaction will be to us purely by the way they behave and the way they look..... so that was really good !

T.M. - So you were pleased that you weren't appealing to that type of audience.

Jett - Well it would have been nice if they would have enjoyed us, but you see there is a large section of the population who are only interested in songs they know, and you can see them in all sorts of venues, people go along expecting to hear certain songs, and in that sense it's the same for us. The fans that come to see us want to hear our songs even though they have heard them before. So obviously if you hear a sound and you like it your going to want to hear it again, but there is a type of audience that only wants to hear what they know and love if you like, and there are other audiences that want to hear something new you know. You can't play original music to the sort of audience that only wants to hear stuff that they have heard on the radio, or chart material.

T.M. - They want to play safe then?

Jett - Yeah, I think people are very scared of the unknown, in fact, even when it comes down to music a lot of people are scared to sit and listen to music they don't understand - I don't know ! They have a musical complex in a way !

Interview with Jett Black made on the 16/12/76.

You can see them in Town in February, the single "Grip" is released on U.A. on January 21st - BUY IT AND BECOME A VICTIM.

HOT RODS

LIVE at the
ROUNDDHOUSE
5/12/76



Good crowd outside the Roundhouse tonight, got cranked to death trying to get in. First on was a reggae band...ASWAD, they played a good confident set despite shouts of "HOT RODS...HOT RODS"...the stage was soon littered with paper jets thrown by people who's comments were in the, "ha, ha i got the singer in the head" vein. Time to go. "HOT RODS...HOT RODS"...the Pirates were on next, i was looking forward to seeing them after hearing about the Wilko Johnson/Mick Green link, Wick Green was great the Pirates however don't exist.

"HOT...RODS...HOT RODS", as the Pirates left the front stage crush began, all down the front for the real biz of the evening. Sad to see the on stage posers taking their on stage seats just before the Rod's entry on stage.

Lots of shouting for the band now, front of stage is packed in, and then the band comes on. This is what rock and roll is all about....the L.P has only been out a week and now, right now you can see the band play it for you! The crowd goes wild as the Rod's go into "Get across to you"....a number that says it all.....

"...we're only trying to do what makes us feel right,
nothing else matters in the world tonight,
the band is really cookin',
sweat's comin through,
all we gotta do is get across to you...."

The band then proceeded to rock and roll all night...with every drop of ~~MMK~~sweat lost by the band being matched by every one in the audience. It really is great to see a band so close with their followers, the WHO in the sixties clubs must have had the same relationship...and it really makes the whole gig.

"...baby clothes all over the floor,
mortgages, I can't take no more..."

Young band playing in front of their mates, I mean it works, when the Rod's leave the stage you know that they aren't all going to fuck off in some limo whilst you miss the last bus home.

They have come a long way in a year, their large repertoire is evidence, Dave Higgs has emerged as a song writer, Barrie Masters as a tough vocalist and Steve Nicol/drums, Paul Gray/bass as the powerful heart of the unit. The gig rocked on with Barrie standing on the P.A and clapping and leap frogging over Dave Higgs. It was the P.A that was to spoil the gig as it kept on cutting out on one side dulling the vocals and guitar especially. It was to mar the real highlight of the show "On the Run 2". A number that is indicative of the direction that the Rods are able to progress. It was done as the encore...sixties feedback and Barrie and Steve with their heads in bandages, Barrie later returned with a fatal head wound! Dave let his guitar feedback and a strobe light came on.... people were going wild on stage the security was looking worried as fans tried to reach the stage.....yup this is 1976

P.T.O →

Despite the P.A the number was a winner, the Rods should have knocked it on the head then, they had been on at that stage for about an hour....which for a high energy band is long enough. The crowd demanded more, the band returned and did three more numbers to the crowds delight, finally it was over, as the house lights went on the front stage crush finally relented and for the first time all night you could stand on your own two feet and breath easy....that is until the next time.

T. MOON.

FEEL GOODZ/LEW LEWIS

..... SOUTHEND CURSAL 24/12/76

Lew Lewis walks in to the Bar and I didn't know him, and I thought this Guy looks the part at a Feel Goods gig A real hound, the sort that goes "WHO YOU SCREWING JOHN?". Lew Lewis played a fine set, his band is really amazing - highlights were "I've got my eye on you" and "Boogey on the Street". This guy didn't put a foot wrong all night - I'm sorry I can't mention any of the members of the band by name (If anyone can help here could they please get in touch? We can do a whole page on em!) BIG DEAL.



Down front the kids were really going places, sweating buckets we were dancing and giggling around - Lew Lewis departed time for a quick drink, and then the Feelgoods, and the whole place erupts. Lee dressed in winkle pickers and Harrington (Squires Jacket), Wilco in his usual black and red shirt, Sparko in his cream suit "Big figure" as menacing as ever in shades and grease back hair. To me this is live music at its peak - This was the third and best Feelgoods gig I've seen this year (How many times have Zeppelin played in '76) Each time they have been a bit different..... Southend was fucking great - all the favourites were down "Boom Boom" "Riot in Cell Block No. 2", "And shouldn't call the Doctor".

"I'm a hog for you Baby" was my favourite - just like "On Stupidity" full of power with Wilko doing THE walk and devastating the audience with power chord bullets. New songs were slotted in that have yet to make it on to vinyl "Maddison Blue" with Lee on slide guitar and the furious "Lights Out".

Lee blew some great harp and played some nice slide guitar - the rest of the time he was menace, doing press-ups - storming the drum kit. Sparko adopted the Wilko walk on some numbers back and forwards, back and forwards, back and forwards. The encore was fine rock n roll "Fee Bop Hula" and "Johnnie B Goode" G R E A T ... All over too soon The Feelgoods were great - the sooner I see them again the better - Give them the best. POINTS TO PONDER whilst watching rop or the Pops (Ha Ha) I wondered what the lead singer of Brotherhood of Man would look like if he started to sweat and jerk off his Mike..... Really one of the best nights out for Yonks, but what if Lew Lewis had jammed with the Feelgoods ??? I'm a Hog

PEE JAC.

SINGLES X=TRA

Saints "I'm Stranded" b/w "No Time" Power Exchange

Wow! One solid wall of guitar that rips through both sides of the single - Great. All the way from Australia where dark glasses are alive and well reminds me of the good old Vibrators..... nice one

Count Bishops....."Train Train"..... Chiswick Label

Curious R.N.B number this. I like the Bishop's E.P. on Chiswick - a real hard rocker, so I was looking forward to this the picture of the Band on the Cover was a surprise - ha ha ! I was expecting a real outrageous unit..... so you cant beat your brain for entertainment. Beside "Taking it Easy" is in many ways better - heard that an L.P. on Chiswick may be soon in the offing, an essential buy.

T. MOON



WE SAY...
It's the DARTS
AND DONT YOU FORGET
IT MATE!

"DARTS" Residency at London Rock Garden - 22/12/76 and 23/12/76

Jeeezuss ! What a joint this Rock Garden place is I mean the place is full of posers, chic idiots running up and down the stairs who only came to be seen eating salad upstairs.

On the 22/12/76 was a Boogey Band called "Borderline" who were okay..... The beautiful people in the audience could only gaup, talk about Rod Stewart and sip tomatoe juice..... period. THERE WERE ONLY THREE OF US CLAPPING ALL NIGHT..... YOU ALL MAKE ME SICK.

Even when the band of the night "The Darts" this bunch of idiots could only stand about.

"Darts" are a relatively new Band - several bands from the past have supplied the members who are:- Vocals - Griff Fender, Deep Throat Den, Bob Fish, Lydia Martin
Bass - fhump Thompson - Guitar - George Currie. Drums - John Dummer. Piano - Harry Howell and Sax - Horatio Hornblower. They have played in such bands as :- "Rocky Sharp and The Razers" Mickey Jupp Band" " John Dummer Blues Band" and Johnnie Mars". The humour in the band is amazing... thank you Denis, and on stage with costume its GREAT. Oh yeah, they are another Band who wont play the Marquee until all the regular wallpaper has fucked off...they want to play and when there are nine members in the Band it aint easy to make ends meet. Some of the gang are full time, others have their day jobs still. Griff Fender yer actual spive happens to be a Second hand Car Dealer! (Anyone got a cough drop ? Want a gross of watches.

ZING WENT THE STRINGS OF MY HEART.

T. MOON and P. JAC (alias The Welks)