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# Record Mirror

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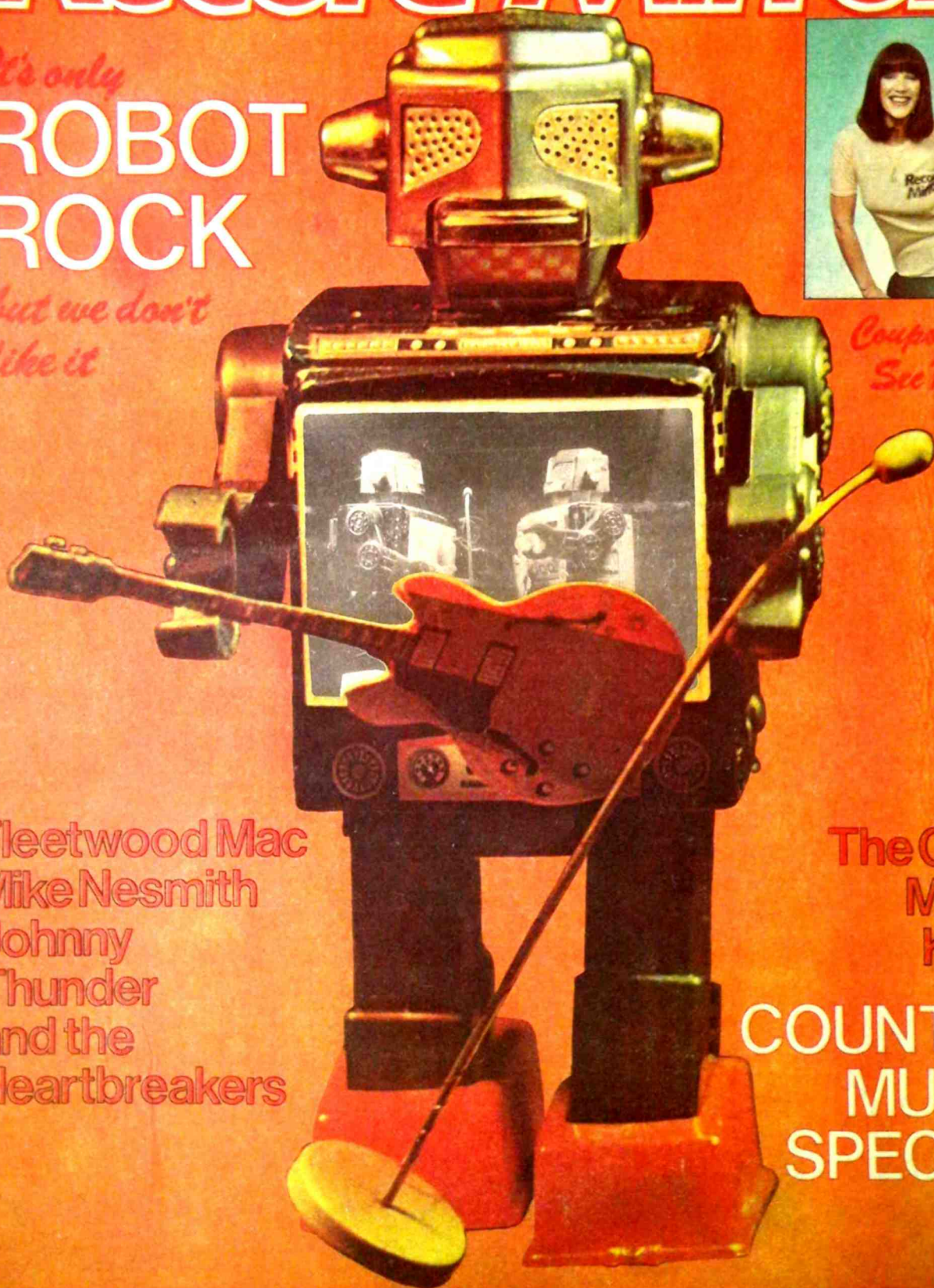
*It's only*

## ROBOT ROCK

*but we don't  
like it*



*Coupon No. 2  
See Page 8*



Fleetwood Mac  
Mike Nesmith  
Johnny  
Thunder  
and the  
Heartbreakers

The Clash  
Mr Big  
Kinks

### COUNTRY MUSIC SPECIAL

# A STORM IS COMING



THE CLASH: "We haven't given up half way"

## IN THE BEGINNING

RAIN IN the city, sliding down the monolithic offices, seeking out concrete crevices. Spews in the mews. Macs in the cul-de-sacs. Fleets in the streets. Metropolis mirages on each droplet. The distorted face of Joe Strummer peering out of the top deck window of a No 19 bus in Cambridge Circus inhabits a globe.

He's with a girl. "You ought to be a gulariel," she says. He ignores her nineteen and nebulous. "She's a slag anyway." Couple of drug taking years follow. Boring. Then he remembers her voice.

In South London Mick Jones - five 'O' levels and a degree of uncertainty - buys records by the score. That's what working for the social security can do to you.

It's dream - time down the Streatham Locarno and Paul Simonen, after a hard day on the terraces, unwinds to the nigrescent muzak.

And in the gutters the tyre-splashed day debris gurgles like a deformed baby.

## INCARNATION

Like three neon cave-dwellers who have just learned the dark secret of fire. The Clash dispel any puritanical doubts with the ultimate weapon - sincerity. Not the Hughie Green sweaty-palm brand but the kind found scrawled on tenancy walls - 'J. L. is a grass and he's gonna get his legs cut off.'

"We wanted to do SOMETHING," says Mick. "And, like most others, we haven't given up half way. It comes out good and it goes through rubbish again."

"But it can all be overblown. There are so many useless bands around. It's taken a long time to break out of the love-song syndrome." He keeps stopping mid-way through sentences, throws alarming looks at the other two, smiles, and continues.

"There is still the dead aid of rock and roll. It takes a lot to overcome it like 10 years ago in America when comfortable college kids were coming home from Vietnam in wooden boxes. People like Phil Ochs started singing about it. Everyone took LSD."

"People who are frightened of us will take what we sing about as major political statements. All I know is what we are in what we understand."

"We still have the code of the street."

Their single 'White Riot' climbed 60 places in the chart last week and

their debut album has phenomenal advance sales. The Clash have arrived.

"A lot of people feel very angry about us because they cannot identify with what we play. Some guys followed us home after a gig and threw a brick through our friend's window," says Mick.

"Things like that are always happening. That's just coz they don't know what's going on. But I think they will hear it soon. 'White Riot' is a good rock 'n' roll record. There are a lot of good rock 'n' roll records with terrible words - like say, 'Happy Jack'."

"And it's never worried us that they might not hear our words."

Another piercing glance. Another smile. "Young white guys need an identity. There are too many different culture groups in this country. We are talking to kids like us who don't have anything. Those who remember 1955 were lucky. They had their own music then. We ain't looking for swastikas, just rock 'n' roll. Before it was only authors that made important statements."

"Power is a politician," says Mick. "But they are so full of corruption. They are the ones who get across to everyone. Everyone hears about the budget coz everyone is affected - y'know, up on butter. Maybe Denis Healey should sing rock 'n' roll. No, he's well past it."

"Music has always spoken to me, it's just that now we are saying it a bit plainer. I'm selling off most of the records I ever bought because listening to them now is a waste of time. The Clash work on a purely emotional level and that's what we are trying to produce."

"We recorded our album in a few weeks. It took ELP two years for theirs. Wow, they must be wondering what on earth has happened now."

"See, all we are doing is telling people to question what they are doing and if it doesn't satisfy them to do what they want. I hate preaching, it's just encouragement."

## STRUMMER'S BOMB-SITE SO-LILOQUY

"The fact that 'White Riot' has jumped so much is good - but it's not good enough. I want more. I want a Number One. It's not getting any radio plays because the people in control of the airwaves are so against us. They want to stamp it out. They feel threatened. They are Nazis. We ain't, but we want to persecute

them off the face of the earth.

"I've found you can only really think on your own. When you're with other people it's impossible."

"I only live at night and that's when I do strange things. A lot of the time I get molested by the police because they want to know what I'm up to. I see restrictions coming up, not just for individuals but for governments, cities, nations. I see army conscription returning, less personal freedom, identity cards, numbers. I can feel it."

"That's the only way to control. All the government wants is ultimate control. I don't think it's frightening. If I did then I couldn't live. It's going to get totally out of my control and yours and anyone else's."

"If the people controlling us now haven't got control of us in the near future they have lost. Therefore they are going to do everything in their power to increase the control."

"I know I'm never gonna be able to beat them. I don't believe in other people. They are morons. They must be to stand for all this."

"I don't see anything after ultimate control. Just bombsties and a few survivors. Roll the credits - end. You'll soon know when that control comes. Things will start BOOMING. Industry will thrive, unemployment will come down. People will march through the streets waving banners willing to die for Queen and country. And I'll get my head kicked in."

"Aristocracy is bulshit. Eight per cent of the people own the country. All hereditary rules are wrong. When you're born you're in a certain strata without even being asked to join the club."

"You can't change anyone. You can only make an atmosphere. If people want to change they will change themselves. The Clash ain't gonna do that. Still, trying is better than sitting around getting bored."

"I have a great time banging guitars and shouting. People can read too much into that and it makes me sick. They are stupid creeps. All this talking about how people can gain from what we do makes me puke."

"Lawrence of Arabia was my only hero 'cos I thought it was real smooth his just coming out of England and leading the Arabs."

"I find myself in a void. I've always known what to do and always known what I'm doing for. I'm smart, I'm lucky. Luck is a dominant factor. You make your own luck by grabbing opportunities."

"I grab opportunities and follow the Cherokee Indian way. When they have to make a decision they always choose the most reckless course of action. I always like to have my hands on the steering wheel."

"I'm like this 'cos people have walked over me in the past. When they do that I'm interested. I want to know why, so they won't do it again. When I was nine I went to a boarding school and on the first day I was surrounded and taken to the bathroom where I was confronted by a bath full of used toilet paper. I had to either get in or get beaten up. I got beaten up."

Last week Clash jumped 60 places in the chart and Johnny Thunders and the Heartbreakers packed out London's Marquee. New Wave is now Big Wave. Barry Cain talks to two bands

## A HEART-BREAKER COCKTAIL - Cranberry juice, vodka, sloe gin and a cherry.

But tonight it's champagne. Not yer perfume-tasting, throat-bulldozing kind either. No, this stuff is the real, frosted glass McCoy.

But would The Heartbreakers drink anything less? Johnny Thunders and Walter Lure are seated around a fancy restaurant table. They

Oh, in case you haven't heard Johnny and Walter are two American guitarists who play in one of the best rock 'n' roll bands around.

are in the process of dissociating themselves from the contrived decorum prevailing in the beamed dimness. In short, they're getting drunk. It's a switch-blade drunkenness. The kind that only comes out in night alleys. And it's pretty venomous.

Walter: Cocktails before dinner, champagne during, cognac after and mixed drinks to go to sleep with.

John: You sleep with who you want.

And with that they slide into the glass world of bubbles. Huge comic-book bubbles full of words that bounce around the surface of the champagne. And when the knife rips them apart the words tumble out.

POP! J: We were in the toilet when we first came over here. It was simply because of the record contract that we came. I used to play in the New York Dolls and we drew the biggest crowd out of all them city bands. But we also got a bad reputation. We never listened to what anyone told us. We just did what we wanted and that made people dislike us. Now we've paid our dues and I just want to work.

Hey, that bubble sailing overhead with W on it. Gotta pin? Splat!

W: We all come from New York gangs. Each one is made up of lower middle class kids who think they're in a band or something. Street corner fights all the time. Something to do, y'know. Sure we used weapons. Zip guns, Car aerosols. Whip someone in the face with one of them boy, and he's scarred for life. Rumbles start real easy. But I never broke nobody's neck.

More champagne. Things are getting fuzzy. Plop!

W: The lower class kids weren't in the gangs. There, it was every man for himself. They just had to survive through each day. So there we was, getting drunk and having fights. Then when you're 16-18 and if you're into music, you move to Manhattan. Causing trouble all the time got boring. So you started playing in bands.



JOHNNY AND WALTER: before they slid down the wall

J: I played in school bands.

W: That's 'cos you never could play anything else.

Buckets full of ice surround the table. Moving in for the kill. Quick, that perfect pink bubble gliding across the salad bowl. The fork. Stab!

J: When we started to play rock 'n' roll it was a way of life. You can't play it legitimately if it ain't Black Sabbath - even the Stones don't play legit. They used to be alright, until Ron Wood joined. Now they got no roots.

And the new bands are too political. We ain't political at all. The only politics we wanna sell is the changing of the drug laws.

And you know what? If you were arrested in New York for being drunk like you are here, there would be a lot of cops with broken heads. You should hear the news there. 'This guy got killed, this guy got murdered, this guy got tortured'.

That was a big one. It's difficult to make out anyone clearly now. The bubbles are everywhere. In the hair, lining the insides of noses, blocking the ears, slipping into open mouths. It's difficult to know which one to burst. Try this Sssss!

J: There are more clowns than good guys in music. British bands don't play as well as American bands. Rock 'n' roll is simply an attitude - you don't have to play the greatest guitar. It makes me laugh when people acclaim our musicianship and technical brilliance."

W: People used to try and play like Yes and Clapton. But who needs it?"

J: The Dolls proved you don't need to be

technically far ahead of anyone else to be accepted. We know our five chords."

Pip Plap Plap!

J: Billy, our bass player, had mushy peas the other day. And now he won't eat anything else. I was gonna play in a band with Iggy Pop. David Bowie's like a sponge soaking everything up he can get. I wouldn't let him near me with a 10-foot pole.

J: He's just an old English beatnik. Iggy never asked him into his world - Bowie dragged him back into his. I wanna change our name to The Junkies. It shows we're a no holds barred band.

W: It shows you don't care about anything.

J: I don't like The Heartbreakers. I wanna sell more than music. I wanna sell art. Rock 'n' roll is cheap.

W: No it ain't. I'm not trying to make everyone a punk. Junkies is a name that causes controversy. Heartbreakers doesn't. And Tom Verlaine of Television sings like Patti Smith. You can tell that the guy has read books.

J: We've hit the punks. We've hit the kids who have seen it all. All the new bands think they're gonna change the world - but all they're gonna change is their nappies. Johnny Rotten is Dr Jekyll and Mrs Hyde. He tries too hard to live up to his image and he comes across like a pussycat. On his own he's a nice guy. Steve and Paul are OK but John and Sid Vicious are dolls. Now he tries to be more disgusting. But they know nothing about life. Sid and John are about as legitimate as Cherry Vanilla.

The champagne has run out. Siouxsie Sue and the Banshees wander in. It's time to go.

The TV phenomenon which took America by storm

# ROOTS

BEGINS ON BBC1 THIS FRIDAY

Don't miss it!

I see less personal freedom, identity cards, numbers. I can feel it

— Joe Strummer



# Albums

+++++ Unbeatable  
 ++++ Buy It  
 +++ Give it a spin  
 ++ Give it a miss  
 + Unbearable

**Clash**  
**lead**  
**black**  
**vinyl**  
**riot**

**THE CLASH: 'The Clash'** (CBS 82000)

Start at the deep end. This is the best debut album any British band has ever produced. Forget the sociological quagmire predictably promoted by crawling confederates. Forget the patronising 'whatever they lack in musical ability they more than make up for in sheer gut energy' syndrome. Forget all the new wave regalia that haunts every toilet paper periodical like computer data. 'The Clash' pulls the chain on all the crap that has preceded it. And that's simply on the record's stunningly conceived musical content. If you've got ears the 'messages' (they're really nothing more than wry comments) will smash you in the face soon enough. But don't be impatient. Just savour the rest of the deal - it sure ain't from the bottom of the pack. There's no such thing as a highlight on this album. Every song has an identity - MELODICAL as well as lyrically - of its own. Joe Strummer and Mick Jones have written all the numbers except for Jnr Murvin's 'Police And Thieves'. That seems a strange one to choose. Reggae? The Clash? You soon realise its inclusion was a masterstroke, a calculated risk that works like magic. I guess I never knew phasers could be so effective as in 'Cheat' a track actually needing that often superfluous device. There's a re-mix of 'White Riot' and it sounds far superior to the single. The production is sometimes a little oblique but Strummer's heavy artillery voice. Jones' contradictory maniacal/disciplined guitar and Paul Simonon's all embracing bass blasts criticism into bass kingdom. +++++

**MARY MACGREGOR: 'Torn Between Two Lovers'** (Ariola America AAS 1504).

Fresh as a mountain stream (yes, there are still some that are unpopulated - both singers and streams), this American chick has got talent. A refreshing, gentle album. Her voice is clear, tending towards the clinical. In future she'll hopefully be more adventurous in her choice of material. And she doesn't need the over-orchestration given her here. Just piano or acoustic guitar would be enough. Final number is the title track - her recent singles chart success, but the album's climax comes earlier with 'The Lady I Am' which has strong keyboard backing and in which Mary sings with a bit of gut, shades of Linda Ronstadt. Enjoyable. +++ Jim Evans

**WIDOWMAKER: 'Too Late To Cry'** (United Artists UA30038)

This is typical Bald, Riffbound, Impotent, Tired, Indifferent, Shallow, Heavy handed rock. +++ David Brown

- Hot Rods liked the singles by Eddie And The Hot Rods and George Hatcher Band
- Hot Rods forgot the singles by: 11cc, Alvin Stardust and Frankie Valli
- Hot Rods rejected singles by: Tramps, Flintlock, Blue, Joe Brown, Lyn Paul, Philip Goodhand-Tait, Neil Diamond, Jim Reeves, George Hamilton, Fith, Hope & Charity, Anita Harris, Bellamy, Silver Convention, Cleo Lane & John Williams, Tavares and John Holt.
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**RAY ANTHONY & THE NITINGALES** (who?)  
 Get GROWING OLD (INSTRUMENTAL) VSK 056 by Ray Anthony & The Nitingales. It's thee single to smooch through the spring of '77.

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# DIARY OF A SUPERTRAMP

**SUPERTRAMP: 'Even In The Quietest Moments...'** (A&M AMLK 04834)

Ah, a splash of melody in a riff conscious world. At a time when the rebels are spending towards a thick wall, along comes a band with total precision and lyrical control to restore the balance. A robust rhythm section, sax alternating between hazy drifting and biting rasps, and their keyboards' hallmark of quality, it's all here - amply illustrating an assortment of individual expressions. Much of their fascination swivels around a knack of building up intricate themes without getting too lost within them, but as with the opening track, 'Give A Little Bit', they prove they are capable of making an impression with a less involved arrangement. Obviously life in the States has done them some good and given them a chance to re-think their approach. I like it, how about you? +++ David Brown

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**SUPERTRAMP: total precision and lyrical control**

**THELMA HOUSTON: 'Sunshower'** (ABC ABCL 5061).

The only enjoyable part of this album was the peace when I took it off. The whole shebang was vastly overproduced, in fact it OD'd on practically everything. This is all the more surprising considering the producer is Jimmy Webb. He must have had a rush of violins to the head, because at times the songs were almost torn in two in the tussle between Thelma and the orchestra. They annihilated 'Didn't We' between them. It was unbearable. The only song that stood up to this rough treatment was 'Jumpin' Jack Flash', which suits being belted around. The album certainly did not deserve the self congratulatory pats on the back in the credits. + Rosalind Russell

**QUANTUM JUMP: 'Baracuda'** (Electric TRIX 3)

Second helpings from a highly laudable outfit who produced one of last year's more spectacular debut albums. This one was less immediate in its appeal, less emphasis on rock - due probably to the sad lack of Mark Warner's guitarwork and more a listening album. It's got studio stamped all over it - well produced and conceived, but it comes over a little like a still life painting, just lacking that vital spark to make it come alive. A spell on the road and out of the studios could well change that, and since they are about to undertake some dates, time may see a change. Meanwhile there are some engaging studies like 'Starbright Park', a nudge to Simon and Garfunkel by Martin Hall, the memorable 'Europe On A Dollar A Day', and the clever title track, which serve as a good gauge for their ability. +++ David Brown

**EDDIE RABBITT: 'Rocky Mountain Music'** (Elektra K 52037).

No, it's not a comedy album for kids, or even a new animal character. Mr Rabbitt's name is his own, I am reliably informed, and so is his sound. He's had a few hits in the States since he stopped writing songs for others to record and went into the studio himself, and I can understand why. He's built a really distinctive sound that lingers for a while after you've heard it, based on country music but with a lot of extra ingredients. That's not to say it's fantastic stuff. It's a little too cloyingly sentimental (the perennial country music failing), and a little too slick. It should go down well though. +++ Tony Bradman.

**RITA COOLIDGE: 'Anytime Anywhere'** (A&M SP 4616).

She comes out of the speakers like liquid honey, gently tickling your ears. Rita has a voice soft as a lullaby, but with just the right amount of underlying grit. 'Higher And Higher' is a laid back version of the old standard Rita sounding relaxed and warm. 'The Way You Do' has a bluesy feel. Rita's voice having more of a commanding edge. There's a riotous ending with everything thrown in. Her handling of Boz Scaggs' 'We're All Alone' is superb, as her emotion-packed voice wraps around some superlative lyrics. 'I Feel The Burden (Being Lifted Off My Shoulders)' has a Linda Ronstadt feel with similar arrangements. Things cool down again with 'I Don't Want To Talk About It'. After Rod's version, it's difficult to adjust to another, and the track doesn't come over as strongly. Still you can't win 'em all. A very pleasing piece of vinyl. +++ Robin Smith.

**LAKE: 'Lake'** (CBS 81661).

What haff we here? Surprise, surprise, a German band who don't specialise in serving up endless Moog and mellotron work, and who probably move about a bit on stage. Trouble is that much of Lake's album has that clinical Teutonic feel, so although they aim at rock it often comes across like a Panzer rumbling through a field. 'On The Run' has some nicely balanced harmonies, but the dated guitar licks and unsubsle drumming spoil the show. The rest of the tracks are pretty mediocre with some attempts to get an American West Coast flavour. On some tracks the band show they have

more potential than the album as a whole reveals. +++ Robin Smith.

**SMOKIE: 'Greatest Hits'** (EMI SRAK 526)

For your money there's five pictures of the boys on the cover, and all the old favourites including 'Lay Back In The Arms Of Someone', 'Someone's Been Making Me Blue' and the one that started the Smokie Phenomenon 'If You Know How To Love Me'. All good singalong numbers, tight and well arranged. An album that's been brought out to squeeze the last drop of cash out of the Smokie boom, but useful if you haven't got all their records. +++ Robin Smith

# NO, NO, NO...

**KLAATU** (Capitol Import)

Yes, it's John, Paul, George and Ringo alright. The trouble is John, Paul, George and Ringo who? Oh, it's the Beatles is it? Yes, of course it is, how silly of me not to notice. Out of retirement, and not before time. Jolly clever of them disguising themselves as an anonymous bunch of dudes under a name like Klaatu. Good lord, they've even come up with an anonymous set of songs to fool us further and they've tried to change their voices so that we don't recognise them, and even alter their mode of playing so we don't catch on. Fooled us into thinking they had packed up all those years ago when all they really want to do was change their name and personnel and re-emerge in 1977 sounding as if it was still 1967. Well, blow me, never thought the day would come when the marvellous Moptops would begin songs with dull lines like "The last

time I went swimmin', I started to drown and my head it went down...". Perhaps the historians will have to re-estimate their talents if this is what they are up to. Why would they go back to flower power and tricks that



Do you recognise these men?

**YEAH, YEAH, YEAH**

**THE BEATLES: 'The Beatles - Live At The Star Club In Hamburg, Germany: 1962'** (Bellaphon BLS 5500 - German import, due for release in UK on Lingasong)

Hear Paul imitate Marlene Dietrich! Marvel at wee Georgie Harrison change chords! Hear John Lennon take the Mick out of Germany! Wonder as Richard Starkey sits in behind the uncompleted drum kit for the lads' regular, Pete Best! Reel as George sings 'To Know Her Is To Love Her' completely out of tune and in the wrong key! Yes, it really is The Beatles on the night in a million when a domestic tape recorder and one mike captured the entire set of four lads from Liverpool. You too can hear history in the making, 15 years later. That night was the first time the boys who went on to capture the world were recorded as the Fab Four. Now any fool can see these tracks aren't going to match up even to those first EMI studio takes. It is raw, multi-rough edged, but remember this was '62, these kids had been listening to some R&B at a time when Frank Ifield was singing 'I Remember You' (covered here by little Paulie), and pop had a definite ular on the end of it. OK, so the punks who've played for a few weeks may sound better, but they've had 15 years of music from this point up to refer to. These recordings are a long way from perfect, but it could have been worse, a lot worse, and without these four where would we be now? +++ David Brown

went out the day psychedelia died? The real Beatles wouldn't take a step backwards to those magical mystery days and re-hash post-'Strawberry Fields' riffs surely? So, perhaps it isn't the lads after all. But then who is it? They make a good attempt at sounding like the Fab Four at times, and completely different at others, but then Jeff Lynne has done it. The Moles had everyone thinking they were you know who back in the fab Sixties, even Stackridge sounded like them on occasions, and there has long been talk of a US band sounding very much like The Beatles - perhaps it's them? Perhaps it's a big job? Perhaps the journalist who revealed them as in fact in on the act? Still it's fun isn't it? Remember that song about the king's new clothes? Well, I didn't wear that either. +++ David Brown

PS: Their real identity is revealed in last week's Billboard mag from America in a page ad from Capitol that states: "Klaatu is Klaatu", so now you know.