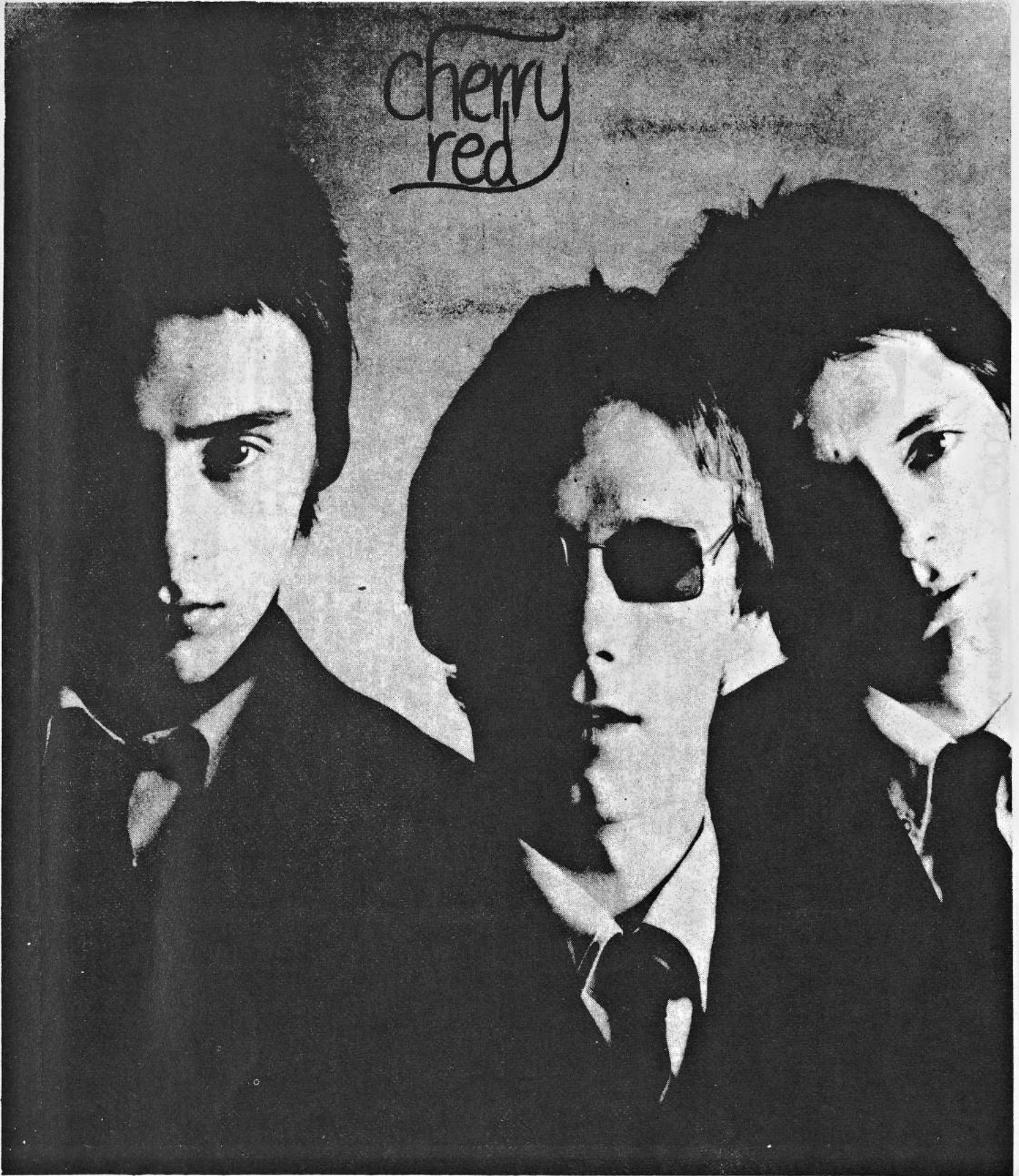


THE JAM ~ JUNE 25th

cherry
red



The Next Big Deal is:

~~The PISTOLS~~
~~The DAMNED~~
~~The CLASH~~

THE JAM

MALVERN WINTER GARDENS
 SATURDAY
 25TH JUNE

BY NOW ONLY THE STAUNCHEST REACTIONARIES amongst the nation's rockpeople can be of the opinion that the much-touted New Wave, despite its several less than endearing facets, isn't a good thing. But, just in case you still had any doubts, get a load of The Jam.

You'll doubt no more.

For The Jam, while eulogising the nation's youth — and, come to that, the nation itself — with total commitment, remain the scene's renegades.

"We're the black sheep of the New Wave," says lynchpin Paul Weller.

The Jam most certainly do not toe the Punk Party Line.

Why, they've even been known to commit such sacrilegious acts as burning onstage the Blank Generation's mouthpiece *Sniffin' Glue* after said journal had complained of The Jam's being "laid back" and "lacking direction" — not to mention "spending too much time tuning up onstage".

Aggro!

THESE PAST YEARS British rock has failed to come up with any truly high-calibre working-class rock stars, the likes of which were typified in the Sixties by Pete Townshend, Steve Marriott and John Lennon. This decade only folk like Lee Brilleaux, Wilco Johnson, Phil Lynott and (I suppose) Noddy Holder have come anywhere near to continuing that tradition, but none of these has even aspired to, let alone been taken seriously, as spokesman for their generation.

What's more there's nothing intrinsically teenage about either The Feelgoods, Thin Lizzy or Slade — which is not true of The Jam whose Paul Weller will in years to come, if not sooner, be regarded in the same light as those previously mentioned Sixties figures.

Weller has Rock Star written all over him — and it's not just the fact that his razor cut and clothes bring back memories of the Mod era.

Onstage and off, Weller, unlike some of his New Wave peers, is taut with positive vibrations — almost as if he's about to explode. Only occasionally does he slow down with the intensity . . . and then you realise that Weller is after all a guy on the tip of his 19th birthday from Woking in Surrey, on the far reaches of London's hinterland.

IFIRST stumbled across the band at Islington's Hope And Anchor where, incredibly enough, The Jam managed to come over visually despite the severe limitations imposed by the venue's tiny stage.

The area between band and audience was alive with electric energy, the pogoing kids and The Jam's frontline of Weller and Foxton (another good looking guy, less tough-looking than Weller, though still possessing a youthful tightness) in total empathy with one another — Weller thrusting himself up and down with youthful abandon, occasionally pushing himself towards Foxton who simultaneously launched himself backwards in Weller's direction so that the two collided momentarily, a double act with all the markings of a classic Rod-and-Ronnie or Bowie-and-Ronson routine.

Given more room, Weller gets into a few Townshendesque, thighs-tucked-beneath-the-abdomen leaps, the sense of commitment transcending mere plagiarism. Rick Buckler, complete with shades, looks good behind the drums, exuding nonchalant cool.

Musically, The Jam reflect Weller's tightness.

There is nothing remotely sloppy about them, and they execute their material with a taut knife-edged intensity — whilst losing nothing in the way of warmth. As Chris Parry, the Polydor A&R man who signed them, says, their music is brutal, but it is not without compassion.

Individually they play great too, especially Weller and Foxton.

These two have plumped for Rickenbacker guitars which goes some way to explaining why The Jam's sound is comparable to early Who and on occasions to The Beatles themselves; those with ears will have noticed the similarity between Weller's lead runs on the flip side of the group's "In The City" single, "Takin' My Love", and the way John Lennon used to embellish a rock'n'roll song like "Bad Boy" or "Dizzy Miss Lizzy".

But I'd rather see The Jam any day than any number of attitude fetishists, if only because they've bothered to put the music first — and as such they will survive long after the "I'm So Bored With . . ." merchants have scurried back to their parents' houses in Wanstead.

Nick Kent

NEW MUSICAL EXPRESS



Back to The Jam, though. They're great. Simple as that. Any 18-year-old kid who takes pride in playing an old bright red 6-string Rickenbacker (a pox on all yer Telecasters and Les Pauls, now this is a guitar) and plays it well, even ringing out various feedback squeals at the end of every number, is more than alright in my code of rock lore.

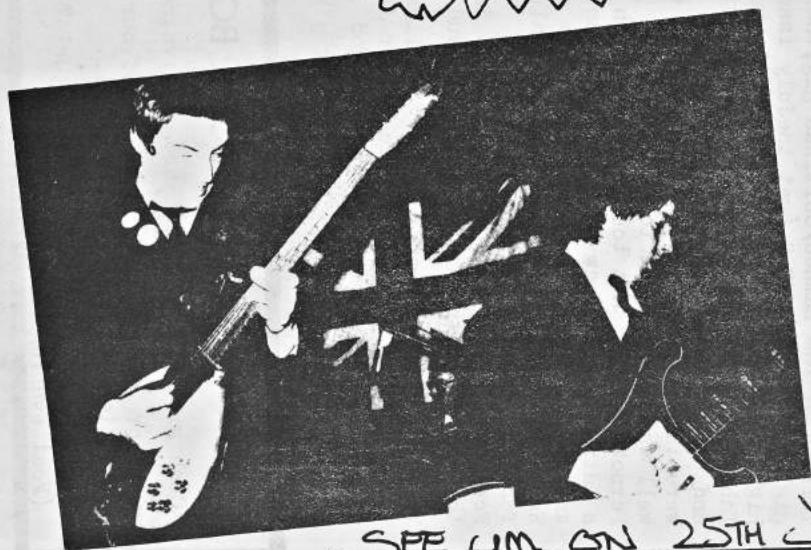
You can almost taste the energy pouring off the stage when they play "Slow Down" at breakneck speed. Here they surge into my favourite of their stage routines. Weller and Foxton pogo backwards across the stage and meet spine to spine in the middle before careering away like ball bearings in a pinball machine. It's simple but effective.



In fact, The Jam impress me enough for me to envisage them taking over where The Feelgoods left off (not that The Jam ape The 'Goods, by the way), substituting youthful exuberance for some of that band's more idiosyncratically successful stunts.

To be fair, though, their treatment of the old Lee Dorsey song, "Ride Your Pony," was classic. It was fast, crisp and raunchy.

Finally, you have to warm to a band that endores with the "Batman Theme." They don't even parody it, but play the thing straight as they come.



THE JAM: 'In The City' (Polydor) If you're put off the new wave by its lack of expertise, grab a load of this. Probably the best sung, best played, best produced NW single so far, this has real class. All the energy without the contrived sneering. A magnificently propulsive bass line. We said they were gonna big big and we were right. Yah!

Sounds Apr 30/77

SEE U M ON 25TH JUNE

GABBA - GABBA, HEY

In the last ten daze weve seen The Subway Sect, Buzzcocks, Clash, Blondie, Television, Talking Heads, Ramones and Johnny Ts Heartbreakers.

Without a doubt The Ramones were streets ahead of the others (for me anyway!) They plan to come back over again in September and were gonna have um at the Gardens, that you can be sure of!!

Tom Petty, Stranglers, Vibrators, Subway Sect, WAYNE COUNTY and the Saints are all giging in the area so go and check them out, right.

You should have figured out by now that we have THE JAM on Saturday 25th June. That i'm sure you'll agree promises to be a really good gig. If you weren't taken with the Damned in March make sure you see the Jam, cos we think you'll like them.

Talking of the Damned/Cortinas gig, theres a good 3 page review of the gig in SNIFFIN GLUE 9. (get the July issue, Talking Heads/Ramones features). Right, now the Cortinas have a really superb single out on Mark Ps new label, "Step Forward Records". Fascist Dictator/Television Families, go out and buy it, cos it's great. Incidentally the pics on the back of the cover were taken at the Gardens. Slaughter & the Dogs have a good single out as well which you ought to check out.

Personally i wasn't too impressed with the Feelgoods. After having seen a fair number of new wave bands i considered them to be somewhat tame, anyhow you all appeared to enjoy them and thats the main thing. They played Hammersmith Odeon the night before Malvern, tickets there were three and four quid each.

Feelgoods road crew were going on to do the Blondie/Television tour when the Feelgood tour was over. Thought youd like to now that!

You're still not sending ticket applications to Adelaide House you naughty people. Send a large S.A.E. to us for JAM tickets and i'll try and see that you get either a Jam or Feelgood poster.

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