

NEVER MIND  
THE BOLLOCKS  
HERE'S THE  
SEX PISTOLS

# Oct

28



QUEEN  
MEN OF THE WORLD

NEWTON JOHN'S GREAT SEVEN  
VOLUME 2



1977

DECADE  
The 1970s



A person sitting on a large, round object covered in various brand logos, with arms outstretched, against a bright background.

True Random Number Generator

Min:

Max:

Result:  
**10**

Powered by [RANDOM.ORG](http://RANDOM.ORG)

True Random Number Generator

Min:

Max:

Result:  
**28**

Powered by [RANDOM.ORG](http://RANDOM.ORG)

True Random Number Generator

Min:

Max:

Result:  
**1977**

Powered by [RANDOM.ORG](http://RANDOM.ORG)

# INTRO RULES SOME CONTEXT

I love random.org. We used it to generate a date between 1950 and 2017, arguable or at least easy parentheses for the rock epoch.

The idea is to look at music that came out that day, and to look at what else was happening at the same time. To draw conclusions about that moment. To understand by inference the total set of ad-hoc forces operating on the spectrum of popular rock music in that single arbitrary moment. To draw a kind of history that tells a story not simply about how, for example, “Blank Generation” became “Pretty Vacant”, but how Queen, Little River Band, Neil Young’s art director, and the Red Army Faction equally present symptoms of a single constellation of agencies in conflict.

In our consideration of this magic moment, there will be some bleed into adjacent days/weeks/months. It’s just not feasible to focus perfectly on a single 24-hour period. 1) because the data, and 2) the way time works, days will interpenetrate, days become (fun but) arbitrary markings when trying to hone in on some serious zeitgeist.

Thank you gods: we got extremely lucky in landing randomly on 1977 for the year, as anything XXI C probably would’ve slain us.

## Timeline

- *White Riot/1977* single comes out on 3/18/1977 (how did that happen so fast; did they write *1977* in 1976?)
- *Star Wars* hits on 5/25/77
- Elvis dies 8/16/77
- Bing Crosby demise 10/14/77
- Lynyrd Skynyrd plane crash 10/20/77
- You Light Up My Life is #1 10/15–12/24 77
- *Saturday Night Fever* 12/17/77
- 12/31/77 Nile Rogers is denied entrance to Studio 54
- *Grease* 6/16/78
- Disco Demolition Night at Comiskey 7/12/77
- Gerhard Richter makes fifteen paintings titled *October 18, 1977* — March–Nov 1988

# FRIDAY 10/28/77 RELEASES

- Neil Young *Decade*
- Queen *News of the World*
- Sex Pistols *Never Mind the Bollocks, Here’s the Sex Pistols*

New single chart debuts: Con Fuck Shun’s “Ffun”, a mellow mid-point (tonally) twixt Sly’s politically loaded “Fun” and Kool and the Gang’s banal bacchanal, “Celebration”. Meanwhile, Diana and the Tempts launch old-guard albums; Parliament and Chic in there too.

October: *Heroes*, David Bowie; *Young Loud and Snotty*, Dead Boys; *Watermark*, Art Garfunkel; *The Modern Lovers*,

The Modern Lovers. Black Oak (née Arkansas, *Race with the Devil*).

Nazareth's last album had just gone platinum, and their new album cover had a Frank Frazetta painting—similar to *Bat Out of Hell* and in a weird way to *New of the World* and *Grand Illusion*.

# I BOLLOCKS ASCENDS AS YOUNG ENDS

*Never Mind the Bollocks* came out in the UK one thin day before *Decade*.<sup>a</sup>

These albums, conjoined by calendric adjacency, psychically challenge and dismantle Young's iconoclast (punk) stance, even as he is consolidating his narrative as a rebel-hero's journey in the unprecedented, autobio-like (handwritten, even!) liner notes of *Decade*. The twinning also anticipates Young's "This is the story of Johnny Rotten" lyric (off *Rust Never Sleeps*, 7/2/79).

More audacity: Young'd only put out a few (5) solo records when he did this. For this reason, plus the story-of-my-life aspect, plus the idiosyncratic song selection and sequence, which suggest a sprawling trip, *Decade* functions way more like an actual album than a Greatest Hits.<sup>b</sup>

<sup>a</sup> *God Save the Queen/No Feeling* single was released on May 27. It had been delayed as "workers at the pressing plant laid down their tools in protest at the song's content."

We know Young knew of the Pistols, but what did they know of him? They must have hated CSNY, but we know they liked The Who from Townshend's oft-told tale.

Also on the Young/Pistols transition/transmission: the compilation record can be considered the death of an artist. Hence: Bollocks ascends as Young ends/dies symbolically.

Billboard has an issue from Oct 9, 1977: Headline: LP PRESSES RUN AT CAPACITY!



This is the year of *Rumors* and *Hotel California*, and on the twenty-eighth, Aja was the hottest-selling record in the country. Massively popular records, selling more than previously thought possible.

Nowhere to go but down after "capacity" is reached. This may be a herald for the more general decline,

<sup>b</sup> There's a bunch of these from the era of rock's initial consolidation of the album format: Hot Rocks' sections of early vs. contempo-Stones; Meaty Beaty Big & Bouncy's old/new sleeve design and release at the same point as their Quadrophenia, another old/new investigation; the Beatles' "red" and "blue" Best Of's, with similar old/new sleeve photos, Changes One Bowie, Kinks Kronikles, a bunch of relevant Beach Boys assessments, The Worst of The Jefferson Airplane. Plus all those silver sleeved 60s Motown comps. All of these include legit greatest hits coupled with weird, even arbitrary vault-tossings that, with hindsight, make them seem like actual emanations from the artists' minds, as opposed to their corporate intermediaries. It also makes them seem, regardless of when the tracks originally appeared, late 60s/early 70s products. The same is now starting to seem true of the most significant punk comps.

in US and Europe, of the factory production model. Crisis quickly supplants zenith.

With the release of Young's *Decade* in 1977, a specific historical ending is announced, but also, perhaps, the end of the whole idea of decades as distinct units of time. Though it would take some years for "culture", including Rock and automobile stylometries, to catch up, the industrial capitalist economy (having reached capacity) began to flat-line right around this moment — which is, not coincidentally, the very moment of the dissolution of its structural adversaries: communism and organized labor.

"After adjusting for inflation, today's average hourly wage has just about the same purchasing power as it did in 1977, following a long slide in the 1980s and early 1990s and bumpy, inconsistent growth since then. In fact, in real terms the average wage peaked more than 40 years ago: The \$4.03-an-hour rate recorded in January 1973 has the same purchasing power as \$22.41 would today."

1977 is the year of Punk. The Clash announced it in their b-side to White Riot, right as it was happening. There is a slew of all the canonical releases. Unless you consider "You Really Got Me" the 1st punk rock song. Looking at September-October really makes palpable how fast it all happened. Punk goes mainstream so fast that there is in fact almost no pre-mainstream moment. Like Grunge.

Released that month: *LAMF*, *Young Loud and Snotty*.

*Modern Lovers* incidentally was recorded one year earlier (10/76) so is an example of underground new wave if not punk significantly predating the mainstream 'slosion. And it also mirrors *Decade* in that the music on it is older than the release date.

# II DECADE AD

The Neil Young ad has a similar feel to the graphics in *Tonight's the Night*. I feel sure he had a lot to do with this ad.



The ad purports to show the art director or paste-up artist's table, with film negatives on the following page containing each of the relevant Young albums and more "behind the scenes" art director props. More fuel for the myth that Young refuses (like a punk rocker) to participate in the star-making

machinery — for instance, here, by pulling the Wizard of Oz curtain back.

But the “corporate” signifiers are ambivalent; they appear to be a little too well-crafted. The ad seems to say that the whole record has been assembled by executives — as if that was cool. After the Sex Pistols (one day before), we know it’s not.

### III. ANOTHER WAY OF THINKING ABOUT GENRE ASCENSIONS/DESCENSIONS

This is the heyday of a particular brand of Easy Listening, a genre which must be understood not as the bloated dinosaur that needs to be killed by punk, but as its so-soft-it-hurts killer counterpoint.

Olivia Newton-John also puts out a Greatest Hits near this date, but hers functions entirely differently from Young’s. Where his is an attempt to assert a narrative of rebellious and instinctive change and bullet-dodging out of a bunch of records that repeat essentially the same hippie gesture in several styles, ONJ’s is a calculated mid-crossover breather. Her corpus up to this point is entrenched in country,



so the record serves as a springboard into a new, poppier reimagining of her sound, and could also serve as a primer for new fans. In fact her country-politan “Let Me Be There”-to-the raunchier and more rockin’ “Physical” transition turns out to be the *exact* same shift as Young’s Adult Contemporary “Heart of Gold”-to-“the ditch”.<sup>c</sup>

### IV. A ROBOT ATTACK THAT LOOKS FORWARD AND BACKWARD SIMULTANEOUSLY

We Will Rock You?

Songs like “Long Live Rock”, “Let’s Twist

<sup>c</sup> “[Heart of Gold] put me in the middle of the road. Travelling there soon became a bore so I headed for the ditch.” *Decade* liner notes.

Again”, “Do It Again”, “Rock and Roll Will Stand”, “The Golden Age of Rock And Roll” that seek to enshrine and glorify rock, also achieve the opposite — ossification<sup>d</sup>. So, another death, another body on the heap, this time at the hands of Queen. And on their “sellout” record, mediocre at best. *NOTW* is the first of the string of Queen records with “a coupla great songs,” as opposed to their three thrilling and unique initial discographic entries.

But these mighty odes to monumentality are perhaps not as bloated and ridiculous as they are caricatured in their polemic with punk. At this moment, with Queen, “rock” becomes stripped down AND bigger at the same time. Observe, in the cover art, the giant robot scooping up the merely human band members, in an attack that looks forward to a robot monster future, and backward to 50s pulp rock n roll, simultaneously.

The figure of this post-human future is not a computer, as Styx et al, would have it, later. But rather a humanoid colossus, an Oscar Schlemmer Bauhaus-esque human figure-as-abstract geometry.

Blood on its fingers, the band --

<sup>d</sup> And how about *this* triple-reverse non-rocking rock song about rock: Everyone’s fave shyster ripoff artist, Eric Carmen of the Raspberries, who, along with ELO’s Lynne must be acknowledged as the ultimate winner in the Beatles ripoff/homage sweepstakes, pops up at #4 in the US singles charts on 10/28/77, but in disguise: he wrote the song “That’s Rock ‘N’ Roll” for Shaun Cassidy to have a hit with. So, again, slowly: The guy whose rock band tried to fill the rock void left by the “#1” rock band The Beatles, becomes a rock void, that is, a ghostwriter, for an ultra-rock parody void (Cassidy). And the song (“That’s Rock ‘N’ Roll”)? It’s exactly like those other saxophone, greased back good timin’ throwbacks that destroy while purporting to praise, but it’s weird how you can really hear Carmen within Cassidy’s voco-persona.

superimposed onto the original painting -- gutted in its hands, the robot looks, with a gentle expression, to the skies.

Throwbacks abound on *NOTW*: 50’s cover art, *We Will Rock You* calling on the primordial juice of rock (which one might argue is also from the 50s).

God [, you had better] Save the (band) Queen [because the Pistols are coming.]



Queen and UK punk have a LOT in common. In fact, their weird out-of-placeness might be as transgressive and punk in its own way as anything Siouxsie Pistols Clash et al did.

(*NOTW* and *Decade* are connected by the former’s backward-looking cover and the latter’s retrospective content.)

*Never Mind the Bollocks, Here’s the Sex Pistols*, as a title, looks backward to satirize early rock titles (*Introducing the Rolling Stones, Meet the Beatles, Something Else From the Kinks, Something*

*More from the Move*). As such it admits that it is not a total break from the rock timeline, that it cannot exist without what it has come before. That at the very least, without what came before there would be nothing to *diss-troyyy*. But no one seriously anymore believes the music on this record (as opposed to their image/public spectacle, etc.) is about destroying rock, right?

No, this rock is meant to destroy society.

“It’s quite interesting, because we were making an album next-door to a punk band, the Sex Pistols, and it really fit into that punk explosion that was happening at the time, which was happening right then. It was actually better that it happened that it came out on the *News Of The World* album.” Roger Taylor of Queen, 4/2/91, *Rockline*

Both bands recorded their albums at Wessex Sound Studios in London. Actually “Bodies” was the only song the Sex Pistols recorded there (in August) while Queen was there. *NOTW* recorded 7–9/77, *NMTB* mostly recorded 3–4/77 with a few tracks recorded there the year before.

“Sheer Heart Attack” on *NOTW* was intended by the band as a diss on punk.

## VAN ASTONISH- ING ECHO

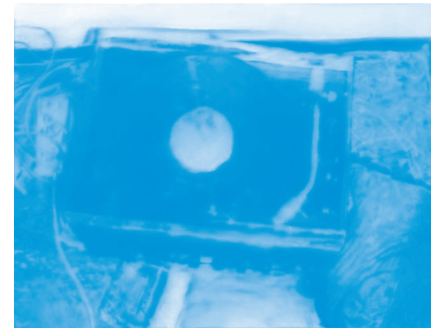
There is an astonishing echo of military sonic signifiers from the lock-step

marching boots that begin “Holiday in the Sun” to the syncopated thunderous handclaps that begin “We Will Rock You”. Both are the first songs of their respective albums, and set the stage for ambiguous world-historical showdowns with nebulous antagonists.

It’s difficult at this point to understand the “We Will Rock You/We are the Champions” A/B side, 1-2 combo as anything but an anticipatory anthem for the total global victory of capital. The USSR was still kicking, marching in lock-step: it celebrated the 60th anniversary of the October Revolution (watch it on youtube) exactly as *News of the World* hit the free world. But at this point the



Bolshevik experiment had exhausted itself and settled into the empty bureaucratic forms and canned handclaps of a proletarian dictatorship. 1977 is arguably the twilight and last gasp of the XX century ideological battle between communism and capitalism. It is also the year that prog rock dies. 1977 is the briefly crystalline cultural moment before the Reagan / Thatcher ascendancy and the consolidation of neo-liberal capitalism, which would usher in the long epoch, in which we still live and try to work and rock, of capitalism with zero boundaries or antagonists. 1977



Gerhard Richter's painting *Plattenspieler* depicts the record player of Andreas Baader, inside Baader's cell at Stuttgart-Stammheim prison, and was painted after a police photograph.

is the lucid and contradictory moment of the extinguishing of the communist struggle. On October 18, the end of the so-called German Autumn, Andreas Baader and his comrades in the Red Army F(r)action (RAF) were murdered in their West German imprisonment under still mysterious conditions.

“We Are The Champions” begins with words which might describe the RAF — “I’ve done my sentence / But committed no crime”. Actually the RAF committed many crimes against the state, including kidnapping and murder, but these were crimes made in the service of a revolutionary politics. But they were killed, outside the law, in an extrajudicial state of exception. But the radical left revolutionary subject is not the would-be champion of the Queen anthem. Rather, the song is a highly generic template for any underdog about to turn the tables. This accounts for the ubiquitousness of its later use in political elections and sporting events. And the victory it describes, as a wish fulfillment, is total, complete and absolute: .... of the world, the whole human race. The anthem exhorts comrades to join in a collective

victory, but continually resorts to the first person to describe the affect of struggle. While Johnny Rotten, on a working class holiday, waits for the communist call, bitterly observing a political antagonism that is as entrenched as it is meaningless, Freddie Mercury trumps the game and declares a total victory ... but in whose name?

We might, in the spirit of 77, go backwards, in the track listing, to look for answers. *We Will Rock* you non-verbally “concludes” with a guitar solo. What does this mean for us, today, comrades?

## VI 3XLP

Fairfield Parlour’s *White Faced Lady* (2xLP psych concept alb) — 2xLP ALWAYS means ambition, and always fails, sometimes spectacularly: *Odessa*, *Tommy*, *Tales From Topographic Oceans* — a COLOSSALLY thin 2XLP concept record, although Side One (*The Revealing Science Of God (Dance Of the Dawn)*) is TRULY among their best ever music (the first 10 minutes of it at least (all I can generally get through)).

*Decade* is a triple which *should* signify ultimate ambition, but the grooves



are dead (nothing new, already issued material.)

The punk triple album: *Metal Box* (3 10"s!), Sandy-neesta, *1/2 Gentlemen Not Beasts, Ballot Result*. Why are there so many punk triple albums? There was a definite mid-80s moment when *Zen Arcade* and *Double Nickels* happened where everyone in any even semi-related scene had to grapple with the punk rock double. I remember walking down the street with Jeff from The Scene Is Now, a terrific art-post-art-rock band of that era, explaining how his band was "about to do a double" but were beat to it by Husker Du. Which I bet a hundred bands at that time said.

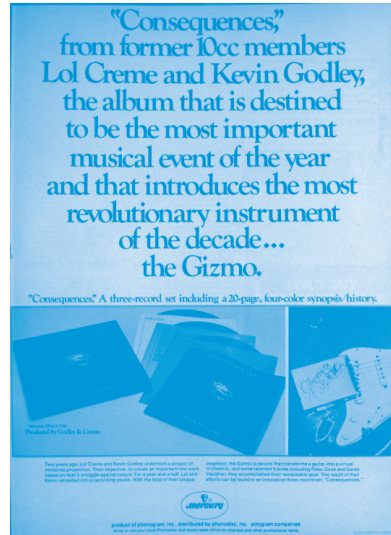
*Yessongs* was the triple, *Decade*-like, except instead of a greatest hits type thing it was live, which amounts to the same thing in terms of creative death. Three-Way Tie For Last minutemen

The reprobate who got me into Yes in 7th grade (*Fragile* the first rec I bought with my own money) borrowed my *Yessongs* sleeve to steal magazines with, sliding them into the jacket. Never got it back and I heard he got kicked out of military school for shoving a tater tot up the lieutenant's nose. He died in jail, like Andreas Baader.

Godley and Creme from 10CC put out a 3XLP the same week as *Decade*. This is a crucial puzzle piece, a rock opera that is actually convincingly literate, hilarious (Peter Cook as wheelchair-bound composer!) and unique in the world of rock opera for its dearth of banal cliches. It also has loads of musical theatre trappings, with tons of dialogue

and even some real Queen-sounding compressed harmony backup vocals.

The way it was a 3XLP though, was as a box set, while *Decade* was still a gatefold, a gargantuan triple gate, like *Paul's Boutique*, but not as big as the crucifix-shaped gate of Isaac Hayes' *Black Moses*. Anyway, the rock box seems less rock,



somehow, than the rock gatefold. A museum artifact, or better yet, a coffin for artifacts, rather than a sleeve to make accessing the platters easier.

"Godley has since admitted the pair realised even before its release that the album would be a commercial flop, because of the sudden popularity of punk rock:

'There was a seismic, paradigm shift. I knew we were doomed. We emerged blinking into the light, and everyone was wearing safety pins and bondage trousers. We'd been working on a semi-avant-garde orchestral triple album with a very drunk Peter Cook and

me singing with Sarah Vaughan, while outside it was like a nuclear bomb had dropped."

## VII TITLE VIBES

I remember the singles from this month so well, and they all do sound alike.

Top #10 songs in the USA

1. Debby Boone: You Light Up My Life
2. Carly Simon: Nobody Does It Better
3. Shaun Cassidy: That's Rock 'N' Roll
4. Heatwave: Boogie Nights
5. KC and the Sunshine Band: Keep It Comin' Love
6. Commodores: Brick House
7. Donna Summer: I Feel Love
8. Barry White: It's Ecstasy When You Lay Down Next To Me
9. Star Wars Theme/Cantina Band (Medley): Meco
10. Crystal Gayle: Don't It Make My Brown Eyes Blue

#1 song in the UK: David Soul: Silver Lady. Also, How Deep Is Your Love. Little River Band in there too.

And the sounds are all similar. And notice: no hard rock really in the hit-clouds at all. ALL nearly identical song title sentiments/vibes/sentence structures! Especially these 2:

You	Light	Up	My	Life
How	Deep	Is	Your	Love

But also the #1 and #2 spots: Both "Life" and "Better" are songs from current soundtracks (a weeper about a blind guy romance and a Bond

flick, respectively). So that's the first transgression — ads for films disguised as radio hits. And Boone and Simon, on the surface, couldn't be further apart on the 70s feminist vocalist persona continuum — Boone's a retro, God-fearing (in fact the song's actually a paean to God not a dude, another product being advertised!) trad-lady, while Simon cornered the market on articulating the new-lady-on-the-therapist's-couch, crunching fingernails and "giving voice" to the hypocrisy and straitjacketing smart, sensitive women were struggling to surmount. But in Octo-77, at #2, Carly's changing her tune, to adopt the persona of a stud-worshipping *Bond girl*!?! This is a perfect inversion of the litany of scorn in "You're So Vain," including her sarcastic comment about the stud hanging out "with some underworld spy." You have to dig pretty deep into "Spy" to find any trace of irony or subtlety in its slavish devotion to Roger Moore, proving that everything which rises on the pop charts must converge into pablum.

## VIII PARADISE THEATER BY THE DASHBOARD LIGHT

10/28/77 tells us about a continuum: disco — soft rock — musical theater — hard rock — punk

All attached, all made of the same material, each locked (or not) in a seemingly mortal combat with the other.

The musical theater: Another pop(ular) form, just for a different demographic, the theatricality of glam stripped of former ambitions or transgressiveness.

*Queen, Meatloaf, Styx*: Hard rock plus an awkwardly or incompetently incorporated theater element.

*Styx's Grand Illusion* contains the title track, "Come Sail Away," and "Angry Young Man," which peaked on the chart this week at #29 and bizarrely sensitive lines, at bizarre levels of vocal articulateness such as:

"And how can there be, such a sinister plan?  
That could hide such a man?  
Such a caring young man?!"

*Grand Illusion, Paradise Theater, Killroy Was Here*: Styx had three concept albums in a row about theaters.

Frampton's in the theater camp too, through the "live album audience as fully articulated, callin'-and-respondin', living entity" side door. Bowie's also here, through the art side door. In 77 he is *Low* and the "Heroes" single: rock + musical theater. Another abandonment of rock, in his case for art.

Beyond campy musical theater, there is, as we've written, a sort of military or militant theater in *Queen* and the *Sex Pistols*: harsh, stripped down, unified, playing with the signifiers of authoritarianism, trading the populism

of Dylan, Ian Hunter, and Slade for the brutal structuralist technique of the synthesizer. *The Thin White Duke* is a fellow traveller here. *The Wall* and *Throbbing Gristle* will definitely pick this theme up again.

"It's Late": NOTW track written by May, was his idea of treating a song as a three-act theatrical play.

*Punk*: Pistols are pure punk AND pure theatricality<sup>e</sup> (the McLaren part at least) in contrast to the authentic 1-2-3-4 of NYC punk. Except the NY Dolls. But this is epic theater, Brechtian — a way to self-reflexively frame the whole rock



project, as inauthentic and artificial.

And Iggy 77 is both proto-punk and grownup Bowie (awkward and uncomfortable) art-rock. There's an Iggy Pop/Ramones live review in the *Billboard* issue of this week, at the Palladium.

<sup>e</sup> Is hardcore the opposite of theatricality?

This is the "Passenger" era, when he got back from Berlin. This is somehow the creepiest Iggy era: still drugged out but all cleaned up, trying to be the commodity Bowie wants him to be.

Both elements, punk and non-, are present in the review as the writer scrambles to get a hold on what Iggy represents. It must be one of the first mentions of punk rock in *Billboard* ever.

All of the abovementioned nervous, imperfect hybrids don't quite work, perhaps because they are born of forced reaction to new impulses in music (e.g., punk) as opposed to immanent tendencies.

## DISCO



On the other hand, the essential character of the absorption of rock into the Summer-Moroder and Chic machines (happening at the same moment on different charts as all the other stuff) is one of seamless propulsion.

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- October-1977#.WD4vcalrKV4 – <http://www.queenonline.com/en/the-band/discography/news-world/#albumDetails>
- [http://www.queenpedia.com/index.php?title=Sheer\\_Heart\\_Attack\\_\(song\)](http://www.queenpedia.com/index.php?title=Sheer_Heart_Attack_(song))
- <http://www.telegraph.co.uk/culture/?xml=/arts/2006/11/02/bmtenc02.xml>
- [https://en.wikipedia.org/wiki/1977\\_in\\_music#October](https://en.wikipedia.org/wiki/1977_in_music#October)
- [https://en.wikipedia.org/wiki/News\\_of\\_the\\_World\\_\(album\)#Cover](https://en.wikipedia.org/wiki/News_of_the_World_(album)#Cover)

## AUTHORS

On 10/28/77 one of us was 9 years old. He got his first record in July of that year (*Songs in the Key Of Life*). The other had just turned 10; his first 45 was "Sir Duke." In 77, he was on his way to hard rock from disco, but still had to hide his Bee Gees singles from a California cousin who was rocking *Stranger in Town*.

## THANX

Dan Booth (3XLPs), Matt Booth (3XLPs), David Klingenberg (Queen/Carly) and Rian Murphy (Young, Best Ofs), for ideas.



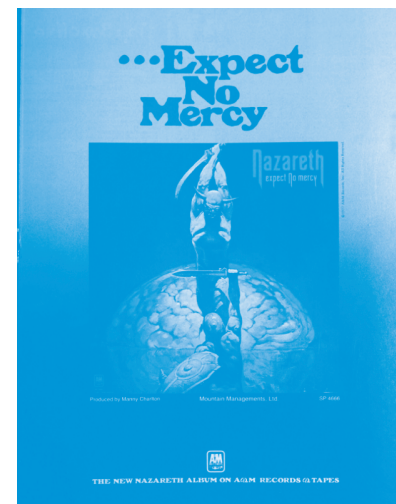
☆	Rank	Weeks	Title	Artist	Label
			<b>YOU'RE IN MY HEART</b> —Red Street (See Detail, 11 Street, Warner Bros. 807)		ESP
81	83	3	<b>FALLING</b> —Lafayette & Co. (See Detail, 11 Street, Warner Bros. 807)		ESP
82	84	2	<b>MONEY, MONEY, MONEY</b> —Abba (See Detail, 11 Street, Warner Bros. 807)		ESP-1000
83	85	2	<b>WHY DO LOVERS BREAK EACH OTHERS HEARTS</b> —Gary Bar & Mike Miller (See Detail, 11 Street, Warner Bros. 807)		ESP



1977  
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### FAA Probes Plane Crash Fatal To 3 In Skynyrd Act

McCOMB, Miss.—Federal Aviation Authority officials were probing the wreckage over the weekend of the twin-engine plane which crashed Thursday (20) evening killing three members of Lynyrd Skynyrd plus three others. There were 10 in the group, including three girl singers.

Dead were lead vocalist Ronnie Van Zant, lead guitarist Steve Gaines, vocalist Cassie Gaines, his sister, Dean Kilpatrick, the group's assistant road manager, Walter McCreary the pilot and his co-pilot Jim Grey.

The chartered Convair 240 was enroute to Baton Rouge, La., from Greenville, S.C., for a Friday evening concert at Louisiana State Univ. when it apparently ran out of gas.

Twenty persons on board were injured, some critically, prompting a police official on the scene in the swamps area to remark: "It's a miracle anyone walked away alive."

Six members of the band were rushed to Southwest Medical Center, McComb, Miss., with bassist Leon Wilkeson reported on the critical list Friday (21) morning.

Arlin Pyle was reported in good condition. Allen Collins and Leslie Ann Hawkins in stable condition, with both Gary Rossington and Bill Powell in good condition after being transferred to Baptist Hospital in Jackson, Miss.

The band, which records for MCA, was formed in the early 1970s in Jacksonville, Fla. It has recorded six LPs including the just issued "Street Survivors." Upcoming is a rush release of a single comprised of two cuts from the LP, "What's Your Name" and "I Know A Little."



OCTOBER 28, 1977

**Dum  
Ditty  
Dum  
Number  
One**