Thundermug's striking debut

by Mark Astolfi

Thundermug Strikes

Thundermug (Epic)

Somewhere between the rockabilly of The Pogues, Bryn-Ruth and Beach Boys melodies dies by such bands as Big Star, Ozo, Storries, Raspberries, and Wackers, and London's latest sound of the hour, America's most impressive import Queen, a new British supergroup, Thundermug, has emerged. Thundermug's debut album, I'm Not Gonna Live Forever, is a funkier, less sounding, lunging rock and roll, in the style of all times. Their stock in trade is Canada's most impressive import our boys from London, Ontario represent. It's a deceptively gentle little instrumental. This is the kind of loggie-doo we used to revel in, this just could be sight, and humor. If and when the screaming background of "JJJ," the album's "I Can See For Miles." And just as you're listening for this, there are no loose ends, no corners left unturned. Every round inch of vinyl is filled with a raging guitar break, a quick drum riff off there. Thundermug's music exhibits variety, vitality, slight hard rock that is strong and muscular, newsworthy, and something to make the eyes alight, just this could be the record we've all got to live. This is the album's "Orbit," a very, very loose trans...

The Beatles - alone together

by Mark Astolfi

Mind Games - John Lennon (Apple)

Ringo - Ringo Starr (Apple)

Mind Games, by John Lennon, is his best since John Lennon/Plastic Ono Band, that primal scream of raw, commercial work with the Beatles, John is back on the track with a bang. Two things contribute to this. First, John has shockingly new role of "Someone In New York City" of effete rock 'n' roll revolution; he's given us the up-tempo, Chewbaccas Elephant's Memory as back-up band, in favor of the latest Plastic Ono incarnation, this one called the Planet O. Ono Band, with Ken Ashton on keyboards, Dave Spinozza on guitar, Gordon Edwards on bass, Jim Keltner on drums, and Mike Brecker on sax. It's the best since the Clapton-Voorman-White line-up on Live Peace Toronto '69. The rock instrument, "Bring On The Lucus." (Freeda Peeple), is done to post-Beatles George Harrison-type guitar crooning, it seems at least partially tongue-in-cheek. There is also some talk on the melodic space of "The Birth of a Conceptual Country," Nudopia, and there's a three-seased-long "Vanguard International An..." lumping a kick from Lennon's earlier class, "Two Minutes Silence." This is the kind of staggered we used to gloriously Egypt in Hi-Skool, and fortunately John's not on it. John produced and arranged the entire L.P. and at times he pays attention to Paul and Linda also appear, on a pleasant semi-Beatles, Preston and Voorman. And also, a $.98 list price. Harrison is as close as we'll get to one song. There's talk of Mantra, karmic wheels, and a voice like a consumptive donkey. On the liner notes, she's credited with "Space." Excellent. She's in their album. The songs. Well, there are two striking rock numbers like you never thought you'd hear from John again, "Tight AS" and "Meat City." The rest are love songs in general or to Yoko in specifics. There's talk of Marta, karmic wheels, and UFO's. It's a long time since John made a record with so little musical and personal hang-ups. I like it.

Author John Hawkes spoke last Friday afternoon in the Somerville Room at the MIT Literature Department.

Barbara Sirota from the MIT Literary Department introduced the event, which was sponsored by the MIT Literary and Artistic Society. Mr. Hawkes currently teaches in the English Department at Brown University. His latest book is a sequence of readings which he claims, are really fragments of aborted novels. His latest novel, Death Theme, and The Traveler, is due June 1973.