

Melody Maker

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BEATLES FOR SALE



● The way they were in 1964... the Fab Four, who have two albums of 'new' material in the shops, 13 years later

BY THE START of next month, if EMI Records' calculations are correct, the Beatles will be number one in the British album chart. Little has been left to chance — this week's release of 'The Beatles At The Hollywood Bowl' comes complete with a massive promotional campaign costing £300,000.

The company are still tight-lipped about their plans, but it is certain the Beatles will dominate British television screens during the coming weeks. The bulk of the promotion budget — £245,000 — has been earmarked for three weeks of TV commercials featuring vintage film of the band's American concerts.

A further £20,000 has been allocated to radio advertising, while £25,000 has been spent on material such as display posters in record shops.

The end result of all this, EMI believe, will be not only a number one album — the Beatles' first since 'Let It Be' in 1970 — but also a million-seller. And that's just in Britain; when the total worldwide sales of 'The Beatles At The Hollywood Bowl' are considered, it could well be the band's biggest-ever album.

Despite this extraordinary commercial potential, however, the tapes from which the album was compiled have been lying neglected in the company's vaults for well over a decade. They were recorded at two Hollywood Bowl shows in 1964 and '65.

At the time, neither concert tape seemed of much value. Conditions had been difficult,

with the screams of the 17,000-plus audience frequently drowning out the band. The unsophisticated three-track recording equipment also made it impossible to properly balance the music, particularly as the Beatles, without the help of 'fold back' speakers, simply could not hear what they were singing.

The final argument, however, was that neither tape contained new material. Both concerts naturally concentrated on the Beatles' best-known songs which were, of course, already available as studio recordings. It was, therefore, decided to shelve both tapes, even though they were the only official live recordings of the band during the height of Beatlemania.

But at the beginning of

this year, EMI and their American company, Capitol, started work on a live Beatle album, using the Hollywood Bowl tapes. There were three primary reasons behind the project:

● Many American radio stations last year had played a bootleg album purporting to be a genuine 're-mix' of the Hollywood Bowl tapes which, of course, it was not.

● The phenomenal success of three TV-promoted albums by EMI, with greatest hits compilations by the Beach Boys, Glen Campbell and the Shadows all reaching number one in the British chart.

● Last year's campaign, when all the Beatles' singles were re-issued, proved that interest in the band was undiminished. Five of them were hits, with 'Yesterday' — never

before released as a single — making the upper reaches of the Melody Maker chart. A new audience, it seemed, was receptive to the Beatles' music.

George Martin, the producer responsible for virtually all the Beatles' records, was asked to collaborate on the project. He told the Melody Maker in Los Angeles this week: 'Bhaskar Menon, the president of Capitol Records, is an old friend of mine. He mentioned these tapes and asked me whether I'd listen to them because the company was thinking of releasing an album.

'My immediate reaction was that, as far as I could remember, the original 1964 concert tapes had a rotten sound, I said to Bhaskar, 'I don't think you've got anything here at all.'

'There have been an awful lot of bootleg recordings made of Beatles concerts around the world, and they've been in wide circulation. But when I listened to the Hollywood Bowl tapes I was amazed at the rawness and vitality of the Beatles' singing. I'd quite forgotten what impact they had.

'So I told Bhaskar that I'd see if I could bring the tapes into line with today's recordings.'

Martin enlisted the technical expertise of Geoff Emerick, the studio engineer who had also worked on many of the Beatles sessions. Their

There's gold in Yesterday —but only Lennon wants it

continued
on page 3

Bryan Ferry



Tokyo Joe

his new single
from his latest album "In Your Mind"
c/w
"She's Leaving Home"
now available



Even 14 years after they crashed into world fame as a supergroup, the Beatles are still making news... and fresh records of their early work are being dragged screaming from the vaults. The group split in 1969, but two new albums are out: "The Beatles At The Hollywood Bowl" (EMTV 4) and "The Beatles Live! At The Star-Club In Hamburg, Germany; 1962" (Lingsong). RAY COLEMAN evaluates the place of the records in the apparently endless story of the Beatles



The Beatles Live! at the Star-Club in Hamburg, Germany; 1962.

THERE'S something weird and vaguely disturbing about all this—two new records by the Beatles, 15 full years since John, Paul, George and Ringo first struggled away in Hamburg. Amid all the chat about Beatles reunions in the past few years, it's as if some unnerve force is at work trying to remind us—and them—of the power they once were, and always will be.

All the same, if one avaricious record company can release a series of albums featuring some second division groups, call it "The Beat Merchants" and purport to represent what Went On in Hamburg, sure is right to put matters straight with the ultimate reply: "The Beatles At The Hollywood Bowl," recorded over two concerts in 1964 and 1965.

As live albums go, it's OK. Musically, we should never expect the works from such productions, especially when recorded under circumstances which were described by producer George Martin as "arduous in the extreme." Only three-track recording was possible because of the pandemonium surrounding the shows.

The Beatles had no "fold back" speakers, so they didn't hear what they were singing. At Beatles concerts, security and getting the show on amid unprecedented chaos was all-important. Sophisticated recording machines and flashy presentation came much later.

And yet, if these Hollywood recordings demonstrate anything, it's that not all progress in pop music has been beneficial.

What they have is that special, raw, out-of-tune energy, a presence of performer that's not likely to be repeated again with such impact, an excitement among the 17,000 audience that was totally spontaneous and genuine. The mere sight of a P & G ad, showing signs of wear, and the fact that they sang their five minute was an additional

bonus. Pop music in the Beatles' hands, rather than technical accomplishment.

The Beatles At The Hollywood Bowl, then, is a fine memento, a sort of gold watch handed to devoted fans now that the Beatles have retired. The album shows, yet again, how (threadbare) were the Beatles' individual stage personalities when it came to announcing: "We'd like to carry on now with a song that was on our first Capitol album..." (Paul); "We'd like to do another film song now, but from a different film, 'cos we've made two, y'know" (John).

Still, to say the Beatles were personally taken aback by the headiness and challenge of such events—which in those days were giant occasions representing a breakthrough in "youth culture"—is an understatement.

They never liked enormous arenas like Hollywood Bowl because of the lack of interplay with the audience. They did the concerts enthusiastically and ritually, to prove to themselves that they had "made it." As for fans, they were rated very highly, in spite of Paul McCartney's front as an excellent public relations man.

Naturally, the album contains high-pitched, beautifully recorded stereophonic screams from start to end, and they can be heard also throughout most of each song. That apart, it has to be accepted that John and Paul's vocals are very rough, showing signs of wear during particularly onerous American tours. Ringo, as so many people

have discovered since the Beatles' demise, proves a cute, driving, purposeful drummer all the way, but apart from sterling work on "Things We Said Today" and "Ticket To Ride," even the normally dense and powerful George Harrison guitar solos are muted.

And yet... it's a very special record. When the compere kicks it off with: "And now, here they are, the BEATLES," and when 17,000 kids go bananas, and when those famous kids heralding "Twist And Shout" cascade across the stage, and when the "oohs" and "ahhs" are all there... it's like pop music has

real leadership. The Beatles were all about unfathomable communication, personalities whose every word was hung on to, and they turned on a generation. They were a force for simplistic happiness.

This record's a vital slice of that period in our history that will stand forever as a lovely milestone that can never be eclipsed.

And for millions of today's teenagers who, like producer George Martin's nine-year-old daughter, Lucy, grew up thinking perhaps the Bay City Rollers are greater, albums like this help. Although it shouldn't be judged entirely on what music is in the grooves, the songs are still better

than much of the dross around today, and performed with an indefinable, simple chemistry that exploded into great pop.

If the EMI album represents the Beatles with sheen, carefully polished and packaged after the world had been won, "The Beatles Live! At The Star-Club In Hamburg, Germany; 1962" has them with musical wars and all—and therein lies its peculiar strength.

It presents a very different, yet strategic, point in their career. It was made, remember, before they met Brian Epstein, who was to smooth them down and fight for their EMI recording contract.

(Odd to reflect now that when they were getting rejected

by many London labels, Lennon said to Epstein in desperation: "Try Embassy." He meant the Woolworth's label. Anything would have done for Lennon. Well, John, you've now made it to Lingsong!)

Including 13 never-before-released Beatles tracks, the double album was recorded on a portable machine at the club in Hamburg's seedy Reeperbahn where the Fab Four had gone to learn their craft.

Ringo appears on these recordings—but only by accident (he was, by chance, deputizing on these nights for the hapless Pete Best, who was to be fired anyway just before they made it).

There's no denying the razor-like energy and immediacy of some of these tracks, and whatever objections the Beatles may raise to their quality, they provide a crucial insight into their untidy but original sound before they hit the top a year or so later.

It is eavesdropping, certainly, on what was later to be marketed for world consumption, but it shows that their music was unique long before the world adopted them.

The intimacy of the Star-Club, the contrast of McCartney's romantic, rocking vocals with Lennon's saw-edged singing, the sheer home-made and unrefined drive—it's all here.

Even then, it appeared, the individual characters, later to mesmerize audiences more than their actual stage, were being formed. While Lennon managed just a curt "Danke schön," Paul was very much the public man, engaging in politeness that between songs, and dealing sympathetically with requests.

As for the music on this German-pressed collection,

it's understandable that the Beatles should want to block it, for lots of people resent their history being known when they've improved upon old standards. But for collectors, it's vital material.

Sure, the sound is appalling for much of the time, and the talk between songs is hardly delectable. There are horrifying tracks, such as a version of Frank Zappa's "I Remember You," with awful Paul vocal, and shoddy versions of "Ask Me Why," "Mr. Moonlight" and Marlene Dietrich's "Falling In Love Again."

The never-before-released tracks include "Lend Me Your Comb," "Your Feet's Too Big," and a passable "Ain't Nothing Shakin'." But The Leaves On A Tree. Generally, the fare is pretty thin, then, and the sort of gruel served up by a thousand other beat groups of the day in dance halls the breadth of Britain. But the inescapable fact is that it is just WASNT "any old band" making the music. It was the Beatles, who later went on to change the course of pop. As such, it is a venerable document.

Both albums, then, go a long way to completing the Beatles story on record. Of course, there is finer Beatles music elsewhere on record—but that's not the point. At the very least, they're interesting live collections slotting into the long story of pop's most remarkable years.

And if it's valid to re-release the Beatles' early work, it's surely a more fascinating exercise to haul out old Beatles tracks. After all, it's a bit like a pop equivalent to the Crossman Diaries—telling the truth, however unpalatable.

100,000 Hamburg albums flown in

from page 1

first problem was to transfer the recordings from three-track to 24-track tapes, a process which at one stage involved using a vacuum cleaner to store the obsolete playing equipment from overheating.

When that had been accomplished, Martin's next task was to choose material for the album. The two tapes contained 22 songs, but these were whittled down to 13. Some tracks had to be discarded because the music was obliterated by the screams and, at one point, a microphone failed and the vocals were inaudible for about five minutes.

"Both concerts were fairly identical in performance, and there was very little variation in repertoire," comments Martin.

"So rather than try to keep the two performances chronologically separate, I thought the best thing to do was to make a complete performance from the two."

Although the tapes have been re-mixed, none of the tracks have been redubbed and all the vocals and instrumentals are the original performance.

The final track listing is: ● Side one—"Twist And Shout," "She's A Woman," "Dizzy Miss Lizzy," "Ticket To Ride," "Can't Buy Me Love,"

"Things We Said Today" and "Roll Over Beethoven".

● Side two—"Boys," "A Hard Day's Night," "Help," "All My Loving," "She Loves You" and "Long Tall Sally."

Once the technical work had been completed, however, EMI needed approval from the four Beatles before the album could be released.

"I had to go to New York, anyway, so I rang John Lennon and told him about the recordings," Martin says. "I told him that I'd been very sceptical at first but now I was very enthusiastic because I thought the album would be a piece of history which should be preserved."

"I said to John, 'I want you to hear it after I've gone. You can be as rude as you like, but if you don't like it give me a yell.' I spoke to him the following day and he was delighted with it."

The reaction of George Harrison and Ringo Starr was much cooler.

All four Beatles, however, were united in their opposition to the release of "Live! At The Star-Club In Hamburg, Germany; 1962," which beat EMI's album into the shops by two weeks.

The Hamburg album, manufactured in Germany on the Lingsong label, was recorded on a domestic tape recorder by Ted

"Kingsize" Taylor, a one-time Liverpool beat singer. Last month, the Beatles applied for a court injunction to stop the album's release. Their effort failed, and now 100,000 copies are being imported from Germany.

Although EMI have refused to comment about the Hamburg album, its release, coming so soon before "The Beatles At The Hollywood Bowl," must have considerably annoyed the company.

George Martin, however, is unworried. "It's quite an amazing thing, when you hear 17,000 people re-singing the Beatles. It really is quite electrifying."

Zappa to sue again

FRANK ZAPPA is suing the former owners of London's Rainbow theatre for a quarter of a million pounds — his second British court action in two years.

Zappa was in London's High Courts in April, 1975, seeking damages from the management of the Royal Albert Hall because they cancelled his 200 Motels show in 1971. Zappa lost that case.

The present legal action concerns an incident at the Rainbow — also in 1971 — when Zappa was dragged from the stage and fell 20

feet into the orchestra pit. Zappa's left leg was broken and he also suffered hand and rib injuries. He was in hospital for six weeks and was unable to work for ten months.

The 24-year-old man who pulled Zappa from the stage was imprisoned for a year after being convicted of causing grievous bodily harm. The action is being brought against the Sunders Theatre

Company, which ran the Rainbow at the time of Zappa's ill-fated concert.

Zappa, with his two companies, Bizarre Productions and Intercontinental Absurdities, is claiming compensation for loss of earnings. As yet no date has been set for the hearing, which will be held in the High Courts.

● The Rainbow is now run by Strutworth, a company who took over the lease on the building last year. Zappa's legal action does not involve this company.

Winwood is back

STEVE WINWOOD'S first-ever solo album, simply called "Steve Winwood," is in the shops from June 17.

The album features six new Winwood songs — four written in partnership with Jim Capaldi. Among the musicians on the LP are Alan Spencer, Willie Weeks, Andy Newman and the "Wallers" new lead guitarist, Junior Marvin.

...so are Steely Dan

STEELY DAN'S new album "Aja," the follow-up to the hit "Royal Scam," will be available next month.

The album features an all-star line-up of musicians, including Tom Scott, Joe Sample, Chuck Rainey, Jim Keltner, Bernard Purdie, Elliot Randall, Wayne Shorter and Steve Gadd.

Hillage plays Oldfield

STEVE HILLAGE plays Mike Oldfield's "Tubular Bells" and "Hergest Ridge" this month. He appears at GLASGOW Kelvin Hall on May 23 and 24, playing the guitar parts in David Bedford's orchestrated versions of the two works. The Scottish National Orchestra are also appearing.

Extra Queen

QUEEN play a second LONDON Earls Court show on their British tour next month. Tickets for the band's June 6 concert have all been sold and promoter Harvey Goldsmith has added a second date, on June 7.

Tickets for the concert cost £4, £3 and £2 and are available from the box-office or by postal application to Earls Court. Cheques and postal orders must be made payable to Earls Court and Olympia (Queen). Tickets are limited to six per application.

● Muddy Waters, whose new album "Hard Again" is in the shops this week, comes to Britain this summer — but he plays only one show.

Waters plays LONDON New Victoria on July 8. Tickets, costing £3, £2.50 and £1.50, are available from the theatre this week.

● DR. FELGOOD have added two concerts to their British tour this month.

The band now also play DUNSTABLE Civic Hall on May 24 and GRAYS State Cinema (23). A film of the band called *Goin' Back Home* is premiered at Southend Odeon on May 8.

● The new Dr. Felgood: interview on pages 8, 9.



ROUGH DIAMOND made their British stage debut at London's Marquee Club last week. But the band, led by ex-Uriah Heep singer David Byron (above) have postponed plans for their first concert.

● The Marquee show replaced Rough Diamond's London Rainbow concert, originally scheduled for May 11. That show has now been put back until mid-June.

● Review of Rough Diamond at the Marquee: page 39.

Meters split

by Joel Selvin in San Francisco

THE METERS, one of America's finest r&b groups, have been hit by a split, with brothers Art and Cyril Neville quitting the band.

Their last show with the Meters was at the Tiptina Bar in New Orleans during this year's Mardi Gras celebrations. Last month, however, the band appeared on American TV without the Neville brothers and now it has been confirmed that dispute over management has caused the rift.

Art Neville (keyboards) formed the band 15 years ago. Based in New Orleans, they came to prominence working with producer Allen Toussaint. In addition to their own hits, which include "Sophisticated Cissy" and "Cissy Strut," the Meters also played on sessions with such artists as Dr. John, Robert Palmer, Labelle, Lee Dorsey, Frankie Miller and Jess Roden. They first came to Britain with Dr. John and Professor Longhair in 1973, and returned to this country with the Rolling Stones last year.

The split comes just before the release of the Meters new album "New Directions," produced in San Francisco by David Rubinson. It is the band's first album not to be recorded by Toussaint in New Orleans.

Art Neville has now formed a new group called the Neville Family Band. In addition to Cyril (percussion), the line-up features brothers Charles, a New York session saxophonist, and Aaron, whose "Tell It Like It Is" reached number two in the American charts in 1966. They will be joined by their uncle, George Landry.

Lonnie Donegan comeback

LONNIE DONEGAN, skiffle king of the Fifties, is making a comeback bid with an all-star album currently being recorded in Los Angeles.

Donegan, with Rory Gallagher, Ron Wood, Leo Sayer and Nicky Hopkins, is re-record-

ing several of his old hits. Faith is producing. Donegan had 26 British top twenty hits between 1956 and 1962 and two American top ten singles — "Rock Island Line" and "Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight?"

PAT TRAVERS

"Mark my words, there ain't nobody this side of the Atlantic that does what Pat Travers does better"

Sounds—Tony Mitchell

What Rory Gallagher wants to be: merit plus

Wairus U.S.A.



This is Niecey

is one of the nicest ways
of getting to know

Deniece Williams

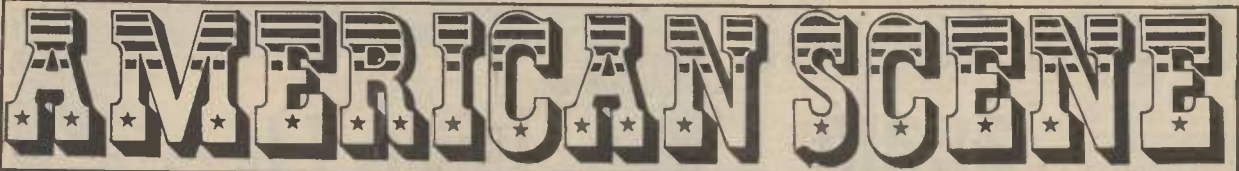
She was discovered by Stevie Wonder, toured with him, and sung on all his recent albums. Introduced to Maurice White, the driving force behind Earth Wind and Fire, he took her into the studio and they came out with an outstanding debut album that made

the States sit up and take notice of its sheer exuberance. One of the tracks, 'Free', just released here as a single, has already soared into the Top-3. 'This Is Niecey' is a dream of a debut album. Listen to it... because it's one of the nicest ways of getting to know Deniece Williams. Intimately.

The new album
produced by Maurice White
features the hit single

'Free'

Album 'This is Niecey' CBS 81869
Single 'Free' CBS 4978



New York: Stanley Mieses

Atlantic shake-up

THE many heads of state were to be seen here last week, applauding the prizes in their stable. And other heads rolled. It was an exciting week to be a record company president.

First came the news that Jerry Rubin, the head of ABC Records, had been axed. Rumours abounded. Many said Casablanca Records head Neil Bogart was the likely replacement, or maybe even some merger deal could be cooked up.

Then a re-organization of top heads of Atlantic Records was announced. Top Artist man Mike Kleiner was imported to become the new Atlantic VP of Artist Development, and Dick Kline, director of sales, was upped to a VP spot too.

Departing the crowded Atlantic VP scene was Earl McGrath, who became the President of Rolling Stones Records, after the Stones signed a new agreement with Atlantic for continued distribution rights.

The truth, a long-time friend of Board Chairman Ahmet Ertegun, and one-time President of Clean Records, knows everyone in the business, and is one of the great players in this game — the recording business — which is composed of great players and great workers, both essential.

The terms of the new deal are being kept quiet, but their first release will be a live double album in June, and thereafter, watch for solo projects and Stone-produced projects. Bill Wyman will be producing ex-Blasts and Papa John

DAVID JOHANSEN of NEW YORK, DOLLS: signed with Muddy Waters and Johnny Winter's label.

Phillips' album.

The permabronzed Clive Davis, head of Arista, was in attendance for Dickey Betts' Bottom Line one-day stand, and so was a rather heavy press contingent. Betts' band line-up was, instrumentally, the same as the old Allman Brothers, and to these ears, the sound was pretty much the same too. Betts is so thorough in that particular Southern-boogie idiom, that you can readily decide whether you like it or not. I was a little bored.

Max Ostlin, head of Warner Brothers Records, showed up for a luncheon for Frankie Valli and the Four Seasons, at the Four Seasons restaurant on Manhattan's East Side.

Frankie and Co. played their final show in New York together, at the Bottom Line, before they set off on tour in England and Australia and New Zealand thereafter.

Drummer Jerry Polci will take over the lead singing chores.

David Johansen, the former lead singer with the "In too much too soon" New York Dolls, will be back on the scene shortly, and I was privy to a rehearsal tape made by David and his new band, the Staten Island Boys.

The tape is first-rate, reminiscent of the Stones at their rabid best, and should be a killer when David and the band finally record and perform, soon.

He's just signed a pact with Blue Sky Records, home of the Winter Brothers and Muddy Waters.

Los Angeles: Harvey Kubernik

Steely Dan tribute

THIS WEEK I will co-host a three-hour tribute to Steely Dan with Richard Cromelin on the KUSC FM (90.7) Saturday evening 6:00-9:00 programme.

Early Fagen/Backer work on "Navasota" and "Alias Bona" LPs will be aired, along with the rare "You Gotta Walk It Like You Talk It" disc while the duo were members of The Original Sound-track in 1970. Steely Dan's obscure "Dallas" single is also on the playlist.

Mock rock and roll albums will be padded with less than wonderful material. We want every bar of the thing to be good," said Fagen recently.

Bob Dylan has been on the streets checking out the Rosy recently and getting paid together for a tour this summer. Dylan said that he'd like to put a band together with three drummers and named members were Bruce Gary and Jim Keltner.

At Lasher on Santa Monica Boulevard, Jack Nitzsche is producing an album with ex-Mamas & Papas member Michele Phillips. Kim Fowley and Nitzsche are writing songs for her and next is Dusty Springfield. It's cutting her comeback effort.

"I'm the hottest copy in town," chirped Fowley at the opening of Gene Cotton and Jennifer Warnes at the Troubadour. He's not kidding. Future production work and song collaborations will be with the following artists: Al Martino, Andy Williams, Vicky Leandros, possibly Frank Sinatra and Gene Flynt.

STEELY DAN: a three-hour tribute with rare archive material

"In the wings I've got the next Graham Parker / Bruce Springsteen singer / songwriter / performer in Steven T., former lead vocalist with the now defunct Venus and the Razorblades. We've written two tunes recently that should receive anthem status," said Kim. "Runnin' Fast Like Me" and "These Are My Life and Times." I've also been talking with Steve Popovich, head of the new Cleveland International label."

Hall and Oates and Chuck Mangione are among the artists who have been added to the Universal Amphitheatre's summer schedule. Hall and Oates will perform July 12-13 and Mangione will play July 9-8.

The other additions to the season are Heart (July 15-16), Joan Baez (July 19-20), Kenny Loggins (July 28-29), Al Stewart (August 9-10), Dan Fogelberg (August 14-16), Randy Newman and Ry Cooder (August 23) and Leon Russell (September 9-11).

Blonde has been doing great business at the Whiskey the past week. Following their U.S. club and concert tour, as well as a late-night P.D.s, the group closed a subcommittee U.S. road trip with a late-night jam at the Whiskey.

Runaway Joan tied joint the Police Stock group on stage along with Rodney Bingenheimer. Joan played guitar and Rodney sat in on keyboards. A frantic version of "Anarchy In The U.K." brought the house to their feet and the ultimate east coast / west coast fusion was achieved when the outfit did Iggy's "I Wanna Be Your Dog." Just before the 3:00 close

San Francisco: Joel Selvin

Firesign comeback

ALL THE advertising before the one-night stand at the Great American Music Hall indicated clearly that the Firesign Theatre would be appearing. With the recent release of the group's first new album since being dropped from Columbia Records several years ago, it certainly didn't seem unlikely.

But only one-half of the four-man comedy group did actually appear — Phillip Proctor and Peter Bergman, who have performed extensively together since the dissolution of the Firesign Theatre proper.

Music Hall owner Tom Bradshaw only discovered the misrepresentation the afternoon of the show, but he changed his notice outside the club to read Firesign Theatre's Proctor and Bergman.

Ironically, the fans attending the sold-out early show didn't seem to mind the absence one bit, enthusiastically applauding the new and old Firesign routines as performed by Proctor and Bergman.

In fact, the Music Hall reported only around a dozen refunds were given at the club the night of the shows and BASS, the advance ticket agency, reported no phone complaints the following morning.

Country Pore returns to live performances later this month

JERRY GARCIA OF GRATEFUL DEAD: Armenian string band on the new Dead album

with a week at the Boarding House, preceding a tour of California. Chinga Chavin has purchased the rights to the Country Pore Records album, previously available only through mail order, and distributed it to record stores throughout the state. Former Commander Cody drummer Lance Dickerson has joined the all-new band.

Now that the band has a new label (Fantasy) and the recent album ("Safe in Their Homes") performed respectfully, the Hoodoo Rhythm Devils have decided to, once again, re-form for live performances, the first of which will be May 12 at the Old Waldorf and broadcast live on KSAN-FM.

The Rowan Brothers are recording their third album for Asylum Records at drummer Mickey Hart's ranch in Novato.

Producer Keith Olsen arrives in London early in May to oversee the recording of the new Armenian string band on the new Grateful Dead album, currently underway at Olsen's Sound City studios in Van Nuys.

Suzi and the Red Stripes, a group with a reggae-sounding record about to be released on Epic Records, is actually Paul McCartney and Wings under a pseudonym.

MAX JONES

by Max Jones in Dunkirk, Steve Lake in London and Leonard Feather in Hollywood

Latest in colins

THE Tom Collins Jazz Band from Essex won the Traditional Section of the band contest at the 8th Dunkirk International Jazz Festival, which ended at midnight on Sunday.

The Collins Band, a six-piece featuring the leader on trumpet, also produced Best Soloist in the Traditional section, trombonist Dick Mayhew. Britain did less well in the remaining sections — Modern and Free. Three of the four bands participating in each category were British, but both first places went to French groups: the Michelle Klotzoff Trio in Modern, and Impression in the Free Section.

However, the Best Soloist Award in the Free Section went to Jack Arey, trumpet, with the Graham Hamer Quintet. Inner Space from Britain came second in Impression and Jack Friends from Southern England came

second in the Modern Section.

Pianist Klotzoff was awarded the Best of the Festival.

A full report from Dunkirk will appear in next week's MM.

Northsea fest

THIS year's Northsea Festival 77 will again take place at the Congress Centre of the Hague, Holland, and as last year will feature live jazz in five or six halls simultaneously, presenting the entire jazz spectrum from New Orleans music to avant garde.

The dates and times for the festival are: Friday, July 15, from 6 pm to 4 am; Saturday, July 16, at the same times; and Sunday, July 17, from 3 pm to 1 am.

Artists appearing include Ella Fitzgerald, Joe Williams All-Stars, Charles Mingus Quintet, Dizzy Gillespie, Max Roach, Anthony Braxton, Charles Tolliver, Maynard Ferguson, Mike Mantler Orchestra, Wrethin, Wallace Davenport and Ted Eason (July 15).

Colin Basile, Carmen

CHARLES TOLLIVER: appearing at Northsea festival

McRae, Dave Brubeck, Monty Alexander, Archie Shepp, Quintet, Herbie Mann, Gary Quartet, from Poland, Humphrey Lyttelton, Mike Osborne, Fran Landman, George Melly, and Keith Smith. Toots Thielemans, Gato Barbieri, Howard Johnson, Joe Venuti, Big Joe Turner, Champion Jack Dupree (July 16).

Oscar Peterson, Joe Pass, Cab Calloway, Muddy Waters, Blues Band, Art Blakey, Horace Silver, Alphonse Mouzon, Michel Abravanel, Klaus Doldinger, Don Pullen, Phil Woods, Slide Hampton/Dexter Gordon Quintet, Earl Hines, Will Bill Davidson (July 17).

For information about package arrangements from Great Britain, contact Keith Proctor, Travel Agency, 74 Old Brompton Road, London, SW7. Telephone 01-589-6633.

CAMRA club

THE Welsh Jazz Festival '77, sponsored by the Campaign For Real Ale, takes place in Cardiff during the two weeks from May 6. Among musicians and bands appearing at the event are Carmel Jones,

American trumpet player, US tenorman Johnny Griffin, Zbigniew Nienkowski Quartet, from Poland, Humphrey Lyttelton, Mike Osborne, Fran Landman, George Melly, and Keith Smith.

Sessions at the Chapter Arts Centre, Market Street, Canton, include Turning Point on Sunday (8), Tommy Whittle with the Austin Davies Trio (9), Johnny Griffin, Carmel Jones, Russ Jones, Lionel Davis, Dave Barry (10), Kathy Stobart with Chris Bookland and Band (11), Keith Smith and Humphrey Lyttelton (12), Dick Doughwater with Mike Harries Jazzmen (13), Memphis 7 Jazzband (14), Fran Landman, Mike Osborne, Eclipse (15), Don Rendell with the Silva Quintet (16), Humphrey Lyttelton with Bob Tunnicliffe Quintet (17).

Workshop and Concert (sponsored by the MUJ) (18), Jazz Film Night (19), Nanyidowski Quartet (20), and Chris Hodgkins and Band, featuring Eric Gledhill, John Jazzmen and John Ken (21).

In addition there will be luncheon lectures at University College, Cardiff, and a concert at the New Theatre, Cardiff.

U.K. Freedom

TRANSLANTLIC Records, who have distributed the traditional/mainstream Black music, have announced since 1975, have now also taken on Freedom. Black Lion's sister label, which specialises in contemporary/avant garde jazz and, latterly, fusion music.

The first Transatlantic/Freedom releases — all of which have been available previously as imports — are "Confluence" by Gato Barbieri and Dollar Brand, "Montroux One" by Archie Shepp, "The Power of the Apple" by Bill McEuffie participate in a tribute to Errol Garner at the Talk of The Town on Sunday, May 8. Two rhythm sections will be on hand for the event: Arthur Wassa (bass) and Allan Ganley (drums) and Kenny Baloch (bass) and Bobby Wilfong (drums). Tickets are £5, £3.50 and £2.50.

Garner tribute

PIANISTS Eddie Thompson, Lennie Felt, Dudley Moore, Alton Clark, Jack DeJohnette, and Bill McEuffie participate in a tribute to Errol Garner at the Talk of The Town on Sunday, May 8. Two rhythm sections will be on hand for the event: Arthur Wassa (bass) and Allan Ganley (drums) and Kenny Baloch (bass) and Bobby Wilfong (drums). Tickets are £5, £3.50 and £2.50.

Amalgam trio

AMALGAM, whose album "Another Time" was viewed recently in MM, are now working as a trio (featuring Trevor Smith (alto and soprano saxes), Colin McKenzie (bass guitar), and Liam Genockey (drums)) in a line-up can be heard on a Bazz Jazz in Britain broadcast transmitted on May 30 at 10.55 pm.

The group is currently in Berlin, playing a week of club dates.

Mariano Ork

ITINERANT reedman Charlie Mariano, who has operated

AM 11-star band

out of America, Japan, India and Europe in the past, and who came to Britain recently with Eberhard Weber's Colours, will be making a trip to Romania next month as part of the Mysterious Flying Orchestra, a jazz-funk MOJO outfit fronted by singer Teresa Brewer. The orchestra will be doing several live concerts there between May 5 and 19.

The orchestra has an album released in the States which features Mariano, Alton Clark, Jack DeJohnette, John Faddis, Larry Coryell and Steve Marcus. Mariano is currently playing in New York with pianist Mike Nock, bassist Ron McClure and drummer Bob Moses.

Sarah shows

SARAH VAUGHAN and her musicians play London's Ronnie Scott's Club from May 10 to June 11. There will be two shows nightly, from 8.30 to 11pm, and midnight to 2am. Opposite will be the Ronnie Scott Quintet.

This is the first time that Sarah Vaughan has appeared at a London club, and Scott's is anticipating an enormous demand for these. These are priced at £5 (for members) and £3 (for guests).

Advance booking is available in advance from the club box office — at 47 Frith Street, London W1, between 11am and 6pm, Monday to Saturday, or can be obtained by post.

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ISLAND

**BILLBOARD NATIONAL BREAK OUT
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IN AMERICA.**

a string of obscure units 747 was a renaissance of the band that backed Kevin Ayers for a couple of years and was formed by Mayo along with the keyboard player from the original lineup, Henry Crallan. That seemed like a long-term venture until 747 hit the road and after a lengthy European tour, the rest of the band retired, exhausted by the work.

Mayo survived, returned to the abyssal rock territory of Harlow and attempted, unsuccessfully, to get a scene going with a new three-piece, Alias. Then along came the Feelgoods to jet him from obscurity into instant stardom.

It will, of course, be no easy job taking over from Wilko Johnson. Johnson was the personality in the band, writing and producing most of the material, as well as contributing vastly to the unique energy the Feelgoods generate on stage.

Confusion surrounded his exit from the band a couple of weeks back. The first news was that Johnson didn't want a track called "Lucky Seven," written by Lew Lewis and the producer of the album, Bert de Coteaux, on "Sneakin' Suspicion," as the next opus from the band is titled. The band said Yes. Wilko insisted No. When no compromise could be reached, he quit.

Though Lee Brilleaux tries to stick to that reason, even he accepts that there was probably more to Wilko's decision to quit than that, although he didn't know the rest. It was more than likely, he added, the straw that broke the camel's back.

"We've been together for a long time now, five years we've been playin' together, and it's a wrench to lose the bloke, and I'm sure he thinks it's a wrench to lose us, you know, but it's 'appened, and I thank God that the whole thing 'as 'appened amicably."

"I don't know whether it was that track or something else. To cut through all the bulls—, to come right down to the bottom line of it, the truth of the matter is that I think that five years is a long time to be in a band without 'avin' a personnel change. Five years, three albums with the same personnel."

● We were lookin' for somebody who was as hungry as us ●

"The press have been sayin' for quite a while now 'Great, Dr. Feelgood, but what will you do now? You've gone as far as you can go.' If you like, you've asked us what we're gonna do now. This is what we've done."

"We press on. I wonder why they continue with plans to release their new album, which features Wilko on guitar and, I'm told, a large percentage of material written by him, although he is no longer a member of Dr. Feelgood."

"We shouldn't release it?" Brilleaux hesitated. "See, one of the things we've gotta make quite clear is that Wilko didn't leave the band because of this album. This is just as much Wilko's album as much as the rest of us. Five or six of his songs are featured on it, so it's very much his album, even though it was produced by this guy Bert from America."

"The point came that we made two studio albums and we had a live album and everyone was saying 'What's Dr. Feelgood gonna do now?' and we did it and that's what this album is all about. If we had our doubts about this album and thought it wasn't what we wanted to do, we wouldn't be puttin' it out. We'd scratch it and make another one."

"We're all really pleased with it. I think it's the best album we've ever made from a creative point of view. Definitely. I mean, compare

it with "Stupidity" — that epitomised Dr. Feelgood then live on stage. This album shows that we can be more than that. This album shows that we have many different directions to follow, while still retaining the energy of being a rock and roll band."

But it's a different band now, I persist.

"Yeah," Brilleaux insisted, "it's a different band now, but because the album was gon' off in different ways anyway, and John is that type of player, he fits in okay."

Mayo explained that it is purely a question of him interpreting it in his way, but wasn't there a possibility of the new guitarist lapsing into the old guitarist's style because he would have grown so accustomed to hearing the original versions on record?

That happened at first, he agreed. When he arrived at Feelgood House, he was bombarded with tapes of old and new stuff that he would have to learn, and he had Wilko's style in the back of his head, but since they had played a warm-up gig with Lew Lewis in Canvey Island the week before, he had settled down and was introducing his own identity and style into the music.

Having established that Mayo was into various styles of guitar playing, how much would the rest of the band allow that to affect their music? With Wilko, the rules for the band seemed to be

quite stringent, raw, high-energy rock and roll with no frills and absolutely no diversions from the straight and narrow. Brilleaux, taking up the mantle as the new band spokesman, replied:

"Rock and roll incorporates all manner of influences," he pointed out. "There's all sorts — country, blues, jazz, rockabilly. It's a good thing. It's good that he has all those different aspects because, in a way, me and Sparko are very limited, and we do this one thing. The Figure can do the jazz, the Figure can, it's great. The more there is of that coming into one, the better it will be for all of us."

Considering, then, that Mayo would introduce all these variations, did Brilleaux maybe feel that it was limiting with Wilko? A leading question if I ever heard one.

"Well, I don't know about limiting, but, if you like, you could say that we had done everything that we could have done."

"But Wilko was beginnin' to write songs that were quite different from his earlier material anyway, so perhaps we would have changed, but this way, we've been put in a position where we've had to change so, as far as I'm concerned, it's more interest' musically. It's opened up a lotta doors."

And put a lot more onus on Brilleaux on stage.


"Yeah, Wilko was always the first one to be out there lookin' for the audience, which was good. It was the killer in 'im."

"Let's face it, nothin' is ever gon' to be the same as Wilko because Wilko is unique. Maybe we could have gone out and found somebody to take the job and say 'Look, you've gotta wear this black and red suit, right, and you've gotta have your 'air cut this way, and you've gotta do this (feigning Wilko's famous strut) across the stage' but that's not what we want."

"This is definitely the start of a new era. Wilko is a man on his own, with his own ideas about things and three into one don't always go. The band is a unit again and all the energy is channelled in one direction again. That's a fair way to put it, I think."



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of an album!

The Baver

LORD only knows what some bands will go through merely to sell a record. Last week Uriah Heep were invited to promote their latest fab 45, "Wise Man," on Top Of The Pops.

The show's producer, Robin Nash, summoned the group on Tuesday morning and they were expected to record their spot on Wednesday evening for transmission on the following Thursday.

Of course, Bronze, Heep's record company, grabbed the chance for the publicity. There was one snag, however: guitarist Mick "Feedback" Box had left England on Monday evening for two weeks' holiday on a ranch in Deming, New Mexico.

Lillian Bron, managing director of Bronze, was not at all fazed when she discovered that the ranch at which Mick was staying had no telephone. She was also determined that she would get him back to England.

She phoned the nearest neighbours — on a ranch a half a mile away — who discovered that Mick had not even reached his destination. They told her that his car had broken down somewhere between El Paso airport and Deming, and Mick had decided to spend the night in a motel. They did not know which one.

The indefatigable Lillian then telephoned every police station between the aforementioned towns, and with the help of the fuzz and appeals on local radio stations, Mick

was tracked down to an obscure little hamlet called Anthony.

His only chance of returning to Britain in time for the scheduled Top Of The Pops appearance was a flight leaving El Paso within an hour of his being found.

El Paso is 60 miles from



● "You may be out of tune, Gene, but you've still got more hair than David Crosby," Chris Hillman said that he'd have to speak to Gene and Roger about it. Gene Clark said it would be nice, but he'd have to speak to Roger and Chris. Roger McGuinn said it would be fun if Chris and Gene agreed... and, to it came to pass: McGuinn, Clark and Hillman — three of the original Byrds — on stage together in

London for the first time since 1965. Byrdsmaniacs were treated to "Mr Tambourine Man," "So You Wanna Be A Rock'n'Roll Star," "Feel A Whole Lot Better" and "Eight Miles High" on Saturday night at Hammersmith Odeon, with Clark and Hillman joining McGuinn at the climax of their concert there. Nostalgic bliss and alone worth the price of a ticket. Review — page 39

Anthony. Mick made it courtesy of the police, who drove him to the airport in a patrol car (he had an escort of eight others), which made the journey with lights flashing and sirens blaring. He arrived in Britain at 9 am on the Wednesday, and was dragged immediately to the BBC studio.

Now, we ask you, would any of that trouble have been necessary if he'd gone to Bog-nor Regis for his holiday?

Roger McGuinn "jammed" with Allaluba last Thursday at the Speakeasy. We hear he joined them for "You Ain't Going Nowhere."

Abbie Donnelly and Les Karaki, the only surviving members of Supercharge after the recent Virgin purge, in which the rest of the band were unceremoniously axed, currently in the Republic of Ireland.

Principal reason for their visit is to write some new songs, but the journey, we learn, has assumed the significance of a personal odyssey for "Roots" Donnelly.

He discovered that his great-great-grandfather, the very late Dan Donnelly, was a heavyweight boxing champion in a bare-knuckle fight.

So famous was Dan that when he died his arm was amputated as a souvenir. It now rests in a glass case in the village of Kilcullin. Abbie has decided that he will, during his stay across da water, visit this family relic.

Then he'll write his first rock opera about his adventures and call it "Boots." No, we don't believe a word of it, either.

Next Innes plays the first and last dates of his 1977 World Tour when he appears at London's Nashville Rooms this weekend to promote his new Arista album. He'll be backed by Fatso and the Bowties Bros. Band.

The one and only John Otway is planning to release his debut album on his own label before the end of this month, he hopes. Watch this space for details.

Barry Manilow was treated to "Mr Tambourine Man," "So You Wanna Be A Rock'n'Roll Star," "Feel A Whole Lot Better" and "Eight Miles High" on Saturday night at Hammersmith Odeon, with Clark and Hillman joining McGuinn at the climax of their concert there. Nostalgic bliss and alone worth the price of a ticket. Review — page 39

Small Faces very disappointed at the Rainbow last Wednesday (claims Barry "Don't Mention My Name" Doherty). Although they won an encore from the partisan audience, Steve Marriott proved intolerable with his "my skin may be white but my soul is black" routine.

The band was also the victim of some evil thievery: their passports, credit cards, address books, four new songs (four new songs?) and over £1,000 was nicked. £100 reward is offered for the return of the personal knickknacks.

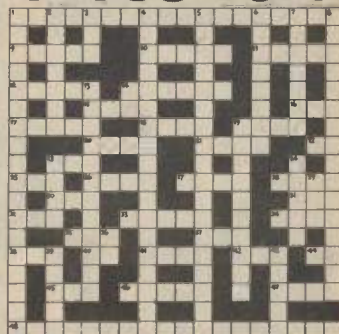
Two soccer matches to support the Music Therapy Charity will be held at Wimbledon FC, Durnford Road, Wimbledon, on Sunday, May 15. The first, a Girls v Boys affair, will kick off at 2 p.m.

Among those appearing for the Girls will be Pan's People (their Dee Dee Wilde organised the event), and Julie Ege, as well as members of the cast of BBC 1's hospital drama The Angels.

The second match will start at 3 p.m. The teams — World Of Music v TV & Radio — will be selected from among the following "personalities": Dave Mount and Les Gray of Mud, Robert "There's A Nice View of Jerusalem" From Here, Powell, Alvin Stardust, Dennis "Ave A Go" Waterman, Capitol Radio's Graham Dene, Mickie Most, Rick Wakeman, Bob "Duck, It's A Sex Pistol And I'm Only A Six Foot Two Ex-Policeman" Harde, Clifford T. Ward and (God forbid) Jasper Carrott.

Excellent little booklet now called Honky Tonkin, a guide to music (both shops and clubs) in the USA, inspired by Charlie Gillett's Honky Tonk programme. It's produced by Richard Wootton and Charlie McKinnack of 21 Melbourn Court, Anierley Road, London SE20.

Crossword



ACROSS

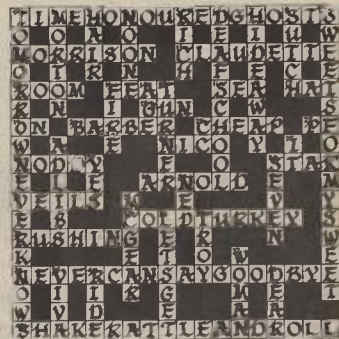
1. Included the Miller's Tale and some cartwheels (1,6,5,2,4)
9. How to describe the restaurant car menu on the Ohio express? (8)
10. T.T.F.N. Jimmy (5)
11. Creamy Jack (6)
12. Harold's got blue onset (5)
14. My girl (8)
15. Buttery nailed to Peckinpah's cross? (4)
16. Messengers service brought this fresh atmosphere (3)
17. Mean by in (5)
18. Addictive love (4)
19. Red never has such a moment (4)
20. Lovel Corsetti (4)
21. Avert guards composer found in restless spirit (4)
22. Second half of an electronic group (1,3)
23. Don's American dish (3)
25. Harold shortly becomes David (3)
26. Drifters' high spot (4)
27. Halt in the name of love! (4)
28. Kinky girl (4)
29. First word of a nice Latin album (3)
31. Brick with Argenti (3)
32. Tripped up the Beatles (3)
33. Steve's sun location (5)
34. Like Yoko for its own sake (4)
35. Gray's his favourite colour (3)
37. Goulash — a baroque with a five-piece band (3)
38. Beaver smash (3)
40. Everything the Byrds really wanted to (3)
41. Martha's wave (4)
42. What to do with you head and

- my shoulder... it's on! (3)
44. Several of them make a sad song (2)
45. One dealt by a British band (4)
46. Join with the world's lovers (8)
47. Shadowy, wonderful 32 (4)
48. Heaps CCS take a birth (3,5,2,3,6)

DOWN

1. Song descriptive of Cilla after transplant! (8,3,3,1,5)
2. Lionel who sands out good vibes (7)
3. Without the M&M (but with others) a pimball wizard might produce a lover's concerto! (8)
4. Oh Carroll... tell me sweet objects (3,9,6)
5. Suggestion by balloon manager: "Why don't we do it in the road" (7,2,3,6)
6. Expanded gear in the Beatles (8)
7. Brenda Lee's normal hit (2,5)
8. Country where women get a shock, according to Jim (8,8)
10. Soul band related to Percy? (8,6)
14. Initially this rocker had body colour! (2)
15. Intense but colourful band (4,6)
24. Almost onasat as Emily was seen to do (4)
26. Don't do it, baby! (5)
29. Great deal of their to do (3)
30. How much the Atlanta Rhythm Section are in to you (2)
39. Fatsom's hob (3)
43. Place that's only 24 hours away (5)

Last week's solution



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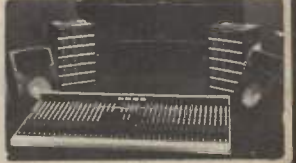
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 Mon 16th May **DUSSELDORF** Philipshalle
 Tue 17th May **ROTTERDAM** Ahoy
 Thur 19th May **BASLE** St Jakobshalle
 Mon 23rd May **BRISTOL** Hippodrome
 Tue 24th May **BRISTOL** Hippodrome
 Thur 26th May **SOUTHAMPTON** Gaumont
 Fri 27th May **SOUTHAMPTON** Gaumont
 Sun 29th May **STAFFORD** Bingley Hall
 Mon 30th May **GLASGOW** Apollo
 Tue 31st May **GLASGOW** Apollo
 Thur 2nd June **LIVERPOOL** Empire
 Fri 3rd June **LIVERPOOL** Empire
 Mon 6th June **LONDON** Earls Court



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Bring back Basie

WOULD the promoters of the current Count Basie/Ella Fitzgerald English (sorry, er... British) tour care to explain why the opening concert at the Capitol Cinema, Aberdeen, on April 23, 1977 had to be cancelled unexpectedly two days beforehand?

I, like many other Basie/Fitzgerald devotees in Scotland, have been disappointed twice this year over arrangements for the present tour. Originally, Basie was scheduled to play Edinburgh on April 1977. Then the tour was cancelled, presumably because of Basie's ill-health. Now, although the rest of the tour is on, Scottish fans have once again been let down.

I understand that the cancellation was connected with the Heathrow Airport engineers' dispute which is affecting British Airways. If this is the case then it seems pathetic that alternative arrangements could not have been made, particularly since the strike has been in progress for almost three weeks. — **DAVID J. HUNTER**, High Street, Edinburgh.

HAVING read Michael 'Watts' review of the new Van Morrison album, I was left in a state of stunned

shock. This did not come from disagreement with his assessment, but because I have spent most of this week desperately playing the album and seeking a justification for its uninspired contents.

The shock was in discovering that it was not through some mental block that I was experiencing disappointment with his inspirational void. I am not unique, yet I still cannot find a single word which produced such lovely songs as "Astral Weeks", "Balladyna", "Listen To The Lion", "Into The Mystic" and "Streets Of Arklow" (to mention but a few of a very vast list) can now produce an album which sounds so clinically lacking in feeling, commitment and enjoyment.

Van Morrison's greatest talent lies in his ability to produce extreme emotions from the pure joy of an album like "Too Late Now" to extreme sorrow for the man who sounds so desperately alone in "Astral Weeks".

And even on a standard album like "Hard Nose The Highway", the warm nostalgia for a lost age that is conjured up in a song like "Wild Children" is always genuine emotion.

But his new album (with the single exception of "Kansas City") completely fails to ignite. It is remarkable only in how poor it actually is. There is not one spark of originality.

It still implies something new is coming, but if this is all he is about to achieve, it would have been far more accurate to call the album "A Period Of Boredom". — **A. MORRIS**, Lynton Rd, East Finchley, London.

Strangled cries

The Stranglers are the best of the new wave, presenting an aggressive energy controlled and co-ordinated to successful effect, their lyrics and music combining ingeniously to communicate their angry emotions.

Mike Oldfield's feeling that the Stranglers had little or nothing to offer compared with the Damned, Clash, or Sex Pistols, was almost certainly correct. In listening to these other bands, the Clash come across as unco-ordinated and their lyrics inaudible, the Damned are reasonable, while the Sex Pistols are terrible.

The Stranglers' lyrics are good and they are audible, and they are certainly way above the Sex Pistols, whose posite, excessive rantings and ravings are becoming tiresome and sickening. — **PETER CAMPBELL**, Rusper Road, Ilford, Crawley, Sussex.

REGARDING MM's Stranglers' LP review — Mike Oldfield lives in the past while the rest of us are living for today. I was amazed when he had the nerve to call the Stranglers 'rubbish' and show his ineptitude by comparing them with SRC and second-rate psychedelic outlaws.

If we always compare bands of today with everything that happened in '67-'70, we will never establish any progress. — **STEVE MCQUEEN**, Great West Road, Hounslow, Middlesex.

IT'S a wonder Mailbag isn't still featuring letters from miserable MM readers mourning 'the death of rock'... for most of us, the new wave has erased the doubts.

In the space of just three issues, however, MM reviewer Michael Oldfield, displaying remarkable insensitivity, has aptly rejected not only four meritorious debut albums, but also the groups concerned, i.e. Blondie, Television, the Clash and the Stranglers.

The utter dismissal of a group on the basis of their first album is thoroughly unfair, and an exercise in prejudice. — **NEIL GRAHAM**, Nuthurst Road, West Heath, Birmingham.

TO SUGGEST, as did MM reviewer Michael Oldfield, that the Stranglers have jumped on the new-wave bandwagon is quite ridiculous. This time last year the Sex Pistols were supporting the Stranglers at the Nashville, and the Clash, Damned, etc, had not even been formed.

The Stranglers were not involved with the Anarchy tour. The Stranglers have never been noted for their safety pins or spiked hair. The Stranglers do not sing songs about the "frustrations of today's young". New wave was a term applied to the Stranglers, and not vice versa. — **ALBION KANAOKA** (Stranglers' management), Putney Bridge Rd, London SW18.

The Gary Burton Quartet with Passengers Eberhard Weber

GARY BURTON. He's played country music in Nashville with Chet Atkins, jazz with everyone from Shearing to Corea and sell out concerts with nothing but himself and an ecstatic audience. In short, Burton's music and technique have revolutionised the vibes. 'Passengers', with Eberhard Weber, Steve Swallow, Pat Metheny and Dan Gottlieb, is Gary Burton's eighth album for ECM.

'Passengers', "a remarkably clear, uncluttered fusion of four subtle styles", is out now.

ECM1092

Danca Das Cabecas Egberto Gismonti

EGBERTO GISMONTI plays eight string guitar, piano and wood flutes. Nana Vasconcelos, who joins him on his first recording for ECM, adds percussion, berimbau and corpo. Both sing. And together, amidst these haunting improvisations based on South American melodies and rhythms, they make the impact of a full orchestra.

'Feelings' was probably the last major song to come out of Brazil. Beside 'Danca Das Cabecas', it sounds like a single for instant mashed potato.

'Danca Das Cabecas'. From Egberto Gismonti. Out now on ECM.

ECM1089

Motility Steve Kuhn and Ecstasy

'MOTILITY' is pianist Steve Kuhn's third album for ECM and the first with his current quartet. Kuhn, who had played with Coleman Hawkins before he was even old enough to drive, is a virtuoso of the old school; fellow students at The Lenox School of Music included Ornette Coleman, Freddie Hubbard and Don Cherry. The entire MJQ were faculty members.

'Motility', the first ECM album with the new Steve Kuhn quartet, features Harvie Swartz on bass, Michael Smith on drums and Steve Slagle on saxes and flute.

It's out now on ECM.

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Big brother and the rock industry

I SHOULD like to make two points arising from my work as a roadie (both for the Lee Kosmin Band and Stripjack). The points are totally unrelated but both worthy of comment.

First, does the GLC pop concert code really exist? I've been trying to obtain a copy for over two months now, both by applying by post and personally to County Hall. All I have managed to gain is the bureaucratic brush-off.

Having talked with other roadies, I have found them as much in the dark as me as to what the "regulations" say. In view of the current controversy caused by incidents at the Pink Floyd's Empire Pool concerts and the Stranglers' appearance at the Rainbow,

it's time for the whole question of the GLC's involvement (meddling?) in the presentation of rock shows to be examined. Judging from the GLC's attitude towards my applications for a copy of their pop concert guidelines, they seem to be adopting the stance of "we know best and we've made our mind up, so don't confuse us with the facts".

Do the GLC really know the difference between the Stones and the Fags? It would appear not. Do they really feel that one T-shirt inscribed with an explosive (albeit disguised as a motor car logo) which could probably be read by the first ten to 15 rows is going to start riots in the aisles?

The possibility exists, of course, that the GLC are not being bloody-minded but are, in fact, acting in what appears to them as the correct fashion. However, as they are a democratic body, it is time for a little open debating, even at the cost of a few red faces at County Hall.

Second point — an irritant to roadies working in the UK — is why are clubs and pubs up and down the country so tight-fisted with drinks? Surely the owners in these clubs can stretch to two or three drinks each for the band and roadies per night without go-

ing bankrupt?

A small point, but it can mean a lot to bands who often have very little money. If the Dutch can do it, why not the British? — **STEVEN L. POWELL**, Cromwell Avenue, Highgate, London.

● **LP WINNER.**

● **ABOVE: NICK JACKER.**

I LAST JULY the MM printed a letter from me advertising my campaign Release The Hendrix Tapes, which was in support of the general release of the Experience sessions for Radio 1 made in 1976. I am now in the process of ending the campaign and would ask people to return petition forms to me by the end of May or early June.

Up to now, only 2,000 signatures have been returned to me and I need many more to make the campaign have any impact on the people who are holding the tapes. The interest is still there because John Peel broadcast them again only a few weeks ago. — **MARK TYRRELL**, Cavendish Rd, Crewe, Cheshire.

Band of hope and glory

THIS YEAR promises to be the most exciting in 10cc's five-year history, despite the temporary, but traumatic, interruption to progress at the end of last year when Kevin Godley and Lol Creme quit. It could have been the end, but Eric Stewart and Graham Gouldman decided that they would continue to fly the flag.

Without Godley and Creme, 10cc have already had two hit singles in Britain, "The Things We Do For Love" and "Good Morning Judge", and have just released an album in "Deceptive Bends" that bears up remarkably well when placed beside their classic "Sheet Music".

But there's no doubt that the most ambitious change has yet to be undertaken, and that comes when 10cc start their British tour at the end of this month. They'll be presenting a totally new band, one, I might add, that has been carefully chosen to influence as opposed to just playing Stewart and Gouldman songs—the band's future music.

It's already known that Paul Burgess has joined the

The new 10cc talk to Harry Doherty

band as drummer and occasional keyboard player, and Burgess, Stewart and Gouldman have been joined by three young musicians and singers who have the ability to ensure that the standard is kept to its usual high.

Stuart Tosh, formerly drummer and singer with Pilot, takes Kevin Godley's place, while Tony O'Malley, late of Kokomo (and particularly singled out by Stewart), takes over on keyboards, and Rick Fen, nicked from a respectable Manchester band called Gentlemen, will handle lead guitar with Stewart.

Apart from the wealth of instrumental talent now in the new 10cc, it also leaves the band with five vocalists, and provides the opportunity to do justice to the intricate harmonies of recorded works.

Last Thursday they were presented to the gentlemen of the Press. They had spent the first three days of the week rehearsing at Strawberry South, 10cc's own Dorking Studio, and by all accounts the results have been very good.

The attention, naturally enough, continues to focus on Stewart and Gouldman.



10cc's new line-up: ERIC STEWART / PAUL BURGESS / TONY O'MALLEY / STUART TOSH / RICK FEN / GRAHAM GOULDMAN

Both were happy, if not ecstatic, with the way the new band was shaping up. It had been quite a job, they said, getting it all together, and they had listened to something like 200 tapes from aspiring members before finally making their choice, but none of the people selected were chosen from the cassettes.

It was all on personal recommendation. Stuart Tosh's background with Pilot made him a cert straightaway. Tony O'Malley was recommended to them by Jean Roussel, who played piano on "You've

Got A Cold", a track from "Deceptive Bends." Rick Fen was recommended by Paul Burgess. They had played together in a band in Manchester some years ago.

"We were looking for good musicians that weren't restricted whom we could mould into 10cc's way of thinking," explained Stewart and Gouldman.

"A lot of the tapes from guitarists in particular were very flash, very fast playing, but we're more into a guy playing two perfect notes than 20 in a bar. A lot of people seemed to want to blind you with

science, and that wasn't what we were looking for. We were looking for style and creativity more than technical know-how."

Although Stewart and Gouldman felt that it was only natural that, in the early stages of the new band, they would lead the way, in the future the rest of the band would play as prominent a part in the building of the music, and they would be looking to the new band members to influence them. This, said Stewart, was already happening in rehearsal.

Stewart: "We've done an album that we are proud of

and people have got to remember that it is Graham and myself. It's not the four of us. You've gotta take it on its own merits. The great thing about 10cc in the past was that we were four minds working towards the same end, and when we were getting around to recording "How Dare You," we were starting to fragment and people were starting to take their own spots as the sort of ultimate direction for the group, which we didn't agree on, so that when Kevin and Lol came up and said that 10cc was gonna be the Gizmo project, Graham and obviously bitterly disagreed.

"We felt that 10cc has got to be what we've always believed in, producing good singles and good albums for people to listen to, and they said that if that was the way, they would have to leave the band. So, in fact, we were left high and dry at the time."

Gouldman: "In a way, this is the most important album we have ever done. We did have to prove to people that we can still do it, I think we've done it single-wise and now we've got to do it album-wise and do it on the road as well."

"Everybody says that Eric and I are the most commercial writers, but it's not through wanting to be commercial. It just happens that those are the type of

songs that we write.

"The fact is, actually, that the next album is called '10cc Go Punk', but that has nothing to do with the fact that we are commercially minded."

Stewart: "There are things that we are into which are going to change preconceived ideas about recording an album. We shall do that, but we've gotta be given the chance. Most of the rock media is attempting to cynically knock us down to Sec, which is pathetic."

"They felt the new album was very much more alive and up than the last two albums, 'How Dare You' and 'The Original Sound-track.'"

Back to the new band. Stewart and Gouldman would obviously face the criticism that they had not, in fact, formed a new band, but were merely recruiting backing musicians. They refuted that.

"Yeah," Stewart reacted, rather annoyed. "This is the thing that bugs me. Would these people rather we went away and dried up and did nothing, or would they rather we went on the road and played our hits to the people that enjoy our material?"

Gouldman: "The whole thing is almost like starting a band again, but with a tremendous head start. To me, one of the biggest buzzes I ever got was when 'Donna' went into the charts and I'm getting that same feeling again now. It's like being a kid."

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San Francisco night

Allan Jones at large

THE WEEK preceding Easter in San Francisco passed not entirely without incident. The television news broadcasts on Channel 7 brought reports of the violent fate of the Rudolf Hess bookstore, an establishment devoted to the sale of Third Reich literature inaugurated by the Bay Area contingent of the American Nazi Party (their members numbered no more than six, I would therefore imagine the sovereignty of Poland wouldn't be threatened by their potential activities).

Within days of its opening, the store was attacked by a platoon of vigilantes. These enterprising Free Americans (survivors, no doubt, of the country's gallant involvement in the last vicious conflict with

the Fatherland, answering to such names as Rocky, Chuck and Brick), comprehensively demolished the premises.

There was on the news a photograph of the Rudolf Hess bookstore; it resembled a relic of the Allied bombing mission against the city of Dresden.

The leader of the Bay Area Nazis probably escaped ritual assassination only by a frantic last-minute scramble for the escape hatch and a one-way ticket to the outer limits of the rain forests of Bolivia or Brazil.

Channel 7 also broadcast rather graphic details of the murder of a young student on vacation in San Francisco; he was butchered (trying to retreat from a skirmish in a bar in the Mission district).

He died on a stretcher as he was being wheeled into the casualty ward of a local hospital.

I know, because Channel 7 had a camera team at the location and they caught in technicolour close-up of

slaashed flesh, blood and agony in the procession of nurses, doctors and victim as he was being hauled from the ambulance.

The San Francisco Examiner, the day following this homicide, carried an intriguing tale about Nicholas and Virginia (Daisy) Daphne, the proprietors of Daphne's San Francisco Funeral Service and five other mortuaries.

The Daphnes had been charged by the San Francisco D.A. for kidnapping corpses and cremating bodies that had not been legally certified as dead.

The Daphnes' lawyer had this to say of the D.A.'s officers and their allegations: "They are dead wrong."

The San Francisco Chronicle on Saturday, April 9, ran a story about a woman who, between November 22, 1976 and March 29, 1977, had been arrested by the Highway Patrol and recommended to the Letterman Medical Centre for psychiatric care after threatening to commit suicide by leaping from the Golden Gate Bridge.

On March 25 alone she had been removed from the bridge three times; her first suicide attempt was at 8:05 a.m.

She was dragged off the bridge and taken to Letterman's. She was back on the bridge prepared for a drop into oblivion by 10:56 a.m.

She was apprehended, handcuffed and taken back to Letterman's, who referred to the military hospital at Mount Zion.

She was delivered promptly at Mount Zion.

She was right back on the bridge looking for the devil at 4:55 p.m.

The report concluded that "shocked" directors had dictated that some kind of agreement be reached with local hospitals to keep potential bridge leapers under observation for at least 48 to 72 hours.

Board President, Peter Tamamian commented: "We should write a letter and ask that they be kept a little longer than five minutes."

It all seemed a long way from London W2.

SAN FRANCISCO Is Party Town!" screamed the cab driver as we careered maniacally through the neon maze straggling the side walks of Union Street, heading toward Lombard and Divisadero, and Paul's Saloon.

The driver is in an ebullient mood, rapping about the benefits of California and San Francisco especially the cops bust you here for dope but there's no hassle, he informs me, they just mark it down as your personal stash and suggest you keep cool.

It's the same with firearms, he adds.

Guys cruise around with enough artillery to arm an infantry battalion on a search and destroy mission he says, as we fireburn across Leavenworth, and the cop'll pass it all off as fire power for personal protection.

You sometimes need it, he says. And, as if to demonstrate his point, slaps the flat of his hand against the dashboard: a panel flaps open to reveal a .44 Magnum ("the most powerful hand gun in the world," as Clint Eastwood voice forcefully described it).

He hands the weapon to me. I snatch it from his grasp a little insensitively.

"Jesus, man," he panics. "Watch that mother. If it goes off it'll take your head off and blow the side of the cab with it."

PAUL'S Saloon on Divisadero promises bluegrass and country music.

I leg inside, anticipating a bar full of Junior Bonner look-alikes in stetsons and faded denim drenching their collective liver with tequila maybe even a dramatic and colourful western brawl with bodies floating through windows like stonessed frigates, or crashing through tables and against engraved mirrors (suffering no injury in the course of the action, naturally) while some dame looking like Angie Dickinson in Rio Bravo smacks bottles of bourbon over every head within smacking distance in a belated attempt to restore order before being whisked off for a night of pleasure courtesy of John Wayne.

No such luck.

Paul's Saloon, for the present, is asleep on its heels.

A bluegrass combo called High Country wheel out a selection of Flatt and Scruggs tunes on a balcony at the far end of the saloon.

A couple of geezers who look as if they might have suffered an unnatural infatuation with Gene Autry during their adolescence stand in sombre communion at the bar sipping weak beer.

Around the blazing log-fire opposite the stage / balcony a group of people who look like students from the local veterinary college stand and sit in casual oblivion.

The most animated person on the premises is the drunk on my table, who occasionally raises his head from the stagnant pond of alcohol in which it is resting to fix me with a dreadful stare (I wonder if he is about to accost me with some unlikely tale about a jolly jack tar and an abstruse no fearful is his expression) and a poignant hiccough.

Good Christ, I've had more fun having my springer.

After 17 Earl and Lester rans through during which, at least half the audience has at one time or another appeared on stage, I decide to split.

SLATS' on Fillmore Street is more like it, Conchita. I ankle in through the swing doors, feeling like Orpheus in blue jeans, as the darkness surrounds me like an embrace in the back seat of a Corina.

I settle comfortably on a stool at the bar, relaxing after the brutal assault of the lights and huzzlers on Lombard, and ask for a drink. "I.D.," demands the vision from the Texas Chainsaw Massacre who's suddenly appeared behind the bar.

He glances at my passport, pretending he can read "English, uh?" he groans to prove that he can.

He tosses the passport back to me and smiles as it flops wetly into a pool of beer.

continued on p 46

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Whit in the act

STRIPPED of all the musical paraphernalia that usually marks his concerts, Elton John gave one of the warmest and most enthralling performances that London's Rainbow theatre is ever likely to see when he made his comeback there on Monday.

Elton plays there all this week accompanied only by piano, and occasionally backed — that hardly seems an adequate word for his brilliant contribution — by Ray Cooper, on all manner of percussion instruments and vibes. It was the classic situation of a man, his music and the vital stage presence required to carry it through to a fitting end, and Elton had that.

Although the formality of the occasion often clashed with the intimacy of a one-man show, it being a charity gala in front of Princess Alexandra at which we were all required to dress up, and although Elton was visibly nervous after his lengthy lay-off, it was a tribute to the performer's immense song-writing talents that we were able to free ourselves from the shackles of shirt and tie to relax and enjoy the concert.

The shows during the rest of the week, in front of ordinary rock audiences, will no doubt possess more informality than this very personal show demands.

There was a chance at one stage during the two-hour set that Elton would lapse into tedium. This, of course, was through no fault of the excellent material. He had pushed it all in, opening magnificently with "Your Song" and maintaining the poignant mood with other classics like "The Greatest Discovery," "Someone Saved My Life Tonight," "Sorry Seems to Be the Hardest Word" and "Rocket Man."

Undeniably all great songs, but an hour into the set I felt that it was becoming a bit worn and something was needed to lift the show to the original heights. Elton, it seems, had sorted this one out, too, and the entrance of Ray Cooper to add stimulating percussion to Elton's frantic keyboard on the epic "Tonight" was immaculately timed, and when Cooper remained onstage for the rest of the show, it added another important dimension, as well as producing a character who somehow managed to get the generally stiff audience clapping along on "Crazy Water" and "Benny And The Jet."

The evening was brought to a fitting conclusion, however, on a slower note, with Elton pulling an old song from the archives, "Goodbye," from his "Madman Across the Water" album, and I was left wondering why he doesn't do this more often. Who he'll needs a hand when he can be so electrifying on his own? — HARRY DORRITY.

SHADOWS

It's most appropriate that the Shadows chose to open their current tour at Bristol's Colston Hall for it's at this Colston venue that they played their first gig without Cliff Richard some 17 years ago.

The tour, inconceivable a year ago, is now a reality. The band, consisting of Bruce Welch, Nicky Hopkins, and others, are back in the studio, recording new material.

New Single
For Whatever It's Worth
c/w So Alive
Out on Virgin Records V5177
Album "Yellow Dog" out soon
V2083

TOM WAITS: never quite resolved the question of whether he's a phoney or not

Elton centrals

back, has come about on account of the extra mileage that's been squeezed out of all their old singles for a golden oldies compilation. But here comes the big blunder. Instead of presenting themselves in a tight one-hour set, they have divided the set into two 50-minute sections.

The net effect of this is a considerable loss in impact of a good many of the best-known numbers, because they're wedged between somewhat rabidous instrumentalists and rather unconvincing songs. The Shades have always been fine musicians, that's undisputed, but they are not singers, nor will they ever be, so that even if "Bachelor Boy," "Please Don't Leave," and "Summer Holiday" did offer nostalgia they fell on very many ground.

But when they actually did get down to the serious business of playing these insensitively hummable classics which made them famous, they were quite excellent. Hank Marvin played his identifiably clear, travel-laden jicks, with Bruce Welch leading out the 60's rhythm guitar, driven along by the light and uncluttered unit of Brian Bennett on drums and bassist Adam James, while Frankie Moonman filled in the missing orchestral embellishments from behind a synthesizer.

They played virtually every hit you care to name, with "Wonderful Land," "P.S.I." and "Apache" taking most of the honours. But if you're wondering if there were any variations, in the form of an extended solo or two, then forget it, for they were a note for note rendition of the original, even to the point of all the old dance routines and guitars swinging from the hips; it was enough to bring a tear to the eyes.

Not out quite for any overriding feeling of nostalgia and sentimentality was, to a certain extent, sufficed by the almost cabaret-like approach to their set, with painfully light-hearted, between-song banter, and the kind of long-winded introductions that Marvin has obviously liked up during his TV experience. It was rather more like a radio show than a club than a concert hall. Nevertheless, apart from these gripes and a few bum notes, there was still much to enjoy; but next time there is one, I wouldn't be so sure. — SIMON KINNERS-LEY

TOM WAITS

THE obvious question about Tom Waits — is he, or is he not a phoney? — ought to be perfectly clear, yet was never quite resolved for me at London's Sound Circus on Sunday. The difficulty stems from his self-made image, which seems so much second-

nature it's become his whole artistic stance. Waits is the coolest cat on the block, in his head, clothes, and with his racial slur of a voice, almost like Seichm's sometimes, he conveys both to look and sound as though he were a skewbun halfway into a meth trip.

It's a romantic idealisation of "the outsider" that he reinforces not just by stage tricks, like the cigarette that droops perpetually about his person, wreathing him in violet smoke, but even by the use of a laconic three-piece group, whose finger-snapping rhythms supported his piano playing and formed the background to his monologues, his "metropolitan doubletalk," as he calls them.

It's all patently schtick, but it's a great image, a hip, existentialist image that appeals to a certain audience's sense of sophistication and implies their familiarity with the artistic San Francisco scene of the Fifties from which Waits draws some inspiration; there's no doubt, in fact, that he was a roaring success with Sunday's crowd, half of whom appeared to be American students and, therefore, better able perhaps

to pick up on his specifically American references. Yet despite the amusement to be had from Waits' vision of himself and his many good jokes ("I'm as cold as a Jewish-American girl's ass" or "her honeymoon was in the Bahamas") — the mannerisms not only begin to pall, but they obscure a very real songwriting ability.

He has good feel for melody and (particularly) for lyrics, many of which, sung with his genuine force his self-portrait of the restless lover, homeward to the bars and the poolhall, it's a quality he evoked in "San Diego Serenade" — a wistful song, performed alone and on the piano, which revealed his essential sentimentality.

Yet many other songs, however, were marred for me by striving to make him stark, though I'm prepared to believe that his voice really is that cracked and sudden. The image, nevertheless, is the artist; it's the basis of his music. The real question, which requires a qualified yes, should be: Is he good? But to arrive at that, one would do better to consult his records, where the poet can be put into a truer perspective. — MICHAEL WAITS.

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Heroic Feat

LITTLE FEAT: "Time Loves A Hero" (Warner Bros K56349). Paul Barrere (guitars, vocals); Sam Clayton (congas, percussion, vocals); Lowell George (slide guitar, vocals); Ken Gradney (bass); Ritchie Hayward (drums, percussion, vocals); Bill Payne (keyboards, marimba, vocals). With Jeff "Skunk" Baxter (dobro, "Missin' You"); Fred Tackett (mandocello, guitar on "Time Loves A Hero"); Patrick Simmons (acoustic guitar, "New Delhi Freight Train", vocals, "Red Streamliner"); Mike McDonald (vocals, "Red Streamliner"). Tower Of Power horn section. Produced by Ted Templeman in Hollywood and Sausalito.

AVID readers of MM's section will have noticed the appearance of "Time Loves A Hero" on more than one occasion; the Little Feat fans among you will probably have bitten your fingernails down to the bone.

You better believe it — the pain has been worthwhile. For this is the band's best album to date, and hopefully the one that finally gets them where they deserve: the top of the albums chart (in America at the very least).

Everybody should know by now that Little Feat is a band of master musicians, not least their outstanding slide guitarist Lowell George. But for this album it's keyboards man Bill

Payne who takes the honours; he contributes the best song — among a cast of absolute scorches — in "Red Streamliner."

It's about a train, has that typical, pronounced Little Feat shuffle beat, but its curiosity lies in giving the lead line of every verse over to a falsetto chorus, making the lead vocal pick it up from the second line onwards. Sounds weird, but the effect is shattering.

Payne is, too, who shows a clean pair of heels to the jazz / rock fusion men in the instrumental, "Day At The Dog Races." Herbie Hancock?

— who needs him? It sounds like everything Weather Report have been aiming at on record and missing. Helped by the rock-solid Feat rhythm section, Payne switches from spacey themes to boogie licks at an astonishing pace; as soon as he takes a split second's breather, those guitarists are sneaking in with a few ideas of their own. Not a moment's pause in the en-



LITTLE FEAT: a band of master musicians

lire six minutes and 27 seconds. They deserve a slot in the fusion night of the next Newport Jazz Festival for this.

"Day At The Dog Races" is just about the only time the band really loosens up and stretches out; for the rest of the album, with the exception of the final track, "Missin' You," a guttural acoustic ballad written by Paul Barrere which sounds as if it were included as filler, they're as tight as the proverbial shark's ass.

They open with "Hi Rollin'" a typical Little Feat rocker about a gambler, fleshed out with gorgeous slabs of brass by Tower Of Power (why can't they sound like this on their own albums?) and ending with the ubiquitous Payne pulling out a few Jimmy Smith organ licks.

The title track is what I suppose passes for a ballad on this album: jagged guitar lines taken slowly enough to pass for a calypso. "Rocket In My Pocket" is more of the same but taken faster; in less subtle

hands, it would have degenerated into yer Southern boogie, but Little Feat always keep in control, cutting out whenever it looks like becoming messy.

It's a wonderfully filthy song, packed with double entendres: "Don't understand that girl, I can't explain/she got one foot on the platform and the other on the train/I got a rocket in my pocket."

"Day At The Dog Races" rounds out the first side.

Side Two opens with "Old Folks Boogie," which, again, could have been predictable, but Lowell George and Paul Barrere keep the cutting edge that allows for Ritchie Hayward's deadpan drumming and Payne's barrelhouse piano.

After "Red Streamliner" comes "New Delhi Freight Train," the only non-original on the album, very bluesy but offset with Payne's swirling synthesizer. The analysts among you may like to spend a few hours working out why the band have rendered oblique the lyrics, which concern Jesse James, and quali-

fied the positive nature of Jesse's crimes by adding "they say," can there be an apologist in Little Feat?

"Keepin' Up With The Joneses" is another bluesy track, helped once again by the brass — with a short but sweet solo by Lenny Pickett on sax — and some bitter lyrics.

A pity the album has to finish up with the feeble "Missin' You," for this is a solid, rocking set. As they say in "Old Folks Boogie": "And boogie we will/Cause to us the thought's as good as the thrill." Here's a thrill you can't last buy. — M.O.

JOSE FELICIANO: "Sweet Soul Music" (Private Stock). Jose (pronounced Hoté if you are from Hoxthton), returns with a sprightly collection of soul-based items, thus concentrating his energies in one direction, which is a good move for the man who has been sometimes accused of being too diffuse, too much of a dabbler, one

prone to tuck ideas around as if they were playthings rather than concentrate on the grim, solitary pursuit of that higher ideal, to which state most of us aspire. José, guitarist, singer and composer, here knoozes of a whole mess of tunes, including "I Love Making Love To You," "Every Woman," "The Hungry Years" and Jake Holmes' superb "Margaret." There is "Sweet Soul Music," too, written, of course, by Troy and Mike Bloomfield, and don't forget "The Air That I Breathe" by Mike Hazellwood and Albert Hammond. To all these items Jose brings his familiar vocal style, sometimes tortured, sometimes lissom, there flippant, here intense. The "backing," as it is called in pop circles, is uniformly skilled, as one would expect on a production by Jerry Wexler and Barry Beckett. Beat cut? Feliciano's version of Neil Sedaka's "The Hungry Years," a heartfelt ballad that could bring strong men to tears, and weaker men to a state of collapse. I hope you will remember and enjoy this first-class waxing — C.W.

URIAM HEEP: "Firefly" (Bronze). Haven't listened to the Heep for some time, but I have been reading Charles Dickens' David Copperfield and I'd recommend it to you all. Such wonderful characters, and the episodic nature of the plot, such as it is, allows one a whole series of obstacles and moments of suspense capped by successful conclusions. Oh, he had such a way with words, that Mr Dickens! But, being a very humble writer myself, I couldn't possibly pretend to such command of the English tongue. Indeed, sir, when it comes to even the light task of comprehending and offer-

ing some description of this comic musical byplay, then I feel inadequate to the task. But here come the boys again, this time featuring Trevor Bolder on bass guitar. And the rest of the new readers. Heep consist of John Lawton (lead vocals), Mick Box (guitar), Les Kerslake (drums) and Ken Hensley at the keyboards, vocals and guitars. Recorded at the Roundhouse last year, the music is a well-crafted mixture of ballads and stomping rockers in the shuffle beat mould developed by the early heavy bands of the late Sixties, like Deep Purple and Black Sabbath. But then you scarcely need me to tell you all this. Over now to Utah Heep fan, Newman Nuggs of Great Yarmouth: "What an impudent rascal you are. I should strike you down with a rolled-up copy of Strand magazine. Well, fans, the boys have cooked up an extraordinary fine broth of rhythm on this one. Watch out for 'Wise Man' on side one written by Ken and a great time it is, too. Quite unlike the Heep to which we are accustomed. They sound like one of those groups from the Americas, and it could make a bit single in edited form. Good vocals there from Lawton, and the Heeps get into a rock and roll groove for 'Do You Know,' which will have 'em shaking their heads like 2 fury in the front rows of the Fairfield Halls, Croydon. You'll like 'Rollin' On,' too. The sustained guitar chords get a bit crude at times, but it's all part of the agro, enuff." Thanks a Newman. Your agent gets mighty strange for a 19th century inhabitant of Great Yarmouth. My own final comment is that while most of the rock cognoscent will be somewhat sniffy about the Heep's latest, there is a wedge of good musical bump if you dig deep. — C.W.

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DICKEY BETTS & Great Southern



BONNIE RAITT: "Sweet Forgiveness" (Warners K56323). Bonnie Raitt (vocals; slide guitar, acoustic guitar, electric guitar); Will McFarlane (electric guitars, slide guitar); Jef Labes (keyboards); Dennis Whitfield (drums); Fredo (fretless bass guitar); Fred Tackett (acoustic guitar); Bill Payne (synthesizer, organ, Fender Rhodes, piano); David Grisman (mandocello); Sam Clayton (congas). Produced by Paul A. Rothchild.

GIVEN 100 per cent commitment to music and its creative potential — and her stated sources are healthy enough, taking in Mississippi John Hurt and Sippie Wallace among other old blues mentors — Bonnie Raitt may find it within herself to become one of the more distinctive singers of the Seventies/Eighties. Given 100 per cent commitment; for, as far as her latest and sixth album stands, there is nothing the lady lacks so much as soul.

It comes hard to downgrade such an obviously fine singer as Raitt; that the agreeably hoarse, leathery vocals (all the raunch you ever wanted, Janis!) can suddenly rise and fall with such plangency is a small miracle each time, and gives Raitt considerable edge over softer-centred contemporaries like Linda Ronstadt.

Ironically, this new album contains convincing examples of her range, particularly on "About To Make Me Leave Home" and the ambitious "Sweet Forgiveness," in itself a document, in miniature of many Raitt influences.

That much admitted, the album nevertheless reeks of an untimely complacency that does great disservice to Raitt's back catalogue.

Musicianship throughout is generally indifferent, with a notably crass interlude on the leaden "Three Time Loser" when guitar riffs slam against each other (no team spirit here) with all the finesse of dodgen cars, while Raitt's voice struggles out of the mix.

For the most part, the vocals endorse the prevailing air of dalliance. Even a song like Earl Randall's "About To Make Me Leave Home" — the blueswoman's classic complaint of being used by her man — is sung by Raitt in a cool, unconcerned drawl, pretty much your standard funt.

Del Shannon's "Runaway" is virtually stripped of its compulsive harmonies and performed at about half the original speed; mopefully dreary and all too reminiscent of Linda Ronstadt's blood-letting exercise with "That'll Be The Day."

Quite the most successful ventures on the album are Karla Bonoff's "Home," which displays beautifully airy guitar and wistful harmonies propelled by slide guitar from Bonnie herself, and David Mason's "Sweet Forgiveness," a synthesis of all the up-tempo ballad styles featured elsewhere with so much less conviction.

The album is a mongrel, no question (interestingly enough, produced by Paul A. Rothchild of Doors fame), a victim of the familiar commercial doublepeak that attempted to capitulate on minority cult in-

terests like Raitt (at which point, of course, they lose their cult status). Despite the presence of Little Featers' Guitars and Payne, it comes across as little more than a studio session album by inferior talents, a casualty of compromise. — M.P.

KLAUS SCHULZE: "Mirage" (Island). Congratulations must go to Klaus, not only for the bold beauty of his music but the honesty of his words, exhibited on the sleeve of this fascinating and rewarding album. For the German boy-genius of the synthesizer displays a rare honesty as he explains: "Music, to me, is the background to a mental picture, but the exact interpretation must be made by the listener, hence the music is only half-composed and the listener himself should back the composition to gain a mental repercussion. The listener has to add the meaning. This is why, perhaps, people love or hate my music! It is for people to find their own brain oscillation. If they don't, it becomes a bad, boring joke." I wish everybody a pleasant exploration of themselves. I cannot say it properly in words, I'm not a poet but a musician. In those brief, apparently halting statements in English, Klaus is at once open, frank and eminently sensible. For listener participation is a vital ingredient of all good music. It is when music becomes flat, one-dimensional, soulless and preconceived, that it ceases to have any value. Normally, I dislike electronic music when it is unimaginative and inhuman. With a musician like Klaus at the controls, the unfolding layers of sound, their tones, textures and colours, are uplifting, inspiring and joyous. The effect is like a mystical choir reading themselves for some great and sacred act to be performed. My mental pictures are already forming, as Schulze says they will never mind the titles to the individual pieces, they never mind the list of equipment... quickly now, come with me as an onslaught of synthesized tones and chords sweeps over us... yes, we are floating now above a marble hill-top, where maidens stretch forth their arms to the skies, black with stars. We are rising above them, thousands of feet above them, but still the stars are billions of miles away. Comets sweep past, leaving a sparkling trail of ice and stones. The roaring noise in our heads is getting louder, as faint melodies tinkle and fade, bright tunes of the cosmos reverberating across the Milky Way. A vast blazing mass of star clusters are brighter now than a thousand suns. We can hardly see, we are blinded by the glare, but a deep tone from Schulze, somewhere back on Earth orchestrating this breathtaking spectacle, casts a tint across our eyes that we might look once more. And we see the millions of souls that have been to earth, come and gone and due to return, some in tears, some in joy. A universe of floating souls, happier, perhaps, free of that planet where men are beginning to cast their minds into the heart of this universe. Where minds and souls collide, perhaps then we shall... WAKE! And by Jupiter, that's only side one. Side two? I can't get nuthin'. There's no transmission coming through. Schulze baby, I ain't seeing a THING. Well, there you go. You win some and lose some. But I had a great deal of real pleasure from the first 14 minutes or so. After that, well, you really feel like a hamburger. But after the cosmos where else is there to go? — C.W.

No Raitt of appeal



BONNIE RAITT: a casualty of compromise

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ISLAND

Singles

REVIEWED BY

CAROLINE COON

Van: going for a song

VAN MORRISON: "The Eternal Kansas City" (Warner Bros). What an uninspiring song title from the man billed by his record company as "constantly striving for perfection."

Can he really manage to wax sensitive about dust-billed Kansas City? As I suspected, he can't.

He sounds great, and the track rolls along in the usual Morrison mould — and that's never bad. But anyone who can listen to these lyrics more than once deserves a medal.

Obviously Morrison hasn't recorded for three years because he hasn't written any material worth recording. At least he's had the foresight to tip off his fans by calling the album from which this track is lifted "A Period Of Transition." Not for the faint of heart.

Lou Reed: "Rock And Roll Heart" (Arista). One for those who, like Lou, deep down inside, have nothin' but rock 'n' roll hearts. As usual this track shudders with ambiguity. Lou, looking for a

good time, sounds as if he'd lash out at anyone so bold as to get anywhere near him. And that wrenching guitar sound — it's a killer! The downbeat "Senseless Cruelty" is the 'B' side and both tracks are off Lou's latest album "Rock And Roll Heart." You haven't heard it yet? Then you're only missing one of the triple treats of the year. Chart potential.

Bay City Rollers: "It's A Game" (Arista). On paper, this single has a great pedigree — the Rollers produced by Harry Maslin (who produced the David Bowie albums "Station To Station" and "Young Americans") on a song written by ex-String Driven Thing, Chris Adams. The sound, however, doesn't live up to its paper promise — more's the pity.

Just when Les McKeown's voice has begun to sound rock-hard and Eric seems full of beans, they come off the rails. On their last album, "Dedication," produced so well by Jimmy Ienner, they looked all set to break through the teenybop barrier.

But, instead of developing in the credible pop-rock direction of that album they've headed off at a tangent into tepid disco land. I wonder if Les will ever

take the plunge and surprise everyone by putting together an album of his favourite rock songs? Maybe Top 30.

Linda Lewis: "Moon And I" (Arista). This song has gained in length since it first appeared on the soundtrack album of the Dick Deadeye cartoon — but it's lost much of its impact.

Linda, still singing like a teenage prodigy, all little-girl frills, doesn't get inside the beautiful melody, she just sings its surface.

It is possible to sound gentle without sounding



weak, but this balance isn't achieved here. Nevertheless, it is one of the better, if not the best, tracks off the new, very disappointing album "Woman Overboard." Chart potential.

Bryan Ferry: "Tokyo Joe" (Polydor). Ann Odell's string arrangement gives this track, off the "In Your Mind" album, a velvety sloppy atmosphere. And the rest of it drives along like a flying karate punch. But I find this one of the least appealing songs Ferry has written.

The 'B' side, however, is something of a revelation. It's "Leaving Home," off the "All This And World War II" — and Ferry sounds simply delicious. Never has his voice been mixed so high in the track and at last we can hear his every very sensitive, inflection.

If he produced himself with as much respect for his vocal prowess, then his albums, focussed around his personality rather than the brilliant technique of his back-up musicians, would be 100 per cent more enjoyable.



TOP — BAY CITY ROLLERS: doesn't live up to promise / CENTRE — BRYAN FERRY: unappealing / ABOVE — BLONDIE: dull

"She's Leaving Home" could be a hit. "Tokyo Joe" is likely to be a miss.

Adverts: "One Chord Wonders" (Stiff). This is the vinyl debut of one of the hard core new wave bands which show the most potential and, over the next few months, watching them improve is going to be real fun. They handled their first big outing at the Roundhouse, with the Damned and Motorhead a fortnight ago, with considerable ease. The whole place shook, sweat poured and the pinging peoplequake crashed up to the foot of the stage.

Their producer, Larry Wall, was on hand and bassist Gaye Advert, Patti Smith's Gloria incarnate, is one of THE reasons why the new wave is such a breakthrough. Don't miss this.

Blondie: "In The Flesh" (Private Stock). Deborah Harry, frontpiece of this alleged pack of fun, is the softer side of things to come — the band are touring the UK with Television. If you're into a re-hash of mid-Sixties pop, which might look better live than it sounds on record, then you might dig (the word fits this band) Blondie. But their musical ideas are dull. Not for the faint.

From "My Old Man's Away" (GTO). So's mine, but he wouldn't take too kindly to me calling him "old" anything — and I bet Noosha winces whenever she gets called anyone's "old lady." Anyway, in the song, the "old man" leaves her phone number with his best friend, etc. etc. A set-up, no? A miss.

The Users: "Sick Of You" (Raw Records). Recorded through a bucket of sick, from the sound of it — and what does penetrate the speakers sounds like a weedy

Damned rip-off. "You will not have heard of the Users before. They have been kept as a secret to create an impact from the moment of their first release," says Lew of Raw Records. Save me from any more "new wave" secrets like this!

Radiators (From Space): "Television Screen" (Chiswick). Not to be confused with the Vibrators (from Clapham). Genuinely speedy rock 'n' roll produced with bared teeth by Rodger Armstrong. A goodie.

Alice Cooper: "No More Love At Your Convenience" (Warner Bros). Alice forsakes baby bashing and the golf course for the law and order of disco land's gold-paved streets. But will it work? Will Cooper fans stomach the sell-out? Will disco deejays try to turn the midnight stompers on to Alice Cooper? (They could all do worse. Give the guy a chance. Look what happened to Leo Sayer. Quite apart from the infamous Bob Ezrin production, this is the best dance record of the week. Potential smash hit).

Mac And Katie Kissoon: "Your Love" (State). You may not like Mac and Katie, but it would be hard to deny that their singles are consistently packed with a disco punch which knocks spots off most other contenders in the field. Mac sings with earnest sincerity (and all that rippling flesh) and Katie's low-key charm oozes chart potential.

Mr. Big: "Feel Like Calling Home" (EMI). The follow-up to the smash hit which was released the same week EMI ditched the Pistols, I said it would be a miss, more influenced by the week's events than the sound of the single. This is pleasant, acoustic and devoid of rude innuendo. Top 20.

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Geoff Barton, Sounds

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TOM VERLAINE. The name could hardly be more romantic, implying as it does the common man caught in the ever-appelling glamour of 19th century France. It was self-chosen and it's apt.

On the way to the sound check, standing in the foyer of one of Houston's many Holiday Inns, Verlaine looks very un-American. About his tall lanky frame there hovers an air of English schoolboy innocence. He is also calm and undemonstrative—a dreamer. Eschewing the typical American instant buddy-buddy come-on, he is just quietly polite. Indeed, his laconic hauteur would tone in admirably with the sound of nicely-pronounced alchemical and cocktail shakers in the bar of London's most discreet hotel.

His smiling "hello," however, is unmistakably East Coast and, although he is not wearing cowboy boots or jeans, there is obviously a breadth to his character which could only have been nurtured in the Big Country. What a character of contrasts, though!

Verlaine would like us to believe he's cultured. After all, he's lived ten years in New York surrounded by the fringes of art, city's sophisticated, cosmopolitan art scene. But press him a little about his country's more influential geniuses, like the painter Morris Lewis for instance, and you draw a blank.

He is scratching about the level of creativity in the USA and UK new wave punk bands, which, for reasons I can't fathom, he is dead keen to dissociate himself from, implying that Television is far superior, both in natural talent and technical competence.

Natural talent abounds in Television. But Verlaine has yet to learn how to sing on stage without sounding like a tinny Johnny Rotten with Sid Vicious holding a knife at his throat.

At heart he is a perfectionist and an aspiring professional, but many lyrics on the album "Marquee Moon" are as unpolished and, unfortunately for him, it was a bad sound mix and lack of technical expertise which made the audience boo him on the first leg of the Peter Gabriel tour. He is the first sort of out of the CBGB's scene into the real rock world.

Verlaine is athletic and healthy-looking with physical proportions which would have pleased Pythagoras. But he has had lung, an addiction to Lucky Strike, bad ears and, on this particular evening, a headache.

He is a dreamer with the animal grace of a racehorse in slow motion. His on-stage persona, however, is a taut with imploded intensity and he stands statically rooted to the spot.

Of course, it's these contrasts and contradictions which make Tom Verlaine such a charismatic knock-out. For all his ambition and confident, self-determining superiority, his personality is softened by more than a hint of hesitant, unworldly insecurity. Which is just as well, since, if Verlaine was as inflexible as he strives to be, he would be a boring superman.

Actually, as it turned out, his performance in Texas was extraordinary. The local critics called it "magnificent". Before the show, Peter Gabriel, whose liking for singletone and steady state, he created, was disappointed when told the band had finally decided not to tour the UK with him.

Robert "please don't tell anyone I've been" Frapp was singing in the direction too in his dressing room when he observed that they're very sexy. But Verlaine, however, with a typical combination of diffidence and genuine shyness, didn't oblige. He had an early dinner and he was up on time the next day for our breakfast rendezvous.

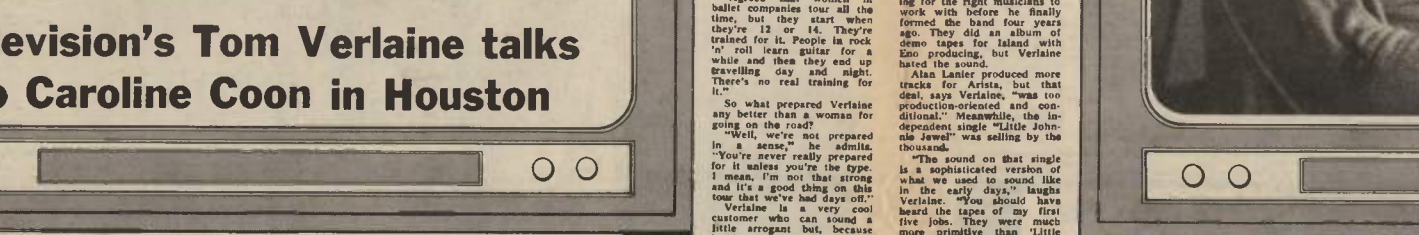
Well, yes and no. That night Verlaine was again singing through, rattling, and on, note. But it didn't matter one bit. Like a free-fall sledge hammer part force, it was like I don't know what the two parts are, goes out on stage?

"Well, one part of me feels alone and another part feels like it calms down. I don't know what the two parts are, goes out on stage?"

Television is more a part of a tradition than anything new. I like the energy of so-called punk music but I don't like the sound



Television's Tom Verlaine talks to Caroline Coon in Houston



On stage, Television look made for each other. The Flics is one of those drummers who, apart from the occasional embellishment, pulls so many embellishments out of the air that it's necessary to keep your eyes glued to him for a while, just to make sure there's no percussion tape pumping out of the p.a. as well.

Fred Smith plays bass with all the sensuality you'd expect from one whose lecherously dark looks stage would put Valentino to shame. And Richard Lloyd? A lead guitar virtuoso supreme with an ego strong enough to take a peck back when it's Verlaine's time to let solo fly.

It's as if the band are out to push themselves to the point of extreme ecstasy just short of demerol. They pick their sound in that knife edge space between sanity and madness.

In a number like "Girding Light" they climb steadily to peaks of oblivion. "Knocking Bread is dry," is earthbound and blunt. Verlaine makes it sound right like that. "Pleasure in the live and proves just what tight Television can wrap it up when they want.

By the end of the set, what Houston wants is more. Verlaine, however, with a typical combination of diffidence and genuine shyness, didn't oblige. He had an early dinner and he was up on time the next day for our breakfast rendezvous.

Well, yes and no. That night Verlaine was again singing through, rattling, and on, note. But it didn't matter one bit. Like a free-fall sledge hammer part force, it was like I don't know what the two parts are, goes out on stage?

but it's like weights on an elevator going down. Something in that picture explains how it feels.

Verlaine isn't the most forthcoming of interviewees. With, I found, a particular reluctance to discuss motivation. Neither is it in his nature to tolerate even unwittingly foolish questions. It seemed wise, therefore, to deal with and dispose of the saga of his love/hate relationship with his ex-bandmate Richard Hell.

The two were comrades in insubordination at school, leading to the now legendary event when, until they were busted, they spent a month on the road together as errant boy scouts.

They both had artistic sensibilities which found expression in prose. And, being bred for a living when they first came to New York.

It seems probable that in the early days of their dual creative endeavours it was Hell who was the pacesetter. But as time passed, and the creative endeavours of the loose ends of his psyche, the balance of power was altered to such an extent that no joint enterprise could economically survive.

They parted company on a wave of vitriolic accusations but they will be friends again when, and if, they both reach similar levels of success. Having met them both, that they were ever in the same band together seems more amazing than the fact

that they are now apart. Hell survived what Television long enough to lay the spacy bass line on "Little Johnnie Jewel" (Ork) then he passed through Johnny Thunders' Heartbreakers and into his own band, the Voidoids, whose first album will be released this summer.

In Verlaine's own words, they batted company because: "Richard didn't play very well. He was more or less learning how to play bass. It didn't matter for a while. In the beginning I was just protecting. Then I'd hear myself and I wasn't satisfied with it and I tried to learn how to sing better."

"Then we'd hear a few tapes of the band and it would sound funny. Then I just got to the point where, well—the whole group was missing a bottom. There was nothing that sank down in the sound, which is what you need in rock 'n' roll."

"On stage especially I'd start feeling that the bass wasn't going on. So when Hell left, of course I didn't want to ask him to stay."

Over dinner the night before, Verlaine told me that when he was in London six weeks ago he ducked into record stores specifically to hear examples of the UK new wave.

He chuckled and gave the sound a zero "sub-Ramones" rating. Coming from the man who has literally played at, and put out, punk academy, CBGB's, on a wave of vitriolic accusations but they will be friends again when, and if, they both reach similar levels of success.

He calms down: "I guess rock 'n' roll is physically very hard for women. I mean, look where Pat is now—or where Janis Joplin is now. It's completely exhausting. Performing is like working at your peak physically and psychologically, you're concentrating to the nth degree."

Agreed that women in ballet companies tour all the time, but they start when they're 12 and they're trained for it. People in rock 'n' roll learn guitar for a while and then they end up travelling day and night. There's no real training for it.

So what prepared Verlaine any better than a woman for going on the road? "Well, we're not prepared in a sense," he admits. "The thing is, you don't know the level of talent in these English bands that you hear in the English bands between '83 and '84. And nor is there the talent in New York bands that there is in the San Francisco area. I don't hear it there. I don't hear it here."

Verlaine obviously hasn't heard the early live Beatles tapes, nor do I admit to have heard in the English bands between '83 and '84. And nor is there the talent in New York bands that there is in the San Francisco area. I don't hear it there. I don't hear it here."

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him, his first half-decent guitar, I presumed. "Pat is a really milder person. I learned a lot from her."

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Doesn't he have a considerable amount of time to spend on the kind of musician he is now? Isn't a child cushioned by a degree of wealth and a private, rather than a state, education more likely than, say, Mick Jones of the Clash, to write quasi-literary, introspective songs?

No. Origins don't make any difference to me. It doesn't interest me and I wasn't articulate when I arrived in New York. I had to become articulate in New York because everyone else was and I was always being brutalized for not saying things the right way. It was a good training."

Did he turn to writing rock 'n' roll songs because, in his estimation, his poems weren't strong enough on their own?

No, that wasn't the case with me at all. I mean, I didn't even start playing rock 'n' roll until I had some degree of thinking that I might be good at it or that it might have some quality. And I always thought of my writing as words to music rather than poems. I was always songwriting, and actually I played guitar more than I wrote."

I never had the patience to copy anyone else. The way I sing partially comes about from never being able to hear myself

Melody Maker

Four-page Factsheet

Wednesday

● **EAGLES:** New Bingley Hall, Stafford. (See Taking Off)
 ● **ELTON JOHN:** Rainbow, London. (See Taking Off)
 ANITA O'DAY: Ronnie Scott's Club, London. O'Day opened for a fortnight on Monday. Worth catching for those who recall her work with Krupa and Kenton — plus her mammoth solo recordings.
 KURSAAI FLYERS: Marquee, London. Second of two successive gigs at the Marquee.
 VIBRATORS: Wimping Post, Twickenham.
 STRIDER: Rock Garden, London.
 WOOD: Dingwells, London.
 IAY WAREIGH FOUR: Phoenix, Cavendish Square, London.
 TOM ROBINSON BAND: Red Cow, Hammersmith, London.
 ROCK FOLLIES: London Weekend TV (9pm). New series.



Thursday

● **ELTON JOHN:** Rainbow, London. (See Taking Off)
 SLADE: Hippodrome, Birmingham. Part of the band's British tour — their first in over two years.
 CLASH: Eric's, Liverpool.
 CHUCK BERRY: Odeon, Birmingham.
 ROGER MCGUINN'S THUNDERBOLT: CHRIS HILLMAN'S BAND, GENE CLARK, Apollo, Glasgow.
 FRANKIE VALLI AND THE FOUR SEASONS: Empire, Liverpool.
 VIBRATORS: Red Deer, Croydon.
 JOHNNY MATTHIS: City Hall, Sheffield.
 IAN GILLAN BAND: West Runton Pavilion, Grimmer.
 JUDAS PRIEST: Winter Gardens, Cleethorpe.
 FOUR TOPS: Golden Gate, Manchester (to 7).
 At North East London Polytechnic, London, E17.
 BETHNAL: Grey Topper, Jackdaws.
 LITTLE BOB STYRE: Dingwells, London.
 CRAZY CAVAN: Barley's, Leicester.
 MIKE BERRY & ORIGINAL OUTLAWS: Royal Club, London.
 GEORGE MALLY JOHN CHILTON FETTERMARCHES: Clay.
 PETE BROWN'S BACK TO FRONT: Francis Bacon College, St. Albans.
 JAKE THACKRAY: Empire, Sunderland.
 WIDOWMAKER: Woods Centre, Birm.
 OTIS WAYGODD BAND: 100 Club, London.
 SCORPIONS: Sound Circus, London.
 JACK JONES: Night Out, London.
 STAN TRACY, DONALD HOUSTON: North Worcester College, Bromsgrove.

KEVIN AYERS: Bristol University, Friday

RICHARD AND LINDA THOMPSON: Surrey University, Guildford.
 FRANKIE VALLI AND THE FOUR SEASONS: City Hall, Sheffield.
 JOHNNY MATTHIS: Free Trade Hall, Manchester.
 CHUCK BERRY: Apollo, Ardwick, Manchester.
 IAN GILLAN BAND: Fortune Theatre, Bury St. Edmunds.
 HERON: Warrington College of Education, Oxford.
 JUDAS PRIEST: Embassy Cinema, Brighton.
 BILLY CONNOLLY: White Rock Pavilion, Hastings.
 PIRATES: Northampton College, London.
 JOHNNY THUNDERS' HEARTBREAKERS: Hull College of Higher Education.
 JUDAS PRIEST: Glasgow University.
 BILLY ANDERSON: Gaumont, Ipswich.
 SPLIT DZ: Aberystwyth University.
 DAVE BERRY: Railway Ballroom, Southgate, London.
 MOON: Middlesex Polytechnic, Hendon.
 BETHNAL: Electric Circus, Manchester.
 BEES MAKE MONEY: Rock Garden, London.
 DON RENDELLE'S BIG BAND: London School of Economics.
 FANTASTICS: Clay Pigeon, Dorchester.
 KEVIN AYERS: Bristol University.
 AFTER THE FIRE: John Peel Club, Hendon.
 WIDOWMAKER: Bath University.
 JASULA: 100 Club, London.
 DELROY WILSON: Bamboo Club, London.

Bristol And tomorrow
 KICKS: Rock Garden, Middlesbrough.
 BILL ODDIE, PACIFIC EARDRUM: Reading University.
 STAN TRACY, DONALD HOUSTON: La Belle Epoque, Knutsford.
 ACE: Roundhouse, London. The only date salvaged from the band's cancelled British tour.
 FRANKIE VALLI AND THE FOUR SEASONS: Civic Hall, Wetherham, London.
 IAN GILLAN BAND: Queensway Hall, Dunstable.
 SPITTER: Hope And Anchor, Islington, London.
 BILL ANDERSON: Theatre Royal, Plymouth.
 BILLY ODDIE, PACIFIC EARDRUM: Tully Lane, London.
 NEW SEEKERS: Focus Cinema, Bury St. Edmunds.
 FRANKIE VALLI AND THE FOUR SEASONS: Civic Hall, Wetherham, London.
 KEVIN AYERS: Manchester University.
 KURSAAI FLYERS, MOTORS: Leicester Polytechnic.
 CLASH: Belle Electric Circus, Manchester.
 MR BIG: Pavilion, Hastings.
 GILBERT O'SULLIVAN: Fort Union, London.
 MOA ROCK/FOLK CONTEST: Surrey University, Guildford.
 RICHARD AND LINDA THOMPSON: Odeon, Canterbury.

Saturday

● **ELTON JOHN:** Rainbow, London. (See Taking Off)
 CLASH: Hippodrome, Edinburgh.
 RICHARD AND LINDA THOMPSON: Reading University.
 FRANKIE VALLI AND THE FOUR SEASONS: Apollo, Ardwick, Manchester.
 FRANKIE MILLER BAND: Friars, Reading.
 SHADOWS: Apollo, Glasgow.
 SLADE: Free Trade Hall, Manchester.
 CARAVAN: Nottingham University.
 JOHN McLAUGHLIN AND SHAKTI: Oxford Polytechnic.
 MR BIG: Pavilion, Hastings.
 GILBERT O'SULLIVAN: Fort Union, London.
 MOA ROCK/FOLK CONTEST: Surrey University, Guildford.
 RICHARD AND LINDA THOMPSON: Odeon, Canterbury.

STRETCH: Srode Theatre, Somerset.
 CHUCK BERRY: Empire Theatre, Sunderland.
 HERON: Laichie Hall, Folkestone.
 BILLY CONNOLLY: Winter Gardens, Bournemouth.
 MEAL TICKET: Portsmouth Polytechnic.
 HEARTBREAKERS: Eric's, Liverpool.
 LITTLE BOB STYRE: Barbarella, Birmingham.
 HEATWAVE: Royalty, Southgate, London.
 AFTER THE FIRE: Dingwells, London.
 EUROVISION SONG CONTEST: BBC TV.
 PARADESIA: ROCK ORCHESTRA.
 FABULOUS POODLES: Wolverhampton Polytechnic.
 JUDAS PRIEST: Liverpool Empire.
 WIDOWMAKER: Birmingham University.
 DAVE BERRY: Castle Banqueting Suite, Luton.
 STAN TRACY, DONALD HOUSTON: MacRobert Centre, Striling.
 IAN GILLAN BAND: Southampton University.
 ROCKIN' BERRIES: Nile Spot, Bedford.
 HAZZARD: OLD GREY BEAR: Reading College of Technology.
 TYLA GANG: Rock Garden, London.
 LEO ODDIE, PACIFIC EARDRUM: Bradford University.
 FRANKIE VALLI AND THE FOUR SEASONS: Hippodrome, Manchester.
 BRETT MARSH: Rochdale Castle, Altham, London.
 STRUTTERS: Hope And Anchor, London.
 SLADE: Wellington, Watford, London.

Sunday

● **NILS LOFGREN:** Capitol, Cardiff. (See Taking Off)
 ● **JOHN McLAUGHLIN AND SHAKTI:** New Victoria, London. (See Taking Off)
 SHADOWS: Preston Guildhall.
 SLADE: City Hall, Newcastle.
 MR BIG: Greyhound, Croydon. (See Taking Off)
 FRANKIE MILLER BAND: Shindles, Maidhead.
 RONNIE LANE'S SLIM CHANCE: Maidhead.
 KURSAAI FLYERS, MOTORS: Middlesbrough Town Hall.
 CLASH: Electric Circus, Manchester.
 ACE: Roundhouse, London. The only date salvaged from the band's cancelled British tour.
 FRANKIE VALLI AND THE FOUR SEASONS: Civic Hall, Wetherham, London.
 IAN GILLAN BAND: Queensway Hall, Dunstable.
 SPITTER: Hope And Anchor, Islington, London.
 BILL ANDERSON: Theatre Royal, Plymouth.
 BILLY ODDIE, PACIFIC EARDRUM: Tully Lane, London.
 NEW SEEKERS: Focus Cinema, Bury St. Edmunds.
 FRANKIE VALLI AND THE FOUR SEASONS: Civic Hall, Wetherham, London.
 KEVIN AYERS: Manchester University.
 KURSAAI FLYERS, MOTORS: Leicester Polytechnic.
 CLASH: Belle Electric Circus, Manchester.
 MR BIG: Pavilion, Hastings.
 GILBERT O'SULLIVAN: Fort Union, London.
 MOA ROCK/FOLK CONTEST: Surrey University, Guildford.
 RICHARD AND LINDA THOMPSON: Odeon, Canterbury.

STAN TRACY, DONALD HOUSTON: North Worcester College, Bromsgrove.
 MUD: Floral Hall, Southport.
 KENT JONES: Manchester.
 SLADE: Apollo, Glasgow.
 ● **CLASH:** Rainbow, London. (See Taking Off)
 NILS LOFGREN: Lancaster University.
 SHADOWS: Apollo, Manchester.
 MOTORS: Marquee, London.
 JOHNNY MATTHIS: London Palladium.
 For a week
 BAMBOO & REGGAE GUITARS: Nashville, London.
 G BAND: Winter Gardens, Bournemouth.
 KURSAAI FLYERS: City Hall, St. Albans.
 BILLY CONNOLLY: Pavilion Theatre, Weymouth.
 TOM ROBINSON BAND: Dingwells, London.
 JUDAS PRIEST: Birmingham Town Hall.
 SPLIT DZ: Night Out, Birming.
 FOUR TOPS: Night Out, Birming.
 For a week
 JACE JAZZAR: Golden Gate, Manchester.
 DON WELSH'S MAJOR SURGERY: TONY COE BAND, JOHNNY McLAUGHLIN, SHAW GROUP: 100 Club, London. Banquet night.
 RYING ACES: Quadsweys, Chester.

Tuesday

RALPH MCCELL: Dome, Brighton.
 CLASH: Town Hall, Kidderminster.
 TOM ROBINSON BAND: Dingwells, London.
 SHADOWS: City Hall, Newcastle.
 KEVIN AYERS: Top Rank, Cardiff.
 BILLY CONNOLLY: Guildhall, Plymouth.
 SPLIT DZ: Barbarella, Birmingham.
 WIDOWMAKER: Brunel University, Uxbridge.
 RODCULATOR: 100 Club, London.
 STRUTTERS: Nashville, London.
 JAKE THACKRAY: Fairfield Halls, Croydon.
 IAN GILLAN BAND: Queensway Hall, Dunstable.
 SPITTER: Hope And Anchor, Islington, London.
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Wednesday

SLADE: Gaumont, Ipswich.
 NILS LOFGREN: Armes, Birmingham.
 RONNIE LANE'S SLIM CHANCE: Sheffield Polytechnic.
 JOHN McLAUGHLIN AND SHAKTI: John Hall, Birmingham.
 KURSAAI FLYERS, MOTORS: Toppings Theatre, Basildon.
 BETHNAL: Bradford University.
 TOM ROBINSON BAND: Dingwells, London.
 RODCULATOR: 100 Club, London.
 BILL ANDERSON: Theatre Royal, Plymouth.
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 NEW SEEKERS: Focus Cinema, Bury St. Edmunds.
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Jazz extra

WEDNESDAY: Stan Tracey Quartet plus Donald Houston in "Under Milk Wood" (Liverpool University). Ray Warleigh Quartet (Phoenix, Cavendish Square, London).
 THURSDAY: Stan Tracey Quartet plus Donald Houston (Bromsgrove, North Worcester College).
 FRIDAY: Kenny Wheeler, trumpet; Sleghehorn; Phil Lee, guitar. John Stevens, drums (The Plough, Stockwell). Stan Tracey Quartet plus Donald Houston (Knutsford, La Belle Epoque). Jazz From Montreux features the Crusaders and the George Duke Band. Stan Tracey Quartet plus Donald Houston (Knutsford, La Belle Epoque).
 SATURDAY: New works for musicians, dancers and live electronics by composer Simon Emmerson (Dingwells, Monks Rise, Weymouth). Stan Tracey Quartet plus Donald Houston (Knutsford, La Belle Epoque).
 SUNDAY: Lol Coxhill plays his soprano and sopranino axes both above and in duets with pianist Vargen Weston (Dingwells, Monks Rise, Weymouth Garden City) at 8 p.m. At the same time, at 9 p.m., Vargen Weston collaborates with electronics artist La Fritsch on improvisations in a Salsville. Mike Westbrook's Brass Band (Hilltop, London). Stan Tracey Quartet plus Donald Houston (Knutsford, La Belle Epoque).
 MONDAY: Dick Heald's Small Quintet (Union Jack Club, Rotary Club, London SE1) at 8.15 p.m. Ray Warleigh, alto sax. Lawrence Bace, John Stevens, drums (Orange Footman, Harlow, Essex).
 TUESDAY: Improvisations for soprano sax and trombone with Lol Coxhill and Paul Rutherford (First Bar, University of Warwick Jazz Club). Admission starts 8.30.
 WEDNESDAY: Stan Tracey Quartet plus Donald Houston (Ll. minister College of Adult Education). Improvisations and music for film by John Stevens and Dave Johnston (electric violinist Phil Wachenman, City Hall, Salford, Salford W.C.2). Starts at 7.00. — STEVE LAKE.

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Folk extra

WEDNESDAY: Tony Hall (Adams Arms, Conway Street, London W1).
 FRIDAY: Harvey Anderson (Whitehall, Cliftonville). Bill Kingston-upon-Thames). Bill Barclay (Alta Admiral, Waterloo Street, Glasgow). Tony Cunniff (Adams Arms, Conway Street, London W1).
 SATURDAY: Richard and Linda Thompson Band (Surrey University, Guildford).
 SUNDAY: Bonnie Shaljan, Paddy Byrne (Springfield Hotel, Brighton). Chris Foster (Bay Hotel, Colchester).
 MONDAY: Broadside (Boston FC, West Street, Bury, Lancs).
 TUESDAY: Ralph McCell, Magna Carta (Dome, Brighton).
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 WEDNES

Top Thirty Singles

- (3) FREE Deniece Williams, CBS
- (4) SIR DUKE Stevie Wonder, Motown
- (2) RED LIGHT SPELLS DANGER Billy Ocean, GTO
- (1) KNOWING ME KNOWING YOU Abba, Epic
- (5) HAVE I THE RIGHT Dead End Kids, CBS
- (26) I DON'T WANT TO TALK ABOUT IT/ FIRST CUT IS THE DEEPEST Rod Stewart, Riva
- (6) WHODUNIT Tavares, Capitol



BILLY PAUL: Philly soul man who hit in '73 with "Me And Mrs Jones" returns to the chart with Paul McCartney's "Let 'Em In."

- (12) PEARL'S A SINGER Elkie Brooks, A & M
- (20) SOLSBURY HILL Peter Gabriel, Chansma
- (13) YOU DON'T HAVE TO BE A STAR Marilyn McCoo and Billy Davis, Jr., ABC
- (22) HOTEL CALIFORNIA Eagles, Asylum
- (21) AIN'T GONNA BUMP NO MORE Joe Tex, Epic
- (9) I DON'T WANT TO PUT A HOLD ON YOU Berni Flint, EMI
- (14) LONELY BOY Andrew Gold, Asylum
- (19) THE SHUFFLE Van McCoy, H & L
- (16) I WANNA GET NEXT TO YOU Rose Royce, MCA
- (17) GIMME SOME Brendon, Magnet
- (18) GOOD MORNING JUDGE 10cc, Phonogram
- (23) A STAR IS BORN (EVERGREEN) Barbra Streisand, CBS
- (15) OH BOY Brotherhood of Man, Pye
- (7) SUNNY Boney M., Atlantic
- (22) HOW MUCH LOVE Leo Sayer, Chrysalis
- (11) GOING IN WITH MY EYES OPEN David Soul, Private Stock
- (30) SMOKE ON THE WATER Deep Purple, Purple
- (18) LAY BACK IN THE ARMS OF SOMEONE Smokie, RAK
- (26) MAH NA MAH NA Piero Umiliani, EMI
- (8) LET 'EM IN Billy Paul, Philadelphia
- (27) WHERE IS THE LOVE Showaddywaddy, Arista
- (30) LUCILLE Delegation, State

■ The Melody Maker chart is used by the Daily Mirror, The Sun, Daily Telegraph, Sunday People, News Of The World; scores of evening and weekly newspapers throughout Britain; and quoted in papers all over the world.

BEST SELLERS



MARSHALL TUCKER BAND: South just keeps on rising: "Heard It In A Love Song" breaks in at 26.

U.S. Singles

- (4) WHEN I NEED YOU Leo Sayer, Warner Bros.
- (1) SOUTHERN NIGHTS Glen Campbell, Capitol
- (2) HOTEL CALIFORNIA Eagles, Asylum
- (3) I'VE GOT LOVE ON MY MIND Natalie Cole, Capitol
- (6) RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista
- (7) LIDO SHUFFLE Boz Scaggs, Columbia
- (10) I'M YOUR BOOGIE MAN K.C. and the Sunshine Band, TK
- (9) TRYIN' TO LOVE TWO William Bell, Mercury
- (14) SIR DUKE Stevie Wonder, Tamla
- (11) I WANNA GET NEXT TO YOU Rose Royce, MCA
- (12) COULDN'T GET IT RIGHT Climax Blues Band, Sire
- (13) ANGEL IN YOUR ARMS Hot, Big Tree
- (23) GOT TO GIVE IT UP Marvin Gaye, Tamla
- (14) SIR DUKE William Bell, Mercury
- (16) CALLING DR. LOVE Kiss, Casablanca
- (24) DREAMS Fleetwood Mac, Warner Bros.
- (18) YOUR LOVE McCoo/Davis, ABC
- (17) CAN'T STOP DANCIN' Spinners, Atlantic
- (15) WHODUNIT Tavares, Capitol
- (17) SHOW YOU THE WAY TO GO Jacksons, Atlantic
- (16) UPTOWN FESTIVAL Shelam, Soul Train
- (5) I WANNA GET NEXT TO YOU Rose Royce, MCA
- (10) I'VE GOT LOVE ON MY MIND Natalie Cole, Capitol
- (18) FLY LIKE AN EAGLE Steve Miller, Capitol
- (13) THERE WILL COME A DAY Smokey Robinson, Tamla
- (20) THE PINOCCHIO THEORY Bootsy's Rubber Band, Warner Bros.
- (1) IT FEELS SO GOOD TO BE LOVED SO BAD Johnnie Taylor, Columbia
- (20) LOVE IS BETTER IN THE A.M. Johnnie Taylor, Columbia
- (8) DON'T GIVE UP ON US David Soul, Private Stock
- (27) AIN'T GONNA BUMP NO MORE Joe Tex, Epic
- (26) HEARD IT IN A LOVE SONG Marshall Tucker Band, Capricorn
- (29) CHERRY BABY Starz, Capitol
- (15) RICH GIRL Daryl Hall and John Oates, RCA
- (29) WHODUNIT Tavares, Capitol
- (1) THEME FROM ROCKY Bill Conti, United Artists

U.K. Soul

- (1) FREE Deniece Williams, CBS
- (3) AIN'T GONNA BUMP NO MORE Joe Tex, Epic
- (2) SIR DUKE Stevie Wonder, Motown
- (4) YOU DON'T HAVE TO BE A STAR Marilyn McCoo & Billy Davis Jr., ABC
- (6) WHODUNIT Tavares, Capitol
- (5) GOT TO GIVE IT UP Marvin Gaye, Motown
- (15) A REAL MOTHER FOR YA Johnny Guitar Watson, DJM
- (1) I'M YOUR BOOGIE MAN KC and the Sunshine Band, TK
- (19) LET 'EM IN Billy Paul, Philadelphia
- (7) OPEN SESAME/SUPER BAND Kool and the Gang, Contempo
- (11) THE SHUFFLE Van McCoy, H&L
- (5) DANCIN' Crown Heights Affair, Contempo
- (8) I WANNA GET NEXT TO YOU Rose Royce, MCA
- (13) TOGETHER O. C. Smith, Caribou
- (14) SUNNY Boney M., Atlantic
- (12) WHERE IS THE LOVE Delegation, State
- (10) ALL SHUFFLE Alvin Cash, Contempo
- (1) THE WHOLE TOWN'S LAUGHING AT ME Teddy Pendergrass, Philadelphia
- (19) TRYIN' TO LOVE TWO William Bell, Mercury
- (11) IT'S YOU Manhattans, CBS
- (17) LET YOUR BODY GO DOWNTOWN Martin Ford Orch., Mountain
- (1) LET'S GO DOWN TO THE DISCO Undisputed Truth, Whitfield

U.S. Soul

- (1) GOT TO GIVE IT UP Marvin Gaye, Tamla
- (2) AIN'T GONNA BUMP NO MORE (WITH NO FAT WOMAN) Joe Tex, Epic
- (3) I'M YOUR BOOGIE MAN K.C. and the Sunshine Band, TK
- (4) I WANNA GET NEXT TO YOU Jerry Butler, Motown
- (5) DISCO INFERNO Trampos, Atlantic
- (7) THE PRIDE Isley Brothers, T-Neck
- (8) TRYIN' TO LOVE TWO Stevie Wonder, Tamla
- (9) YOUR LOVE McCoo/Davis, ABC
- (10) YOU'RE THROWING A GOOD LOVE AWAY Spinners, Atlantic
- (15) WHODUNIT Tavares, Capitol
- (17) SHOW YOU THE WAY TO GO Jacksons, Atlantic
- (16) UPTOWN FESTIVAL Shelam, Soul Train
- (5) I WANNA GET NEXT TO YOU Rose Royce, MCA
- (10) I'VE GOT LOVE ON MY MIND Natalie Cole, Capitol
- (18) FLY LIKE AN EAGLE Steve Miller, Capitol
- (13) THERE WILL COME A DAY Smokey Robinson, Tamla
- (20) THE PINOCCHIO THEORY Bootsy's Rubber Band, Warner Bros.
- (1) IT FEELS SO GOOD TO BE LOVED SO BAD Johnnie Taylor, Columbia
- (20) LOVE IS BETTER IN THE A.M. Johnnie Taylor, Columbia



MANHATTANS: after their big smash with "Hurt" they're back with "It Feels So Good To Be Loved So Bad"



ALICE COOPER: his "Love At Your Convenience" is getting airplay north of the border.

Radio's Top Spins

- CAPITAL LONDON: Free (Deniece Williams) Solabury Hill (Peter Gabriel) Hotel California (Eagles) I Don't Want To Talk About It/First Cut Is The Deepest (Rod Stewart) Good Morning Judge (10cc).
- CLYDE, GLASGOW: Have I The Right (Dead End Kids) Sir Duke (Stevie Wonder) The Shuffle (Van McCoy) Red Light Spells Danger (Billy Ocean) Pearl's A Singer (Elkie Brooks).
- LUXEMBOURG: Red Light Spells Danger (Billy Ocean) Free (Deniece Williams) Sir Duke (Stevie Wonder) You Don't Have To Be A Star (Marilyn McCoo & Billy Davis Jr) Have I The Right (Dead End Kids).
- HALLAM, SHEFFIELD: Tokyo Joe (Bryan Ferry) Jet Airplane (Alice Cooper) Slow Talking Boy (Mud) Heard It In A Love Song (Marshall Tucker Band) Loving You (Losing You) (Phyllis Hymn) Promises, Promises (Rags).
- BRMB, BIRMINGHAM: Knowing Me Knowing You (Abba) Red Light Spells Danger (Billy Ocean) Free (Deniece Williams) Sir Duke (Stevie Wonder) I Don't Want To Put A Hold On You (Berni Flint).
- PICCADILLY, MANCHESTER: I Don't Want To Talk About It/First Cut Is The Deepest (Rod Stewart) Sir Duke (Stevie Wonder) Good Morning Judge (10cc) Where Is The Love (Delegation) Gonna Capture Your Heart (Blue).

Singles Composers/Publishers/Producers

1. Kee-Drick (Shanklin) White/Stepney, 2. Jobete (Stevie Wonder) Steve Wonder, 3. Black Sheep/Reese Levy (Fridson/Charles) Ben Fildon, 4. Bocu (Anderson/Ulvaues) Anderson/Ulvaues, 5. Campbell Connolly (Howard/Blackley) Barry Blue, 6. Bender/Cat (Danny Whitten/Cat Stevens) Tom Dowd, 7. ATF (St. Lewis/Paran) Freddie Paron, 8. Carlin (Laser/Stoller/Dino/Semello) Laser/Stoller, 9. Hit & Run (Peter Gabriel) Bob Etnin, 10. Screen Games/EMI (Dean/Glover) Don Davis, 11. Copyright Control (Felder/Henley/Farney) Bill Symczyk, 12. London Tree (McGinty/Killian) Buddy Kellen, 13. Sparta Florida (Benn Fildon/Mike Flint) Mike Barry/Nat Shaper, 14. Warner Bros. (Andrew Gold) Peter Asher, 15. Warner Bros. (Van McCoy) Van (Cassidy/John) Jonathan King, 16. St. Anna (Stewart/Gouldman) 10cc, 17. Warner Bros. (Barbra Streisand/Paul Williams) Streisand/Ramone, 18. ATV (Tony Romeo) Tony Hill, 19. Campbell Connolly (Rags) Frank Farian, 20. Chrysalis/Screen Games (Leo Sayer/Barry Mann) Richard Perry, 21. Macaulay (Tony Macaulay) Tony Macaulay, 24. Feldman/Hac (Deep Purple) Deep Purple, 25. Chinnichay/RAK (Nicky Chinn/Mike Chapman) Nicky Chinn/Mike Chapman, 26. Loma Music (Gamble/Ruff) 28. Southern (Reardon/Green) Mike Hurst, 29. Screen Games/EMI (Ken Gold/Mickey Deane) 30. Campbell Connolly (Hugh Nicholson) Larry Butler.

Albums Producers

1. Anderson/Ulvaues, 2. —, 3. —, 4. Richard Perry, 5. Anderson/Ulvaues, 6. —, 7. Bill Symczyk, 8. Pink Floyd, 9. Fleetwood Mac, —, 11. Streisand/Ramone, 12. Nicky Chinn/Mike Chapman, 13. Emerson, Lake and Palmer, 14. Supertramp, 15. Bob Etnin, 16. —, 17. Martin Rushent, 18. —, 19. Steve Wonder, 20. Andrew Lloyd Webber/Film Rice, 21. —, 22. Jeff Lynne, 23. Micky Fogg, 24. Vangelis/Roussos, 25. —, 26. Bad Company, 27. Marianne Faithfull, 28. Bruce Welch, Andy Johns/Tom Verlaine, 30. David Bowie/Tony Visconti.

U.K. Reggae

- (8) I'VE BEEN IN LOVE Delroy Wilson, Third World
- (1) BLACK SKIN BOY Fifteen, Sixteen and Seventeen, Morpheus
- (12) SIX DEAD NINETEEN GONE TO JAIL Big Youth, Third World
- (7) HERE I COME Dennis Brown, Morpheus
- (3) ROOTS NATTY CONGO Johnny Clarke, Virgin
- (20) POINT BLANK I Roy, Observer
- (6) LET'S MAKE A BABY Ruddy Thomas, Trenchtown
- (11) LOVE Main Attraction, Solid Sound
- (4) MOVE UP HUTCH Supastar, Doctor
- (5) MAN IN ME Matumbi, Matumbi
- (9) DAUGHTER OF ZION Bagga, Matumbi
- (13) NATTY B.S.C. Dillinger, Carib Gam
- (2) MOVE UP STASKY Mexicano, Pioneer
- (15) LONG TIME Winston Fergus, Lightning
- (1) MR. COP Gregory Isaacs, Golden Age
- (16) AFRICAN Peter Tosh, Virgin
- (10) STICKS MAN Black Slate, Slate
- (19) AFRICAN WOMAN Winston Fergus, Lightning
- (19) CHAIN GANG Matumbi, Matumbi
- (1) NATTY TRIED TO CARRY LOAD Trinity, Burning Sounds

Two titles tied for 14th and 17th positions.

U.S. Country

- (3) PLAY, GUITAR, PLAY Conway Twitty, MCA
- (2) SHE'S PULLING ME BACK AGAIN Mickey Gilley, Playboy
- (5) SOME BROKEN HEARTS NEVER MEND Don Williams, ABC
- (11) IF WE'RE NOT BACK IN LOVE BY MONDAY Marie Haggard, MCA
- (14) LUCKENBACH, TEXAS (BACK TO THE BASICS OF LOVE) Waylon Jennings, RCA
- (7) YOU NEVER CAN TELL CEST LA VIE Emmylou Harris, Warner Bros.
- (8) I'M SORRY FOR YOU, MY FRIEND Moe Bandy, Columbia
- (9) SLIDE OFF YOUR SATIN SHEETS Johnny Paycheck, Epic
- (10) THE RAINS CAME/SUGAR COATED LOVE Freddy Fender, ABC
- (11) SHE'S GOT YOU Lorretta Lynn, MCA
- (13) LET'S GET TOGETHER (ONE LAST TIME) Tammy Wynette, Epic
- (15) I'LL DO IT ALL OVER AGAIN Crystal Gayle, United Artists
- (16) I CAN'T HELP MYSELF Eddie Rabbitt, Elektra
- (4) PAPER ROSIE Gene Watson, Capitol
- (12) YESTERDAY'S GONE Vern Gosdin, Elektra
- (17) LOVE'S EXPLOSION Margo Smith, Warner Bros.
- (1) MARRIED BUT NOT TO EACH OTHER Barbara Mandrell, ABC
- (10) BLUEST HEARTACHE OF THE YEAR Kenny Dale, Capitol
- (20) RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista
- (8) IT COULDN'T HAVE BEEN BETTER Johnny Duncan, Columbia



BARBARA MANDRELL: once again, country tells it like it is — the revealing "Married But Not To Each Other" enters at 17

Four-page MM Factsheet

US Charts courtesy Cashbox



ATLANTA RHYTHM SECTION: riding high with their album "A Rock And Roll Alternative" at 11

U.S. Albums

- (1) HOTEL CALIFORNIA Eagles, Asylum
- (2) RUMOURS Fleetwood Mac, Warner Bros.
- (3) A STAR IS BORN Streisand, Kristofferson, Columbia
- (4) BOSTON Epic
- (5) LEFTOVERTURE Kansas, Kirshner
- (6) SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla
- (11) MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla
- (7) THIS ONE'S FOR YOU Barry Manilow, Arista
- (8) NIGHT MOVES Bob Seger, Capitol
- (16) GO FOR YOUR GUNS Isley Brothers, T-Neck
- (12) A ROCK AND ROLL ALTERNATIVE Atlanta Rhythm Section, Polydor
- (13) ROCKY Soundtrack, United Artists
- (9) UNPREDICTABLE Natalie Cole, Capitol
- (10) SONGS FROM THE WOOD Jethro Tull, Chrysalis
- (15) BURNIN' SKY Bad Company, Swan Song
- (24) COMMODORES Motown
- (18) SILK DEGREES Boz Scaggs, Columbia
- (17) FLY LIKE AN EAGLE Stevie Miller Band, Capitol
- (20) ANIMALS Pink Floyd, Columbia
- (21) A NEW WORLD RECORD Electric Light Orchestra, Jet
- (22) YEAR OF THE CAT Al Stewart, Janus
- (23) JEFF BECK WITH THE JAN HAMMER GROUP LIVE Epic
- (18) LOVE AT THE GREEK Neil Diamond, Columbia
- (26) CAROLINA DREAMS Marshall Tucker Band, Capricorn
- (27) BIGGER THAN THE BOTH OF US Hall and Oates, RCA
- (29) GREATEST HITS Linda Ronstadt, Asylum
- (28) ASK RUFUS Rufus, ABC
- (25) IN FLIGHT George Benson, Warner Bros.
- (30) WINGS OVER AMERICA Wings, Capitol

Top Thirty Albums

- (1) ARRIVAL Abba, Epic
- (2) PORTRAIT OF SINATRA Frank Sinatra, Reprise
- (5) 20 GOLDEN GREATS Shadows, EMI
- (3) ENDLESS FLIGHT Leo Sayer, Chrysalis
- (6) ABBA'S GREATEST HITS Epic
- (7) HOLLIES LIVE HITS Hollies, Polydor
- (9) HOTEL CALIFORNIA Eagles, Asylum
- (4) ANIMALS Pink Floyd, Harvest
- (8) RUMOURS Fleetwood Mac, Warner Bros.
- (12) THE UNFORGETTABLE GLENN MILLER Glenn Miller, RCA
- (11) A STAR IS BORN Soundtrack, CBS
- (15) SMOKEY'S GREATEST HITS RAK
- (10) WORKS Emerson, Lake and Palmer, Atlantic



VAN MORRISON: after three years of recording silence, Van is back with "A Period Of Transition" in at 27.

- (28) EVEN IN THE QUIETEST MOMENTS Supertramp, A&M
- (11) PETER GABRIEL Charisma
- (22) LIVING LEGENDS Everly Brothers, Warwick
- (29) STRANGLERS IV (RATTUS NORVEGICUS) Stranglers, United Artists
- (13) STATUS QUO LIVE Vertigo
- (18) SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla Motown
- (22) EVITA Various Artists, MCA
- (24) BARRY WHITE'S GREATEST HITS VOL. 2 20th Century
- (20) A NEW WORLD RECORD Electric Light Orchestra, Jet
- (27) THE CLASH CBS
- (1) THE MAGIC OF DEMIS ROUSSOS Demis Roussos, Philips
- (25) JOHN DENVER'S GREATEST HITS VOL. 2 RCA
- (30) BURNIN' SKY Bad Company, Island
- (27) A PERIOD OF TRANSITION Van Morrison, Warner Bros.
- (14) EVERY FACE TELLS A STORY Cliff Richard, EMI
- (21) MARQUEE MOON Television, Elektra
- (30) LOW David Bowie, RCA

Two titles tied for 9th, 23rd and 28th positions.

SPRING SALES

Tony Christie
SMILE A LITTLE SMILE
MCA 296

Detours
IT'S A REAL SHAME
MCA 292

Linda Wright
DO YOU TAKE THIS MAN
MCA 281

MCA RECORDS

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Except that words will fail you too

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Bum X

MCA 281

IN NEXT WEEK'S MM...

Stranglers in full throttle

"SOME of the greatest songs that have ever been written have only got three chords," say the Stranglers in their defence. "You're incompetent if you go over your own limitations."

Smarting after the MM's review of their first album, "Rattus Norvegicus," Hugh Cornwall puts the case for the Stranglers, a punk rock group whose music has as much in common with psychedelia as with the new wave, and whose members are, atypically, over 25. The Stranglers, in fact, had been going for some time when the furore broke around the Sex Pistols, and, when Patti Smith played London's Roundhouse last



summer, were one of the very few punk groups competent enough to support her.

They are still regarded with suspicion by hardcore punks, as emerges in next week's Interview. Cornwall tries to put their success into perspective. "The music of the psychedelic era died the day Jimi Hendrix died," he says. "Hardly anything happened until last year."

That's where the Stranglers came in. And this week "Rattus Norvegicus" enters the MM chart at 17, the highest chart position yet for any record by a punk rock band.

STEVE MILLER passed through London last week on his way to Paris, where he has a rendezvous with Karlheinz Stockhausen. "I've been into Stockhausen for years," said the Space Cowboy and self-styled Gangster Of Love.

"He's my favourite electronic composer."

Miller also revealed that Shakespeare and William Faulkner are the major inspirations for the rock and roll lyrics on his next album, "Book Of Dreams."

DON'T MISS IT!

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KEVIN COYNE ON TOUR WITH SHAKESPEARE

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7 BIRMINGHAM

10 BRIGHTON

13 BIRMINGHAM

16 SHARPOURD

19 NEWCASTLE

22 LONDON

25 SHEFFIELD

28 LONDON

31 LONDON

GOT TO GIVE IT UP PART 1

THE SMASH DISCO SINGLE FROM

MARVIN GAYE

MOTOWN TANG 1069

WHAT'S NEW

Four-page MM Factsheet

Coming events

NEIL SEDAKA: Glasgow Apollo (May 23).

VIBRATORS: London Twickenham (May 18), Plymouth Woods Centre (28), Stafford Top Of The World (30), Reford Porter House (June 8).

REAL THING: Bradford Alhambra (June 2), Chelmsford Chancery Hall (3), Ipswich Corn Exchange (4), Breckland, Norfolk, Sports Centre (7), West Rington Pavilion (11), Portsmouth Guildhall (14), Andover Country Bumpkin (17), Oxford Jesus College (18), Leicester De Montfort Hall (19), Isle Of Man Palace Lido (28), Stroud Leisure Centre (July 2).

JOHNNY THUNDERS' HEARTBREAKERS: Wigan Casino (May 14), London Music Machine (19), Reford Porter House (June 22), Llandrindod Grand Pavilion (25).

HUNTER: Newcastle Tiffani (May 12), Lea Grand Theatre (16), Hanley The Place (31), May 4, Leek Marnall (June 6), Leek Green Man (24), Birmingham Bogart (29).

GLENN MILLER ORCHESTRA: Belfast ABC (May 16), Newcastle City Hall (19), Perth City Hall (20), Glasgow Kelvin Hall (21), Stockport Davenport Theatre (22), Dudley Town Hall (24), Bristol Colston Hall (25), Bournemouth Winter Gardens (26), Earlsbourne Congress Theatre (27).



NEIL SEDAKA: Glasgow date

London Royal Festival Hall (28) and Slough Thames Hall (29).

PASADENA ROOF ORCHESTRA: Aberdeen Music Hall (May 12), Dundee Caird Hall (14), Belfast Queen's University (20), North London Polytechnic (27), York Theatre Royal (29), Margate Winter Gardens (June 3), London Lewisham

Concert Hall (4), London Hackney Festival (9), Southend Cliff Pavilion (12), Cambridge Trinity College (13), Croydon Fairfield Halls (29).

JENNY HAAN'S LION: Portsmouth Centre Hotel (May 12), Bracknell Cellar Bar (13), Folkestone Leas Cliff Hall (14), Chester Quaintways (16), Leicester De Montfort Hall (19), Aber-

deen University (20), Darlington Incognito (25), Bickenhead Mr Digby's (26), Manchester Electric Circus (28), Birmingham Barbarella's (31).

HEATWAVE: Buckley Tivoli Ballroom (May 12), Skegness Sands (13), Dunstable California Ballroom (14), Great Yarmouth Tiffani's (18), Houghton le Spring Incognito (19), Newton Aycliffe Incognito doubling Darlington Incognito (20), West Rington Pavilion (21).

WOODY WOOD-MANSEY'S U-BOAT: London Marquee (May 20), Birmingham Barbarella's (21), Wigan Casino (28), Chichester Bishop Otter College (June 3).

POLLY BROWN: Blackburn Bailey's (May 12-14), Colchester Windmill Club (23), Ilford Kings Club (25), Derby Bailey's (26-28), Leicester Bailey's (May 30 to June 4), Watford Bailey's (12-18).

QUANTUM JUMP: Plymouth Castaways (May 17), Aylesbury Friars (21).

GEORGE MELLY WITH JOHN CHILTON'S FEETWARMERS: Millford Haven Regional Arts Centre (May 12), Cardiff New Theatre (13).

PIETE BROWN'S BACK TO THE FRONT: South Croydon Red Deer (May 12), High Wycombe Nag's Head (20), Nottingham Gray Topper (24), Broadstairs Grand Ballroom (June 10).

JIMMY HELMS: St Asaph, Rhyl, Talardy Hotel (May 12), Morecambe Winter Gardens (June 3), Bristol Top Cat (June 18).

Albums

BEATLES: "Live At The Hollywood Bowl" (EMI EMV 4). The first official live album by the Beatles. For full details, see News Background on page 3.

GEORGE BENSON: "Live Concert Carnegie Hall" (CTI 6072). Released to coincide with Benson's forthcoming British tour. The album was recorded in 1975 and features such material as George Gershwin's "Summertime" and Paul Desmond's "Take Five".

ROGER MCQUINN: "Thunderbird" (CBS 8188). Coincides with the band's British tour.

JOE TEX: "Bumps And Bruises" (Epic EPC 8183).

PETER TOSH: "Equal Rights" (Virgin 2081).

WOODY HERMAN: "40th Anniversary Concert At Carnegie Hall" (RCA PL 02203). A double album.

R AND J STONE: "R And J" (Polydor 2391 264).



KRIS KRISTOFFERSON

JOE TEX: "Bumps And Bruises" (Epic EPC 8183).

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R AND J STONE: "R And J" (Polydor 2391 264).

(RCA PL 25068).
ANTHONY BRAXTON: "Montreux 76/Barlin 76" (Arista AL5002). Double album import.
AL DIAZ: "Elegant Gypsy" (CBS 8184).
IAN MATTHEWS: "Hit And Run" (CBS 8185).
LOU RAVLS: "Unmistakably Lou" (Philadelphia 81673).
WILCO CHERRY: "Electrified Funk" (Epic EPC 8186).
BARBARA FAIRCHILD: "Mississippi" (CBS 8200).
DEXTER GORDON: "Homecoming/Live At Village Vanguard" (CBS 8202).

PEKKA: "A Mathematician's Air Display" (Virgin V 2084).
HELEN SCHNEIDER: "So Close" (RCA PL 12037).
D. C. SMITH: "Together" (Carbuco 81848).
MAG DAVIS: "Thunder In The Afternoon" (CBS 81562).
ROQUE: "I'll Be Go" (Epic EPC 81967).

Singles

BRYAN FERRY: "Tokyo Joe" (Polydor 2001 711).

IGGY POP: "China Girl" (RCA PB 3083).

GUY CLARK: "Anyhow I Love You" (RCA PB 064).

DR. HOOK: "Walk Right In" (Capitol 1924).

DAVID COVERDALE: "Hole In The Sky" (Purple 133). The former lead singer with Deep Purple now embarking on a solo career. This single is taken from his debut album "White Snake".

NEIL SEDAKA: "Puppet Man" (MCA 271). Coincides with Sedaka's British concerts.

VALERIE CARTER: "Don't Chide" (CBS 8108). Ms. Carter is currently touring Britain as the support artist on the Eagles' concerts.

JACKSONS: "Show You The Way To Go" (Epic EPC 8204). Formerly, of course the Jackson Five. This is released to tie in with their forthcoming British visit.

ROGER MCQUINN: "American Girl" (CBS 8231). The outstanding track on McQuinn's "Thunderbird" album.

PAT TRAVERS: "Rock And Roll" (CBS 8222).



IGGY POP

YOUR WAY: (CBS 8225).

JUNIOR WALKER: "I Ain't Going Nowhere" (Motown TMC 1070).

DYNAMIC SUPERBROS: "Stay Away" (Motown TMC 1071).

GRYPHON: "Song Song" (Harvest HAR 512).

POUSETTE DART BAND: "County Line" (Capitol 1920).

HERON: "Do It Yourself (Desert Song)" (Epic 40).

BIG JIM SULLIVAN: "Out Of The Question" (MAM 163).

NEIL INNES: "Lady Mine" (Arista 108).

SUPERCHARGE: "Limbo Love" (Virgin VS 179).

ROCKY BRICKSON: "Bernada" (Virgin VS 180). Erickson, at one time a member of the 13th Floor Elevators, makes his debut for the Virgin label.

GEORGE CHANDLER: "Little Girl" (RCA PB 8200).

TAPPER ZURIE: "M.P.L.A." (Kila KL 82). Re-release.

THE GAP BAND: "Out Of The Blue" (RCA PB 0884).

RACHMAN TURNER OVERDRIVE: "My Whore Won't Turn" (Mercury 8167 820).

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PHOTO CLAUDE GASSIAN



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comparing them with Led Zep, Bad Company etc.
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Foreigner have been coming your way for years.
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K50356 On Atlantic Records and Tapes

Any Questions?

● SEND your questions on the music scene to ANY QUESTIONS, Melody Maker, 24-34, Mymott Street, London SE1 8LU.

PHIL LYNOTT of THIN LIZZY: Thin Lizzy make their own flash bombs from materials bought in the States

Flash Lizzy

WHERE do Thin Lizzy obtain their flash bombs? Do they get the materials and make them up themselves? Where can they be purchased? (John Devine, Ely, Cambridge).

What are the ages of the members of Thin Lizzy and when did they start playing? (C. Hirst, Batley, Yorks).

I'm trying to trace an electronic effect device used with electric guitar, which produces an instant harmony for any note played. It is featured by several British groups, including Thin Lizzy (Wayne Human, Southdale, South Africa).

Thin Lizzy make up their own flash bombs from materials bought in the States, although it is possible to buy the necessary powder in Britain. But they point out that to make these bombs one needs a pyrotechnics licence and has to be supervised, as the process is dangerous without expert advice. Brian Robertson is 20 and began playing with his brother Glen in Rue Mouroir in 1969. Phil Lynott is 25 and started his career as a folk singer in 1965. Brian Downey is 28 and made his debut with the Black Eagles in 1966. Scott Gorham is 26 and began playing bass with the Jesters when only 12. The electronic device used with guitar is a Harmoniser, which gives the effect of two guitars playing in harmony. It is made in America by the Eventide Company on 48th Street, New York City.

Love unlimited

WITH reference to your discography of Jukka Tolonen in Any Questions on March 5, I am at present ordering LPs from a Finnish record company which stocks several albums you did not list. Their name and address is Digelius Music Oy, Laivurintie 2, 00120 Helsinki, Finland. — William A. Gray, Kinloch, Aberdeen.

Solo LPs available from Digelius are "Tolonen" (Love LRLP 47), "Summer Games" (Love LRLP 81), "The Hook" (Love LRLP 113) and "Mysterica" (Love LRLP 149). Albums with Tasavallan Presidentti are "Tasavallan Presidentti" (Vol. 1, Love LRLP 7 and Vol. 2, EMI 062-34264), "Lamberland" (Love LRLP 60) and "Milly Way Moses" (Love LRLP 102). Reader William Gray thinks that Jukka was also with Wigwam on "Hard'n' Horny" (Love LRLP 9), "Tomstone Valentine" (Love LRLP 18), "Being" (Love LRLP 87), "Wigwam" (Love LRLP 513) and "Live Music From The Twilight Zone" (Love LRLP 517/518). The price of these albums is 28 marks each (FMK) excepting LRLP 511 (26 marks). Air mail postage rates to the UK are 16 FMK for 1-3 LPs, 25 FMK for 4-8, 35 FMK for 9-15 and 45 FMK for 16-30. Method of payment is by cheque made out to

Digelius Music.

Page reference

HOW did Led Zeppelin come into being, and how did Jimmy Page begin his career? What instruments does he play? — Christie Bell, Brighton.

Jimmy Page and manager Peter Grant founded Led Zeppelin and have produced all their recordings. Jimmy, who is 32, began playing guitar in his teens and was influenced by blues, Chuck Berry and early Elvis Presley. He came originally from Feltham in Middlesex and started touring with small groups, but packed it in to attend art college, although he still gigged in clubs around London. He moved on to studio work and by the time he reached 20 he was a successful session guitarist, recording with the Kinks, the Who, Van Morrison, Joe Cocker, etc. He joined the legendary Yardbirds as bass player in 1966 and shortly afterwards the band was reorganised with Jimmy sharing dual lead with Jeff Beck. When Jeff left in 1967 Jimmy remained until the band folded. He decided to form his own group and it was christened Led Zeppelin by Keith Moon. Jimmy is lead guitarist and has a choice of three Gibson Les Paul vintage guitars, a Gibson SG double neck, a Danelectro and a Fender Stratocaster.

Naming names

I PLAY in a band and we have all agreed that the name we've chosen for it is really catchy. Could you tell me if there is anywhere we can register it so that it can't be used by another band? (L.K.M., Islington). I would like to register the name of a band in which I am a member. I have contacted the Registry of Business Names, who will register our name but do not have the power to ensure non-duplication with another band. (Julian C. Mount, North Watford).

You can register the name of a band with the Registry of Business Names, Board of Trade, Companies

House, 55 City Road, London, EC1, for £1. They will send you full details and an application form if you write to them or telephone them at 01-253 5393. But registration does not provide any protection. Someone else can register the same name, although if you were first you will have the date of registration as evidence on your behalf. However, if you form the band into a limited company and register it with the Companies Registration Office, Cardiff, no-one else will be permitted to register the same name. The fee for this is £50 and you can get full details and an application form from The New Companies Section of the Companies Registration Office, Company House, Crown Way, Malind, Cardiff CF4 3UR. You will need the services of a solicitor to advise on forming a limited company.

Harping on

WHAT was the origin of the harmonica? — Kevin Moyle, Hatfield, Herts. According to Tony "Little Sun" Glover in his book, Blues Harp (Oak Music Sales): "About 4,000 years ago Emperor Haungti devised the first instrument to use vibrating reeds to produce musical tones, which is the basic principle of the present-day harmonica, called 'French harp' or just plain 'harp' by bluesmen. Though the invention of a 'harmonica' is credited to Richard Pockrich, an Irishman, and its actual development to a playable instrument by Benjamin Franklin, it was nothing like the harmonica of today. They used a series of glass discs of varying sizes, which were gently rubbed by the fingertips and the discs revolved in water, making the tones of the scale. Nobody has ever quite decided who invented the harp as we know it today, but the Encyclopedia Britannica says that Sir Charles Wheatstone (bridges, etc.) did it in 1828. It was called the 'aerolin' and used reeds of different lengths in a metal box. As you moved it back and forth across your lips, blowing on the reeds made it possible to play simple tunes.

PAT TRAVERS

"On this evidence there is no hesitation in predicting a rosy future for Pat Travers"

Music Week—David Redshaw

"Weids a tasty lick and pocks quite a punch"

Record Mirror—David Brown



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May 15th HAMMERSMITH Odeon

May 16th HAMMERSMITH Odeon

May 17th BRISTOL Hippodrome

May 19th MANCHESTER Apollo

May 20th SHEFFIELD City Hall

May 21st LEEDS University

May 22nd STOKE Trentham Gardens

May 23rd LIVERPOOL Empire

May 24th NEWCASTLE City Hall

May 25th EDINBURGH Playhouse

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Nils' new album 'I CAME TO DANCE'



Thin Lizzy

Every week MM covers the instrument scene.

This week: Thin Lizzy's drummer

THIN LIZZY, it need not be overstated, were the success band of 1976 after three years of struggling to get over the sort of back-handed success that their first hit single, "Whiskey In The Jar," gave them in 1973. There have since been reams of newsprint devoted to the band, mainly concerned with the Celtic mythology-Marvel Comics songwriting style of Phil Lynott and the guitar stylisation of Scott Gorham, Brian Robertson, and, now, Gary Moore.

Funnily enough, though, for such a hard-driving rock band as Lizzy, drummer Brian Downey has been largely ignored. And yet Downey was one of the founder members of the band — with Lynott and Moore, through his work on such varied songs as "Slow Blues" and "The Rocker," as one of the best commercial rock percussionists around.

Downey originally started drumming when he was eight years old. "I was taught by my father," he recalls in his occasionally almost impenetrable Dublin brogue, "who was a drummer in a pipe band. There were always drums and sticks around the house as far back as I can remember."

"One Sunday afternoon he threw a pair of sticks at me and told me to start playing. He showed me how to do it, but since I started learning just by watching him I was holding the sticks in the wrong hands and in completely the wrong way."

"I was 10 before I discovered that I was wrong. That was when I went to pipe band tuition in Dublin. I used to play in a pipe band every Saint Patrick's Day and all that sort of thing, marching around, but eventually I got fed up with it."

From there, Downey started playing with local bands. His first regular rock group was an outfit called the Liffey Beats, drawing their name from Dublin's principal river.

From there he went into the Black Eagles, which was Phil Lynott's band. "We played on the same bill as the Black Eagles one night and they just blew us off the stage. But I never really thought very much of their drummer."

"The next day in school I went up to Phil and told him he needed a new drummer and I was the man, so he gave me an audition. He told me to play the drum beat for 'You Really Got Me,' the old Kinks song, and I didn't even know it. It was told me to go away and practise it and two weeks later I came back and got the gig."

The band stayed together for two years before Lynott

Drumming the family way



BRIAN DOWNEY: taught to play at eight by his father

joined Skid Row and Downey got a gig with a blues band called Sugar Shack.

The two got together again in a band called Orphanage, the forerunner of Thin Lizzy, and have stayed together ever since.

Downey plays a set of Gretsch drums, which he is thinking of changing. "It's a very good kit but I want to get an outfit that has different sizes of tom toms and bass drums to the ones I'm using. The kit I'm looking for should have toms which are 13 x 9, 14 x 10 and 16 and 18."

"The problem is the kits that Gretsch used to make were four or five ply, but now they seem to be down to about two or three ply. I've looked everywhere for old toms of the size that I want but I can't find them."

Also, at the moment I'm using two 2h inch bass drums which I would also like to

change, but again the new ones seem to be made only in two or three ply. Whether the construction is as sturdy or not I don't really know, but the point is the different thickness of wood makes a huge difference in the sound the drums produce.

Again, whether the sound is attractive or not doesn't really matter. The point is that it should be a sort of regular sound all the way through the kit and it would sound ridiculous matching up the four and five ply drums I already have with the new thinner ones.

"I'm thinking of getting a set of Rogers drums and also maybe a kit of those Arbiter Autotunes. I want two sets of drums on the road, anyway, so I might get a set of each. I'm trying them out this week to see how they shape up."

"For cymbals I use a mix of Paiste and Zildjian. I used to use all Paiste, but when we were in America I needed some new cymbals and couldn't get the Paiste sizes that I wanted so I got Zildjian instead."

"They have a good tone, but they don't really last and they don't have that edge to their sound that the Paiste have. I use a total of six top cymbals and the hi-hat as well, and on stage I use the basic four tom tom drum kit."

"What I'm looking for is a kit with at least eight toms, which I think you really need for studio work to get that range of sound. For general use, a four tom kit is about as good as you need. Any more than that and you don't really get enough distinction in sound between the hanging toms and the floor toms." — BRIAN HARRIGAN

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- 3 Paul Varley: Arrows
- 4 Tony Crombie: George Fane Band
- 5 Alan Powell: Kicks
- 6 Bill Eyden: Freeland/Session Drummer

- 7 Bob Henrik: Phoenix
- 8 Chris Karen: Harry Stoneman Trio
- 9 Rod Coombes: Straws
- 10 Martin Drew: Ronnie Scott Quartet/Session
- 11 Bill Le Sage: Vibes
- 12 Jeff Allen: Barbara Dickson Band

Trade Winds

INDIGO Sound Studios, Manchester, have now completed upgrading to full 24-track and have set their rate at £24 an hour, maintaining big savings of up to 50 per cent over London-based competitors and attracting heavy bookings, which have included major artists. The upgrade includes a new quadraphonic stereo system, 24 track Ampex 1200, 24 channel Scamp noise reduction and signal minimisation, monitoring by a Tannoy MPD speaker, completely redesigned control room and enlarged studio with a 10 ft x 4 ft shape. Artists to use the new facilities have included John Punter, who produced and engineered tracks for Seal's new album for Kennedy Street Enterprises; Vic Lezal producing the Rita Band's hits. Hardcastle, who has just completed his new album for Phonogram with the single being released at the end of April; and Tony Christie, who used the studio to lay down material. The BBC have recorded Radio 1 Jingles and Dave Christie with Backus have completed their album.

A NEW range of tripod drum stands with rubber feet mounted on a ball joint so they are self-levelling when the feet are spread set at any angle have been produced by Premier, specialists for the rock drummer. Known as Tralok, they are heavier and more rugged than usual, stand up to intense use, but are not too heavy as they look. The snare drum stand is very stable and will hold snare drums and tom toms up to 16 inches in diameter in a fully adjustable cradle. The hat stand has twin external springs, fully adjustable, with a tensioned fast centre pull action, two extra spring loaded adjustable snare and a movable toe stop, like the one on Premier's new 252 snare drum. The range is completed by a boom arm cymbal stand. All the feet screw upwards to reveal a metal spike, which prevents creep.

and have big wing nuts for solid and easy tightening.

NORLIN have got themselves a Girl Friday to take over the position of Product Co-ordinator for Lowrey sales and acting as a direct result of the recent increase of sales in the UK, she is Christina Anders, covering a complete group of Lowrey spares and their part numbers, which isn't a surprise, seeing that she has worked in the spares department for almost four of her five years with the company. Her new job she will co-ordinate both telephone and field sales orders, under the supervision of Merlin's Lowrey sales and marketing manager, Ray Dunk. Her appointment completes the streamlining of the sales operation at Merlin HQ at Baintree, intended to provide dealers with a faster and more efficient service.

A NEW concept in personal listening is made possible by the introduction of the infra-phone system by Beyer Dynamic. A compact transmitter, about the size of a pocket watch, is connected to a sound source — which may be one of a record player or hi-fi unit, radio, tape recorder or TV — and transmits a beam of modulated infra-red light. The listener wears a special headphones which incorporates in the earcup a tiny infra-red receiver. Thus, a listener listening is achieved. The advantages of the system are obvious. The listener can hear his recordings of sound programmes with freedom to move around, remote from the actual sound source. The compact free from interference from extraneous noise — children playing in the same room, traffic, other members of the family playing other sound equipment, etc. The system is also useful for remote tape recording and is suitable for educational, commercial and other professional purposes—recording studios, schools, lectures, etc.—CHRIS HAYES.



EVEN by the MM Rock/Folk Contest's own exhausting standards, the Durham heat was a marathon to end them all. Starting mid-afternoon, it was midnight before compere Paul Uden, resilient to the last, went on stage to announce a decision had been reached, the judges having sat through 10 soloists and 21 bands.

And it was Southbound, the first electric band to appear several hours earlier, who were adjudged to have held off some very powerful opposition and were put forward to the Leeds area final, along with one of the last bands on, Erection.

The winning soloist (the soloists having appeared what seemed like several days previously) was Mike Waller from North Shields, who used piano accompaniment to good effect and was sufficiently classy in his performance to minimise the obvious Elton John-isms of his music.

His place at Leeds was won narrowly from Middlesbrough's Eddie Walker, who showed some promising material and a commendable commitment that many of the other contestants could have done with; and Dominic Brennan, who sang with a good blues-tinged voice and might have won with better material and stronger character projection.

Yet if the standard of the soloists was disappointing, there were no such reservations about the bands. Three acoustic bands, Kyrie, Quayaside and the Pyranha Brothers, got things off to an excellent start in the band section — the close harmonies of the four-piece Newcastle band Kyrie were particularly outstanding.

Southbound heading south

In fact, Kyrie came close to a place in the Area Final and were one of three bands to be highly commended. Southbound came on and it was immediately obvious that it would take an outstanding band to beat them.

They are a five-piece from South Shields who struck an excellent hard-driving rock sound, with lead singer Malcolm Troughton especially impressive. But the rest of the band Alan Burke (guitar), George Lamb (guitar), David Giles (bass) and Michael Kelly (drums) also played their part in a tight, unpretentious set.

The other winners, Erection, were a complete contrast. Featuring the only lady of the day (Gill Gregory on vocals, trombone and tight

trousers), they played a stimulating set of fun disco-orientated music, full of frenzied rhythms and unbridled energy. Formerly known as the Dave Dryden Band (Steve Rudd, guitar; Ged Duffy, drums; Yusuf Nimmer, congas; Colin Hudson, brass; Gill Gregory and Eddie Hall, bass) Erection weren't especially original, but the level of excitement they generated and their stage charisma couldn't be denied. They should prove worthy area finalists alongside Southbound.

It's one of the anomalies of this contest that bands who would skate through a lesser heat have to be eliminated when faced with such stiff competition. One of these were Gigolo, a four-piece reminiscent of the Crusaders, who in-

cluded an interesting interpretation of "I Shot The Sheriff."

And Freight, who came on and announced they would perform a Rodgers and Hammerstein song, and went into an unbelievable Alex Harveyisation of "The Sound Of Music" were good.

Judges during this epic were Durham University's social secretary Peter Barret, myself, and the incomparable Paul Uden of Westland Associates, who revealed stunning versatility by comping the proceedings.

Rose-Morris are to be congratulated for providing a good sound in circumstances that were difficult because of the varying requirements of the band, providing the Marshall

equipment. — COLIN IRWIN

● Apologies to Richard Piper, who won the Central London Polytechnic soloists heat of the contest, and who was incorrectly named in last week's MM as Richard Prior. He goes forward with the other winning soloists to the London Area Final.

● The Brighton heat, originally due to be held on Saturday but postponed because of availability problems at the university, has been re-scheduled to take place on May 15. This weekend the contest goes to the University of Surrey in Guildford on Saturday, and the University of Kent, Canterbury, on Sunday, before moving on to the final three London dates on Monday, Tuesday and Wednesday next week.



Purr-fect! Roger The Cat go through

AFTER the euphoria of the Glasgow heat the preceding weekend, the Rock/Folk contest came down to earth with a hefty bump at the Middlesex Polytechnic, Hendon, last Wednesday, the first of two heats there.

In fact, so uninspired were the majority of the 16 bands on display that nobody was forwarded to the Area Final, the judges postponing a decision until the second night and judging the two heats as a whole rather than individual events.

As it worked out, the standard of the following night was reasonable, so nobody made the Area Final from Wednesday, although a few caught the attention.

Best of these were Frakah, who came into the reckoning with a

strong balladry second number that included illustration by a lithe lady dancer in front of the band. Frakah may have made it had the second night not produced anything outstanding, but they didn't seem to be reaching their full potential, possibly through a lack of balance in their arrangements and being too heavy-handed, though they did have a promising lead singer.

Commended with them were Aunt Charlotte's Band, a funky little outfit with a girl singer, who have all the potential to be a fine band and will be if they can find some stronger material and a guitar approach; Congress, a six-piece with an impressive sax player and the style of a soul band like Heatwave who will do better when they create their own identity with more conviction; and Side-winder, who had a good singer and some interesting material. All had their merits yet none really showed the all-round ability that would have given them a place in the Area Final.

The rest tended to play as loudly as they could, apparently trying to blast us all up the MI, and showing very little imagination or originality beyond the usual Status Quo or Bad Company imitations. It was all somewhat depressing, summed up by the chorus of jeers which greeted the announcement of the judges' decision.

Thankfully, the second night produced a much more encouraging crop of bands and was hopefully a bit more representative of the standard of young bands from the North London vicinity.

Two of them lived to fight another day, and they are Roger The Cat, a punchy five-piece with some fine material; and Sore Throat, an excitingly fresh six-piece who went one better than the commendation they earned in the heat last year.

Line-up of Roger The Cat, from Kingsbury, is Dave Cross (bass and lead vocal), Peter Fisher (guitar), Rick Arnold (guitar), Jerry Hulme (drums) and Marion

Arnold (electric piano) and the group are hoping their victory will help them in their attempt to build up gigs.

Sore Throat (Danny Flowers, bass; Matthew Flowers, keyboards; Robin Knapp, drums; Greg Mason, alto sax; Reid Savage, guitar; Justin Ward, vocals and harmonica) displayed the most exciting stage performance of the evening. In addition to the freshness and originality of their music.

Their manic vocalist Justin Ward is certainly a compulsive stage performer (earlier during a gap in the proceedings he'd come on and entertained with a harmonica piece), informing the audience, "we're not an art school band" to great cheers.

Sore Throat, who come from North London and rehearse in Soho, were unanimously selected winners, but there were some useful challenges throughout the night; in fact, in contrast to the previous night, most of the groups had something going for them.

The judges commended the Occasional One Band, who presented a powerful and raucous set; they had all the attributes — a tight band and charismatic singer — yet didn't quite create the excitement of which they seemed capable.

And commended with them were Private Practice, the most imaginative band of the evening, who performed an instrumental in unusual time superbly held together by the drummer and generally played with great intelligence; and Sneaky Deals, who'd presented a lively act with some highly commercial material.

Judges were Mike Dean, entertainment and publicity officer at the Polytechnic, myself, and Paul Uden, representing the organisers Westland Associates, with EMI's Keith Moore in his place on the second night.

Wednesday night compere was Richard Mallett, with Paul Uden doing the job the following night. The Marshall equipment was supplied and operated by Rose Morris. — COLIN IRWIN

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Rock in the

Anges war the face

LAST month in Gothenburg, Lou Reed walked onstage for the second of his concerts in Sweden and casually informed his band that he would zero the first musician who dared take a solo that extended over eight bars.

The previous night in Stockholm he had played a set of more than two hours; in Gothenburg it took them little more than an hour to reduce their audience to a state of numb exhaustion with a performance of such relentless intensity that you felt you'd been pistol-whipped.

Last Tuesday at the New Victoria Theatre, after maybe a half an hour of his first London concert in two years, I was convinced that Lou Reed had made his feelings as to deliver The 60-minute Metal Machine Music Argument.

In that first delirious 30 minutes he had carved maniacally through venomous arrangements of "Sweet Jane," "Waiting For The Man," "Rock And Roll Heart" and "Heroin."

Each number was characterised by a seething malevolence that reached a fierce conclusion with "Heroin."

With callous indifference he completely ignored the audience, their demands and expectations; he may, indeed, be the first performer to wage undeclared war on his admirers, for whom he appeared to hold nothing more than a cold contempt. His arrangement of the vociferously requested "Walk On The Wild Side" was delightfully cynical — even the band seemed amused at Lou's disdainful impersonation of Buddy Holly as he bled through the lyric with a detached sneer.

I thought it hilarious. I loved it. The cynicism of "Wild Side" and "Rock And Roll Heart" reached an absurd peak with "Lisa Saint" when Lou exhorted the confused audience to "sing along with uncle Lou" — just follow the bouncing ball.

Later he would further bewilder the audience by demanding the band take a series of long solos that provided an uncharacteristic jazz-rock bridge between different versions of "How Do You Think It Feels" and "Oh, Jim."

"Coney Island Baby" was perhaps the only composition that escaped the hostility that infiltrated much of the concert; its elegiac tone was preciously preserved, though there was an immense

and chilling bitterness about its delivery.

The clearest statement of Lou's vindictive mood was made finally by his selection of the masturbatory anthem, "Bangin' On My Drum," as the last number. It was followed — as if the wonderfully contemptuous bastard had to make his feelings any more explicit — by a caustic arrangement of "Temporary Thing."

The Clash may be right when they sing "no Elvis, no Beatles, no Rolling Stones, in 1977." But we've still got Lou Reed. Do we need anyone else? — ALLAN JONES.

ROGER MCGUINN

IT SEEMED that virtually everyone I know, especially those unconnected with the industry of Human Happenings, was shocked out of his boots at the unexpected prospect of a concert featuring Roger McGuinn, Chris Hillman and Gene Clark together in Britain for the first time since they toured here as members of the original Byrds 12 years ago.

The individual careers of these three artists have, since their respective departures from the Byrds (Gene Clark in 1966, Hillman in 1968, McGuinn as recently as 1973), unfolded inevitably in comparison with their achievements in that illustrious band. McGuinn's decline (as he now admits), but neither can the public neglect of Clark and Hillman.

The latter was an influence on the Flying Burrito Brothers and Manzanera (a group that never realised its exciting potential), and last year released an entertaining solo album, "Slipstream Away."

Gene Clark, the most overlooked of the trio, has produced a series of albums, including the glorious "Solitary Night" and "No Other," that qualify him as one of the most intriguing contemporary songwriters; indeed, one had expected him to emerge from Saturday's concert at London's Hammerstein Odeon with his reputation dramatically enhanced.

His tragic irony, however, that he should select for his concert repertoire a sequence of songs that bore little relationship to his recorded work, under the exception

LOU REED: callous indifference to the audience

"Silver Raven" and the sequence "Jester Moon," he offered little evidence of his ostentatiously romantic inclinations. He concentrated instead on a series of brash rock and roll numbers — entertaining, perhaps, but his personality was suffused by his band and his immense individuality remained unconfined.

Chris Hillman, and the seven-piece band with whom he has been working for the last year, better lived up to the audience's expectations. Cool and professional, he was careful in his selection of material from the Byrds (including a commendable version of "Not Burrito") and a memorable "Sin City" and his last and forthcoming solo album. While much of his act tended toward the bland (the musicianship, while excellent, lacked fire and passion), he redeemed himself with a beautifully delicate reading of "Long in The Sweetest Amenity." Two new songs, "Hard Times" which featured the fiddle accompaniment of Al Garth, and "Rollin' And Tumblin'," a slow, mysterious ballad, promised much for the second solo album, which will be available in June.

It was left finally to McGuinn to grab the evening by the throat and infuse the concert with real energy and life. From the opening chords of "Lover of The Byrds" it was evident that he has shaken off the displacement of recent years. His new band is certainly an improvement on the various line-ups with whom he has played since the demise of the Byrds, and they were very persuasive on the versions of "Tom Petty's" "American Girl," "We Could Do It All Over Again" and "Golden Loom." All of which were more confidently performed than they are in the current "Thunderbird" album.

It was unfortunate that McGuinn did not perform "Russian Hill," the best cut from that record, but "Chestnut Mare" was played with devoted precision, and a new (recorded but unreleased) song called "Shoe, Em," which might have been inspired by the movie "Shogun," was a most successful composition. He's written in the three years it had seemed, in conversation with McGuinn, Hillman and Clark before the concert, that the proposed "Byrds Revisited" (Hillman's phrase) was unlikely, but nostalgic freer was the appearance of Hillman and Clark, who joined McGuinn for a rousing re-enactment of "So You Wanna Be A Rock/Roll Star" and a mighty "Eight Miles High." The earlier disappointments of the evening were conclusively dispelled in one dramatic swoop. It was great to have them back. If only for a moment. — ALLAN JONES.

BUD FREEMAN

IF YOU think nothing could be finer than Sunday lunchtime listening to a genuine US soulmeister, then tenor Bud Freeman at London's avant Portman Hotel could have been for you.

Bud with Lenny Felix (piano), Lenny Skeets (bass), and Ed Richardson (drums), inaugurated a slow Sunday session of "Cool cooking and live jazz" at the hotel's Rotisserie Normandie. He fitted in well with the under-estimated audience, although the temporary New Orleans crew was geographically wide of his mark. But he had to compete against mid-tempo 30-minute sets of

standards.

To add the gay, abandoned conversationalism as they contemplated, perhaps, a sea-food picnic at more than 60, Felix was entrained to play "Happy Birthday" and the quartet posed for innumerable publicity pictures. Yet the happy, self-assured Freeman Chicago-style jazz brightly blessed us all. I caught "The Far Two" ending one set and "Satin Doll," "Just One Of These Things," "Lady Be Good" and "Mean I Love" of the third set. Softly-exchanged "four" with the bassist were the musical highlight, and even stolen some of the chatter. But I would have felt happier if the band were at least on a raised stand. As it was, on floor level and surrounded by tables, the sound was muffled. — GROSS.

ROUGH DIAMOND

NOTHING goes wrong with this band. They're a crew of hardened professionals. The singing has absolutely mastered microphone twirling, and the guitarists' facial contortions are on cue. They have a fine sense of dynamics, and understand when hard-core rock-roll is like about, and turn it on like tap. They've been doing it for 10 to 15 years, and they're still going. They're Rough Diamond, and last night, after months of being badlyhood in the West

End Thing, they made their British debut at London's venerable Marquee Club. For most of them, it was a case of returning to the scene of many previous appearances. Clem Clampon (lead guitar) had played there with Colosseum; Dave Bryn, the lead singer, with Uriah Heep; Geoff Britton (tenor) was drummer with East of Eden before Wings; Damon Butcher (keyboards) and Willie Bath (bass). Their music was loud, heavy, brutally efficient boogie of the Lynyrd Skynyrd variety, with their rawness, that's built for the body and not the brain.

Their programme consisted entirely of rockabilly music from their debut album, except for the encore which, strangely enough, was one of the liveliest moments of the night, the emotive old Smokey Robinson and the Miracles standard, "You Really Got A Hold On Me."

For the most part, though, it was a computerised, mechanical set which left you with a feeling similar to that after a meal in a motorway restaurant — full, but not satisfied with the taste.

There's nothing inherently wrong with Rough Diamond. Individually, they're splendidly competent musicians with unimpaired track records, and there's nothing wrong with the notion of getting together to deliver a brand of music to which they believe can deliver them from evil.

But not this night. They forgave their trespasses, because

there's nothing either new or magical in what they're offering. Gritty, unrefined, unadorned boogie of this variety may please the kids in Cleveland, Ohio, but it certainly isn't going to make British rock history, or even represent a vital movement of any kind whatsoever.

Two songs, "Maraud" and "Rock n' Roll," were well for Rough Diamond, as they possess hook lines of some memorability. Clampon played with a methodic strength strangely out of line with whatever else was going down at the Marquee, but very welcome it was to hear such invention, anyway; and Britton's work at the drums was overwhelmingly successful.

Bryn's stage presence, however, poses a question mark, since he addresses the crowd uncomfortably and sings with mere technique than conviction. A band leader Specter must surely be able to boast a singer with some magnetism, and though Bryn looks good, he can't expect to whip through every singer's cliché in the book and get away with adding nothing to it. In 1976.

Uriah Heep, I recall, had this slogan which said "Very Ummie, Very Heavy." Rough Diamond, it would seem, are very heavy but not so humble.

Perhaps when they've unwound more as the tour progresses, their personalities will shine through. If it was an uneventful debut, it certainly wasn't negative. The crowd loved it. — RAY COLEMAN

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DORLAND

David Coverdale

David Coverdale

DAVID COVERDALE, the former Deep Purple lead singer, had just flown into London from Munich's Musicland studios, and his pale, drawn face reflected the amount of energy he had put into completing his second solo album.

Second? That's right. Although his debut solo, "White Snake", is only just out on Purple Records, Coverdale has wasted no time in continuing his new career.

As he plays selected tracks from "Snake", the tiredness slips away and he starts miming to his recorded voice, his shoulders rocking in time with the music and his fingers snapping. Looking at the transformation in Coverdale makes you think that when it comes to defeating fatigue, music beats benzadrine hands down.

"We started recording the album in London in August last year," he recalls, "and there were no rehearsals, nothing. The musicians did me proud. There are no all-star famous names among them, although they're well known enough in the business."

I got them together through word of mouth, recommendations, old friendships, admiration. They played together superbly. I had enough confidence within myself not to get into that star-name trip.

We did the album in about two weeks, with the vocals being put down in Musicland. Apart from the music we created, it also happened to be one of the nicest times I've ever had socially.

The best of it was that the musicians were guys playing for the love of it rather than on a business basis. It was very spontaneous."

While acknowledging his debt to all the people who played on "Snake", Coverdale singles out guitarist Mick Moody for special praise.

"The man is a genius," Coverdale enthuses, "and I'm sure that within the next year he'll be recognized as a real guitar star."

Aside from Moody, Coverdale also used Tim Hinkley (keyboards), Simon Phillips (percussion), Back Door's Ron Aperry (saxes and flute), De Laalle Harper (bass) and erstwhile Purple partner Roger Glover (keyboards, bass, percussion), who also produced the album.

Looking at "White Snake" at the moment, I'd have to say that it's an album that doesn't really have a definite direction. It's like a transitional period between me as part of the Deep Purple and me the solo guy.

I left Purple in March last year, and I had a lot of songs which I had written but which couldn't really be played by Purple. I knew they wouldn't fit into the concept of the band because we were, basically, a concept band—playing dance music. It was very frustrating writing within that concept for so long.

So when the split came and I decided to make an album, I had plenty of songs in hand. It was odd after Purple, because I spent so much time just sitting on my hands and nothing. You tend to fall into this terrible state of apathy, but once I started working I began to thrive on it.

Now I keep telling myself that I have to be patient. There are business considerations and politics that dictate what pace you can go at, and I'm finding it hard holding myself back."

Linda Lewis

THE COVER of Linda Lewis's last album, "Not A Little Girl Anymore", rated quite highly in the dirty old man stakes: an airbrush drawing of Ms Lewis lying, apparently sans clothes, on what appeared to be a rumpled bed.

But Ms Lewis has surpassed herself on her latest album, "Woman Overboard", recently released by Arista. There she stands, clad only in a dainty evening dress which clings weily to her. Quick, nurse, the cold shower!

It is, of course, a highly sexist shot, but Linda Lewis remains unrepentant about displaying her fine form to the record-buying public. "I'm only showing a bit of tit," she says in her usual straightforward East End manner.

Whatever her feelings on modelling—she'd rather be a prostitute than a model!—Linda has no reservations about getting into acting.

Last Christmas saw her playing the lead role of Cindy Ellis in the Ned Sherrin-penned I Gotta Shoe at the Mermad Theatre. The show was greeted coolly by the critics, yet had a short but commercially successful run.

"I've had lots of offers since that show, but I haven't taken up any of them. I had a great time, but it involved lots of hard work. It completely changed all the similes in my head."

You know, it was so hard on my voice that I couldn't speak all during the day. I used to save it up for the night time. Just singing on stage in a show like that meant I had to change my whole style. Everything else seems easy in comparison with that."

The only thing that I wasn't too keen on was that it was very repetitive. Getting up on stage and doing the same thing every night is okay for a while, but it gets a bit boring.

One offer I had since that acting thing was for a show which was going to last for six months. I just couldn't do that. Being on the road is different because you can change your act around a bit and do different little things in songs, but in the theatre you can't really change about."

I also got an offer from Broadway, which I haven't thought about yet. I'd love to do that because although English had people work hard, Americans work much harder and they're so intense—except in New Orleans, where they take about three weeks to do anything."

The latter reference was to Allen Toussaint, who is one of the four producers who worked on Linda's new album. She was none too enthralled with the great man's approach to work, nor with his decision to make her sing differently.

"I've got the sort of voice which is okay on high notes or low ones, but it's not too good in the middle. Well, Allen made me sing in the middle."

I didn't feel comfortable singing like that, and when I came back to London I had my voice wiped off the tracks we'd done and then re-did the vocals. But Allen helped me a lot, and I think he's sort of expanded my vocal range a bit.

I think I'll make an album without words. I've already got lots of ideas for the next one, and I'll probably have lots more later on this year after I've been to Brazil."

I'm going there not for a big tour or anything, but just to see what it's like. They seem to like what I do in Brazil, and I'm probably already influenced by their music. What I'd really like to do is play with some local musicians."

Roy Hill

ROY HILL first came to the attention of Melody Maker in March 1975 when he appeared in the Oxford heat of the MM-sponsored Rock Folk contest (he shared the bill that day with Alan Clayson's pre-Arpanauts combo, Average Joe & the Man in The Street, incidentally).

Roy won the soloist section that afternoon and went through to the semi-final, at which point he made his exit from the competition. Still, he was sufficiently encouraged to attempt to interest various record companies in his songs.

His attempt, it transpired, was entirely successful: he begins recording his debut album for Arista next month with Gus Dudgeon as producer (Jon Landau, who produced Springsteen's "Born To Run" and Jackson Browne's "The Pretender" offered his services, but his letter reached Arista days after Roy and the company had decided on Dudgeon's expertise at the console).

Roy's campaign to secure a recorded outlet for his work met, initially, with some antipathy, he says. He took a tape of his songs to one record company's head of A&R who listened to approximately 20 seconds of a composition entitled "Living On Memory Row" and flicked off the cassette with a derisive gesture.

Roy has apprehensive, the A&R man told him that he had no talent as a singer or as a writer of melodies. "What about the lyrics?" Roy asked. "I never listen to lyrical," exclaimed the A&R man, showing him the way out.

Some weeks later, feeling somewhat despondent, Roy was strolling down Old Compton Street when he saw Freddie Mercury walking out of a newspaper's. What he felt, thought Mr Hill, and boldly approached him. "I've got this tape and nobody'll listen to it," Roy blurted. Ah, Freddie told him, not to worry. Talent Will Out. He then walked on.

Roy considered for a moment this remark. He then decided it wasn't good enough. He trotted after the Glamorous One. "No, look," he said. "No one will listen to it, I've tried everyone to hear."

Fred looked at Roy. Roy looked at Fred. Roy sensed Fred becoming impatient; he said, "If Roy comments, Freddie had spared enough of his wit and wisdom on the stranger who had so dramatically suggested him."

Roy was having none of it, though; he repeated his request for some kind of advice or help. Freddie eventually gave him the telephone number of a friend in the A&R department at EMI. Roy looked at the nearest telephone box and rang the guy.

EMI and several other companies expressed interest in signing Roy, but his signature was scrawled eventually on the contract offered to him by Arista. He's been with the company for about a year, during which time he's been acclimating himself to recording.

He's so far produced a series of exemplary demo tapes, several of which feature the formidable talents of Pete Winfield and Tim Renwick (with whom he'll be recording next month).

The ten songs that Roy recently previewed reveal him to be a writer of genuine ability: his influences are as diverse as the company for about a year, during which time he's been acclimating himself to recording.

He has Winfield's ironic sense of the absurd. Hill is a name to watch for.

A new star has arrived... right on time.

Jennifer Warnes



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Jennifer Warnes

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Dunkerley dies

JOHN DUNKERLEY, for 16 years a member of the Ian Campbell Folk Group and more recently Harvey Andrews' partner, died last week. He was 34.

Dunkerley, who leaves a widow and three children, had been seriously ill for much of the last year with Hodgkin's Disease, a form of cancer, but continued to gig with Andrews until recently being re-admitted to hospital. His last gig was with Andrews at the Trashed, Woolwich on February 27. A funeral attended by many involved in the Midlands folk scene was held in Redditch, where he lived, on Friday.

He originally came from Doncaster but was brought up in Birmingham, and on leaving school became a jeweller, engraver apprenticed to Ian Campbell.

He was 16 when he joined the Campbells, learning the five-string banjo specifically in order to join the group, but developed into a fine all-round musician, also playing auto-harp, guitar, dulcimer, accordion, concertina and piano.

Apart from one brief spell when he lived in Denmark, he was with the Campbells throughout their rise to national prominence and played a significant role in their mammoth contribution to the folk revival.

At the start of last year he felt he'd benefit from a new challenge and left the Campbells to link up with Harvey Andrews, who was seeking a replacement for Graham

Cooper. But Dunkerley was hospitalised soon after they got together and the partnership never really got off the ground, though Dunkerley withstood his illness bravely and they did play some memorable gigs together, highlighted by their triumphant performance at the Isle of Man Feast Of Folk last summer. They played about 75 gigs together, and co-wrote a couple of the songs on Andrews' last album, "Somebody."

JOHN DUNKERLEY (top right) with the **IAN CAMPBELL FOLK GROUP**: a unique contribution to the early days of the folk song revival

Dunkerley will be affectionately remembered by all as an accomplished all-round musician and a delightful person.

An obviously distressed Harvey Andrews, who knew Dunkerley as a soloist, though he will be cutting a new album soon with a small group of musicians.

Andrews said: "It hasn't really hit me yet. John was a fine musician even when he was in pain. He was in a lot of pain during the gig we did at the Trashed, our last one together, but it was our best gig together."

"Maybe we both knew — I think he had a thought at the back of his mind he'd never go on the road again, but he was in good spirits despite it all and kept talking about plans for the future. Ian Campbell, one of John's closest friends and who saw him regularly even when he'd left the group, also paid tribute. He said, "In a little way he made quite a unique contribution to the folk song revival. With the five-string banjo he was about the first person to evolve a British style on what was an American instrument, and in that respect he made a unique contribution to the early days of the folk song revival."

People bandied words around like sensitive accompanist, but I really do think he was genuinely sensitive to his singer and was just the song. Lorna (Campbell) has said that nobody could accompany her like him. His style was unique because he learned to play banjo to order; he moulded it to fit in with the group. I bought him his first banjo and told him that when he learned to play it he could join the group. He did it a few days later and said he was ready, and it was only a few months later that he actually joined the group.

"I knew him since he was a schoolboy and apart from the immediate family he's the person I've known most in my life. We've always been very close friends. Even towards the very end he was making plans for the future, but I'm pretty certain he gathered his illness was terminal, because at the same time he was more discreetly making contingency plans. Words are pretty pointless, though — words can't really do him justice."

The Watersons, Bill Caddick, the New Victory Band, Dave Burland, Roaring Jelly and the Tanshill Weavers are all included in a strong bill for the Crews, and Nantwich Festival to be held on August 12-14, held experimentally for the first time last year, suggests the festival could establish itself as one of the leading folk events of the summer.

It is organised by the Sing Out club in Crews, in association with the Crews and Nantwich Borough Council and will be held on Nantwich. Weekend tickets are available at £3.50 (£4

after August 1) from Alan Casey, 7, Russell Hill Road, Crews, Cheshire.

A big festival also takes place at Bromsgrove, Worcestershire, on July 1, 2 and 3. The Albion Dance Band, Gary and Vera Aspey, Robin Dransfield, Therapy, Youth, shire Rellish, the Farriers and Oscar will be taking part in the event — titled Just Folk 77 — to be held in the grounds of the Avoncroft Museum of Buildings in Bromsgrove.

It's the first festival to be held there, but the aim is to make it an annual event, with any profits from the festival being used to promote the aims of the Avoncroft Museum of Buildings, which is a charitable trust dedicated to the preservation of important historical architecture. Season tickets for the event are available at £3 (£4 after June 17) from Jane Field, Gatekeeper Cottage, Highfields, Wichenford, Worcestershire.

Magna Carta are about to go on tour for the second time with Ralph McTell. As a result, they've had to withdraw from their concert organised by the Tudor Folk Club at the Crown Hotel, Old Amersham, on a double-bill with Jeremy Taylor and Alan Davies on May 14. Their place has been taken by the Ian Campbell Folk Group, but the organisers of the concert are angry about the withdrawal of Magna.

A Tom Yates song, "To Be In A Movie With You", has been recorded by Magna. Folliotes star Rula Lenska as her new single. The song is a track from Yates' latest award-winning album "Song Of The Shimmering Way".

The Loughborough Festival, Chorley (July 14-17) has received the best advance booking order for the event in years. Roy Harris, delighted with the response, said: "After last year the word has really got around. People are eager for this year's festival."

The July Wakes Festival, Chorley (July 14-17) has amalgamated with the National Jazz Federation (who run the Reading Festival) and the joint committee will be responsible for all future live music events at the permanent festival site of the Park Hall Leisure Centre, Chorley. Richard A representative of the July Wakes Festival flies to Los Angeles this week to sign three major American artists for this year's event.

After many years touring Britain and organising his own dates and business commitments, Noel Murphy has signed a management contract with Brian Adams. With increasing pressure on him for appearances, Murphy has decided to stop making temporary one-night stands all over the country and will in future present his appearances in tour form, but apart from a few commitments to the folk scene, he shows until October when he will tour the UK on a massive scale, with appearances in universities and smaller concert halls. Part of the tour is to be recorded for a new album.

Thursday

ANNIES PLACE TICKERS JAM
8.00 Royal ale (Royal Oak) Resident
Bilal Fallon

COME ALL YE, Red Lion, Sutton High St.

FOLK CENTRE, Hammermith, Prince of Wales, Gilling Rd 12 minutes.
Riverside Park Tubs
BOB GOODING
Your hosts: Red Hamilton, John Beckford and Alan Shepherd
N/W DON SHEPHERD

PATHFINDER CLUB, PACKHORSE HOTEL, THAMES ST, STAINES

THURSDAY, MAY 5
FRANCES GILVRAV & MICK BURKE
WITH SHORT STUFF
Ninth Thursday, Paul King, Les Mungo Jarry

WEST END BLUES, The Cock Tavern, 2 Great Portland Street, Oxford Circus

PUFFING BILLY
NEXT WEEK: NOEL MURPHY

Friday

AT THE SAGAVIN KITCHEN, Duke of Wellington, Balls Pond Rd N1

MAJOR WILEY
GUILDFOOT STAR FOLK CLUB, new home at the HALF MOON on the A3100 road, Gillingham

BONNIE SHALLEAN & PACKIE BYRNE
For information or directions ring Margaret Barry on Farnham (02513) 5738

HALF MOON, Lower Richmond Rd, Putney

CLIFF AUGIER
Singers welcome

RISING SUN, Folk & Blues 46
Totterham Court Road, W1

DAVE KELLY
Your host Rodney Lloyd

STEFAN GROSSMAN

SILVER JUBILEE CELEBRITY
HAMMERSMITH TOWN HALL

ALBION
DANCE BAND & STEVE ASHLEY
TICKETS: £1.25 from "DAVE JONES", 84 HYDE RD, SOUTH CROYDON, SURREY (ENCL. 3AE). BOOK EARLY!

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7pt bold caps centred

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12pt medium condensed

AXON A.F.C.

14pt medium condensed

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BERT RUDGE

18pt bold face caps

MARCO

24pt medium condensed

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NAKKO

Folk Forum

Southwark Folk Club

RACHEL MCMILLAN CENTRE
DICK MILLS & NORMAN WESTERN

THE BREWERY Folk Club, Kings Head Hotel, High St, Rotherhithe

NOEL MURPHY
Thurs. 8.15-9.15, 10.15-11.15
10 (N/W Alton Morris)

Saturday

THE BLACKBIRDS
TIM LAYCOCK
Thurs. 8.15-9.15, 10.15-11.15
10 (N/W Alton Morris)

CELLAR CLUB, Cecil Sharp House, 2 Regent's Park, Rd. Inner Tube, Camden Town

PETER BELLAMY

DAVID CLIFTON
HARVEY MORGAN
Burnley Lightfield St. off Charing Cross Rd. Guests welcome 8-11 pm

GRANNYS FOLK / BLUES / POETRY, Rising Sun 46 Totterham Court Road, W1. Singers welcome

BO IDLE

May 14, Chalfont Leisure Centre, Near Rd. Chalfont St. Giles Bucks

JEREMY TAYLOR
IAN CAMPBELL FOLK GROUP
TICKETS 7.50, 11 & 12.50

Send cheque payable to **TUDOR FOLK CLUB**, and see to David Kirkland, 1 Cumberland Close, Little Chalfont, Bucks

PATTHAMING VILLAGE HALL, Wolverhampton

SINGERS CLUB, The Bull & Mouth, 31 Bloomsbury Way WC1. BOB DAVENPORT, SWAN MCCOLL & PEGGY SEGER.

TROUBADOUR, 9.30
285 OLD BROMPTON RD

TIM ROSE
17, 18, 19 JUNE
8TH NORWICH FOLK FESTIVAL

Tickets £4 weekend, £2 day and info from Doug Gowers 126 Portland Street, Norwich (0603) 280171

Sunday

AT THE TRAM SHED, 51 Woolwich New Road, SE18

FLAKY PASTRY

BOUNDS GREEN Folk Club
Springfield Tavern, Bounds Green Rd N11. 8 pm sing

JENNY BEECHING & TONY CLIFF
Members 50p, non-members 75p

CANDLELIGHT, Nags Head, 205 York Rd, Battersea

DAVE KELLY
CRYPT FOLK CLUB, St. Martins in the Fields (off Trafalgar Square)

PUDDLEDUCK
NAVY FOOT FOLK CLUB
Lord Brooks, Sherwell Street, E17

DOWNS & BEER
Resident: Martin Long 7.45 pm

Monday

DISCOVER THROB FOLK
THE THROBBING BLUE GENES

(Featuring) The Throbbing Blue Genes, Phil O'Sophia and Cas Tractor) Dartford College of Education

MERGA, Royal Oak, Peel Road, Broomfield, Essex

MARTIN WYNDHAM-READ
ORPINGTON FOLK, Royal Oak, Green Street Green, Come all ye

THE PHOENIX, Church Street, Staines

DAVE BURLAND
Directing better — bar open until 11 pm

Tuesday

ACTON FOLK, Kings Head, High St, Acton W3

WARREN & HICKY
AT CATFORD RISING SUN, TARMARSK

DARTFORD FOLK, Railway Hotel, 12, High Street, Dartford

KICKING MULE RECORDS
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STEFAN GROSSMAN
TROUBADOUR CLUB
285 OLD BROMPTON ROAD, 9.00

RICHMOND SUMMER MUSIC
ANDY ROBERTS
THE COMMUNITY CENTRE, 4, Sheen Road, Richmond, 8.30

THE FLORENCE, Florence Street off Upper Street, Islington

FATHERS FOOTSTEPS
RESIDENTS: BOB DAVENPORT WITH FLOWERS & PROLIS

THE NATIONAL, 234 Kilburn High Road, NW5

THE FUREY BROS & DAVEY ARTHUR
plus
CLANNAD

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Featuring Doreen Keane

Tickets £1 & £1.50 Available from Box Office, 01-328 3141. Starts 8.30 sharp. Doors open 7.30 pm

THREE HORSESHOES, Heath Rd, Hampstead

BILL CADDICK
Residents: THE EXILES

CENTREFOLK
The Centre, 12 Aldgate, W.C2

WINDSONG
Floor singers welcome 9.30-10.15

DINGLES TRADITIONAL, Adams Arms, Conway St, W1

FRANKIE ARMSTRONG
HANDOVER FOLK CLUB, Hanover Arms, Kensington Park Rd, SE11 (turn right out of Oval Tube) 8.30 pm

ROBIN DRANSFIELD
TROUBADOUR, 9 PM
MILESTONE
SAFFRON SUMMERFIELD
All enquiries for bookings contact
Reg Mann, Twickenham, Bath Tel: 0781-232 640

Brian Adams of Rubber Records Management wishes to announce full representation of

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A coast to coast UK Tour is planned for October/November

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01-751 2163/4

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Simon Nicol • Bruce Rowland

PLUS FIVE HAND REEL THEATRE ROYAL DRURY LANE

SUNDAY 29th MAY at 7.30pm

Tickets: £1-50, £2nd, £2-25, £2-50
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Entertainment Guide

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CATFORD SE6

ADVANCE BOX OFFICE
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TELEPHONE
01-690 3431

A musical tribute to
THE TED HEATH LEGEND
featuring
STAN REYNOLDS ORCHESTRA
SATURDAY, 14th MAY, at 7.30 p.m.
Tickets 80p - £2.00

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Jazz Suite inspired by Dylan Thomas
UNDER MILK WOOD
STAN TRACEY QUARTET
Narration: **DONALD HOUSTON**
SUNDAY, 15th May, at 8 p.m.
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19th May: Dublin Stadium
21st May: Glasgow Apollo
22nd May: Edinburgh Usher Hall
23rd May: Manchester Free Trade Hall
24th May: Bristol Colston Hall

26th May: Leeds University
29th May: Oxford New Theatre
1st June: Brighton Dome
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Tickets to London Concerts by personal or postal applications (+ SAE) only to:
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ROYALTY THEATRE, PORTUGAL ST. KINGSWAY, WC2

Friday 13th May at 7.30 pm.

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+ SUPPORT

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104-108 Bolsover Street, London, W1
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THU RAYMOND
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SAT TYLA GANG
SUN JAZZ JAZZ JAZZ
MON KITE
TUE FURY
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THU S.A.N.O.
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7. HOCKERILL COL. B-shops Shortford	19. DINGWALLS
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a1
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GREYHOUND, Fulham
Thursday, 5th
N1 LONDON POLY, 117
Friday, 6th
SAXON TOWER, SE6
Saturday, 8th
DUKE OF LANCASTER, New Barnet
Sunday, 13th
BLOUGH COLLEGE
WEDNESDAY, 15th
GOLDEN LION, Fulham
Monday, 22nd
TOWN JUG Tolworth
Wednesday, 25th
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Sat. 12th May: **WINDOW**
Plus: **ROBERT & THE FARMING**

Sun. 13th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Thurs. 14th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Fri. 15th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sat. 16th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sun. 17th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Thurs. 18th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Fri. 19th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sat. 20th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sun. 21st May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Thurs. 22nd May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Fri. 23rd May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sat. 24th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sun. 25th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Thurs. 26th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Fri. 27th May: **LEE KOSMIN BAND**
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Sat. 28th May: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sun. 29th May: **LEE KOSMIN BAND**
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Sat. 1st June: **LEE KOSMIN BAND**
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Thurs. 3rd June: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Fri. 4th June: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sat. 5th June: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sun. 6th June: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Thurs. 7th June: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Fri. 8th June: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sat. 9th June: **LEE KOSMIN BAND**
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Plus: **ROBERT & THE FARMING**

Sat. 21st June: **LEE KOSMIN BAND**
Plus: **ROBERT & THE FARMING**

Sun. 22nd June: **LEE KOSMIN BAND**
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100 OXFORD ST. W.1. 7.30 till late

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Fri. 11th May: **JABULA**

Sat. 12th May: **JABULA**

Sun. 13th May: **JABULA**

Thurs. 14th May: **JABULA**

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Sat. 21st June: **JABULA**

Sun. 22nd June: **JABULA**

Thurs. 23rd June: **JABULA**

Club Calendar

Thursday

CART & HORSES, STRATFORD
JERRY THE FERRET

CRANBROOK LYFORD
ROGER THE CAT

EALING COLLEGE, St Mary's
HOMBRE

LORD NELSON, Holloway Road
LEFT HAND

NAG'S HEAD, London Rd. High Wycombe
SIUOXIE AND THE BANSEENS

NEW ORLEANS, St. Mary's
STOMPERS AND LINDA

ON VER GOODFOOT WITH
K.S.F.X.

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Friday

ACME QUARTET
SOUTH HILL PARK BRACKNELL

BLACKBOTTOM STOMPERS,
Ealingham Jazz Festival, Walsall

BRIDGE HOUSE, Barking Rd
Claydon, York

SLOWBONE

CART AND HORSES, STRATFORD
CLICHE

GOLDEN LION, FULHAM
JERRY THE FERRET

PEANUTS, King's Arms, 213
Shopsgate (N. Liverpool St Station)

PETER NYKRUJ & FRIENDS

SOUTH HILL PARK
BRACKNELL 2722

LYSIS

ACME QUARTET
MIDNIGHT BAR

SPECIAL ATTRACTION
BILL COLEMAN

THE RON RUBIN TRIO
PIZZA EXPRESS, 10 Dean Street

THE PLOUGH
Stockwell Road, SW9

KENNY WHEELER

JOHN STEVENS

PHIL LEE

CHRIS LAWRENCE

TUDORS CLUB, Harlow
ROGER THE CAT

Saturday

GOODFOOT FUNKY ITS
K.S.F.X.

WILLIAM IV LANGLEY

HANDBAG

MAGNET & DENDROP, Bridgelynn
Rd. 100 of Dogs Bookings 01-924

HAVERSTOCK ARMS NW3
SNEAKY DEALS

QUEEN ELIZABETH, CHING-FORD
JERRY THE FERRET

SOUTH HILL PARK
BRACKNELL 2722

ALL STAR

MEDICINE BAND

TEQUILA BROWN

JUNKY MUNKY

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THE COCK, Stony Stratford M1 exit
14. A big time feast with

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WITH
MAJOR SURGERY

THE RAILWAY PITSEA
HERITAGE

Sunday

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SHAYS DRIVE, HAROLD HILL,

ROMFORD, NEAREST STATION:
HAROLD WOOD, SUNDAY, 8th

NAT

WINDOW

7.30 - LICENSED BAR - 60p.

AT THE TORINGTON
811 HIGH RD. N. FINCHLEY

SHAKIN STEVENS

AND THE SUNSETS

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WEEK

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Road (A1000)

TERRY LIGHTFOOT

AND HIS JAZZMEN

VICTORIA HALL OLD HARLOW
HERITAGE

Thurs. May 5

Fri. May 6

Sat. May 7

Sun. May 8

Mon. May 9

Tues. May 10

Wed. May 11

Thurs. May 12

Fri. May 13

Sat. May 14

Sun. May 15

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14p per word

AMATEUR BASSIST required for newly formed S. London 4-piece band — Ring Tony 01-319 1823
AMATEUR LEAD GUITARIST and **DRUMMER** must be into West Coast Rock and willing to rehearse. No Breadheads. Immediate — Phone: Inglestone 4434 6pm

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KEYBOARDS
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and third voice required for a classic English rock band

WE WANT YOU TO BE OUR ORCHESTRA

428 5651

ATTENTION

Wanted from July onwards with rehearsal during June. Professional **BASS PLAYER/LEAD VOCALIST** and **DRUMMER** (vocals an asset) 19.26 yrs for name band presently touring Scandinavia with contracts through 77-78. Playing top-end and original material with recording option. Must be commercially-minded, ambitious, prepared to work 'strong vocals are essential'. Guaranteed minimum £275 per month after tax, with free food/accommodation, later a guaranteed rise.

Phone Maestri 01-979 0169
 Thurs./Fri./Sat. 5-9 p.m.
 PLEASE DON'T WASTE OUR TIME

BASS DRUMS form new wave band — Mark 889 1931 6.30.
DRUMMER/LEAD VOCALIST required for amateur rock band. Semi-pro, soon as possible — Alan, Sunbury (tel. 87907) (30/4/77).
BASS FOR BAND with second release in summer. — 432 5100.

BASS KEYBOARDS/GUITAR TROMBONE/ALTO doubling BARI for high energy funk band into Crusaders. Excellent salary. Semi-pro with pop outlook. Vocals an asset. Ring 485 6650.

BASS GUITARISTS wanted, working or not. — 01-341 0971, anytime.
BASS GUITARIST wanted. Best 14-18, for melodic rock band. — Phone Steve after 6 pm 254 6318.

BASS GUITARIST for N.W. London based rock band (16/18), vocal an asset. — Ring 01-346 4407 (evenings).

BASS GUITARIST/Vocalist for Atlantic residency in Nottingham. — Nottingham 3702.

BASS PLAYER with vocals to team up with prominent band — Paul, 315 222 after 6pm.

BASS UNDER 18, Band North London. — 366 8665.

BASS/VOCALIST for original band. High Heath 5470.

BASS / VOCALS, dynamic player for young band happening right now in London. — Colin Bell Management, eves 81-666 949, 01-516 931.

BASS WANTED urgently. North London, young ambitious. — 448 8657.

BASS, young energetic, inventive. — 01-967 6446.

BASSIST, BRAINS, guts and plenty stamina for youth, guitar for recording. — Phone Roni after 6pm. 01-453 4371.

BASS wanted for Genesis/England type band. You may only apply if under 25 with vocals.

Crowborough,
 Sussex
 (08926) 2445

BASSIST DRUMMER, willing to form original rock band, preferably not experienced — Roger, 960 4761.

BASSIST "HOT" for rhythmic (funny) band, no time-wasters. Beginners. Earl, 309 3095. Date 440 3302.

BASSIST WANTED for new wave band with name management and producer. Good musicality essential. — Ian, 970 5778.

BASSIST
 Priv. Bassist required for tight new band. Must be willing to rehearse. Compromise original and

01-447 3510
 ANDY

BRASS SAYS for dance band. Bass, sax and trumpet, quick steps, Latin American. — Ernest Layley, 47 Rodney Road, 5617.

BRASS SAYS, rhythmic rehearsal band. — 686 8776.

BASS PLAYER with **STRONG LEAD VOCALS** required for funk band working around in June. Must rehearse.

STEWART 688 3321
 or LEE 778 3046

COMPETENT DRUMMER, aged 14-18, who lives in the North/ Midlands area. Essex urgent. If required by young up and coming group. Just available immediately without any commitments. — Ring 830 5446, Phil Shivers or John Taylor, or evenings 300 5086.

CREATIVE VOCALIST and keyboard player for original material. A la Yes/Genesis. — Tel. David 81-372 818.

DRUMMER, BASS for New Wave high energy band, original material, something to say. No time-wasters. — 437 3083 weekdays only.

DRUMMER (PRO MINDED) needed to complete tight funky band, ready to work — 449 4182, 511 3446 evenings.

DRUMMER REQUIRED, semi-pro group all styles — 450 3377.

DRUMMER with good vocal harmonies, and good gear. Wanted for ex name commercial band. Work waiting. Pros only please.

Tom, Rainham 20518

DRUMMER REQUIRED for Midland residency, must read, for five-piece group.

Phone
 Leicester 700122
 before 6.30 in the evenings

DRUMMER/VOCALIST required for class professional pop/rock band. Reader/ing/transportability essential. Good work and money waiting. — Telephone 0-39 440 3094.

DRUMMER/VOCALIST, All styles, good feel, good image, singing strong mid range to falsetto, arranged harmonies. Good money, good residency — Weston Super Mare 414996.

DRUMMER URGENTLY REQUIRED

for TV and recording contract. Only top class musician 18.25 with good look need apply.

Tel
 985-3869
 739 4202

DRUMMER WANTED for American rock band, w/e.

DRUMMER WANTED for ambitious heavy rock band, work waiting. — Porters Bar 5648/81 300 0084.

DRUMMER with transport for working semi-pro rock band — 226 1373 & 610.

DYNAMIC VOCALIST and **BASSIST** are required for forming band with prospects aged 17-20. Sensitive and willing to tour — Send info and photos to Gordon Starley, 41 Holbeck Street, Liverpool L4 0US, 01-512 9589.

ELECTRIC KEYBOARD player needed. — Please ring Brian or Pete, 81-444 3484.

EXCELLENT BASS Guitarrist for working electric rock band, transport and vocals an asset. — Phone 840 3049, after 7 pm, Thursday and Friday.

EXPERIENCED DRUMMER for original band. No time wasters please. — 432 1233.

EXPERIENCED KEYBOARD player required, urgent. Working jazz/funk band. — 01-543 9728.

FIRST CLASS BASS player wanted doubling good vocals for long season Jersey, commencing 18th June. — Tel. 01-263 6666, Colin Wilson after 8pm, Jersey Central.

FEMALE MUSICIAN, Creative ladies interested in forming original versatile band. — 93 2394.

FUNKY BASS player wanted for funk/soul band. — Call after 6 pm, 41-439 1884.

GIRL MUSICIAN for 6-piece, playing TOP CONTINENTAL HOTELS. START IMMEDIATELY.

Tel. 061-998 1461

GUITARIST/DRUMMER, vocals an asset. — Transport, semi-pro. — Ring, 649 0476.

GUITARIST, transport, 2 or 3 band, transport, no time wasters. — Horncastle 2576 or 04681.

GUITARIST/SINGER songwriter wanted, excellent prospects, 18 am-3pm/Monday-Saturday 41-213 2050.

GUITARIST/HARMONY VOCALS wanted for Mecca group in Portsmouth residency. Knowledge of current pops and good gear essential.

Phone Dave Smith
 Bristol (0272) 839796

GUITARIST or **PIANIST/VOCALIST** to rehearse original material with rhythm guitarist before forming band. Melodic rock with some jazz influence. — 808 995 54, 802 4746 evenings.

GUITARIST, TRUMPET, Trombone, drums. — Gerry, 848 4394.

GUITARIST REQUIRED, all styles resident. Stoke Tisbury. — Phone Edgworth 6815.

GUITARIST requires musical class to form English, contemporary rock band. Queen influ. — 713 3445 daytime.

GUITAR/VOCALS or **KEYBOARDS** for semi-pro rock band — 38 4100/4101, Birmingham 6370.

GUITARIST / VOCALS (all music). Reader for Trinity, Shrewsbury. Jimmy Goo — Ash, 41-444 7112.

JAZZ PIANIST seeks musicians for jazz band, will travel. Write to C. Lane, 41 Indebey Road, London EC1 4HY. Previous applicants please write again as all letters were sent to wrong address.

JAZZ DOUBLE BASSIST seeks North Orleans style band for work or blows 100% enthusiastic. — Gordon Ashford (84025) 3857.

JAZZ ROCK Stageband wanted semi-pro, also required Electric piano and drums. — Phone Porters Bar 4397 evenings.

KEYBOARDS FENDER piano. Organ required for residency also available. — Phone Caprially 862626.

KEYBOARDS DRUMS for jazz/funk band. — Tel. Mike, 81-448 7112.

KEYBOARDS required by now band with immediate prospects — must be young inventive but with a clear head.

599 0492

KEYBOARDS, EXPERIENCED, urgently required by professional band. Vocals essential. — 672 8559.

KEYBOARDS FOR commercial rock band, experienced, to play work abroad waiting. Harmony essential. — Phone 01-618 1884.

KEYBOARD PLAYER required for rock band, present in complete jazz rock band, rehearsal and transport. — Tel. Dave 602 6723.

KEYBOARD PLAYER, reader, an asset, or 7-night rock band. — Write Dave Correll, 71 Potts Road, Dundee or 81-555 2430.

KEYBOARD PLAYER wanted, urgent, working jazz/funk band. — 01-543 9728.

KEYBOARD and **basist** wanted urgently for original band, work coming. — Mike, 908 8769.

KEYBOARD PLAYER wanted for Duane Rock Band. — Phone 81-497 6881 after 6pm.

KEYBOARD and **basist** wanted for rock band, publishing deal, recording contract. — Phone 01-263 6666, after 6pm, 41-439 1884.

KEYBOARDS/READER required immediately, some — Phone 41-439 1884.

KEYBOARD/SINGER songwriter wanted, excellent prospects, 18 am-3pm/Monday-Saturday, 41-213 2050.

KEYBOARDS (SOB) lead vocals) wanted for American-influenced (Band, Dylan, James Winchester) working semi-pro group. — Roger, 474 814 167.

KEYBOARD/VOCALIST wanted by working band, original material. — Phone 01-263 6666, after 6pm.

LEAD GUITARIST able to sing harmony for working commercial group. — 871 0742.

LEAD GUITARIST/Vocalist for super Shatin rock band. Intelligent and ambitious. — Ashford 8769.

LEAD GUITARIST required for summer season, Devon, must read and sing, to join six piece band. — 8410 99 287 378.

LEAD GUITARIST, folk, rock, amateur, band seeking work. — 432 4180, Barn Smeaton.

LEAD VOCALIST required to complete energetic new wave band. Experience not necessary age 17-22. Own gear, transport. Midlands area. — 561 7255.

LEAD GUITAR/VOCALIST **BASS GUITARIST** for name band. Friendly musicians. Previously doubling bass. Excellent wages 1977 fully committed. Don't miss this chance of a lifetime. — 052 81688.

BH Overmadow, 21 Beesborough, Guildford, Surrey TW20 2JN.

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LEAD GUITARIST

For American style rock band. 18-24 years old must have spend full and imagination.

Ring Peter
 Walton on Thames 24141

LEAD GUITARIST
+ DRUMMER

(19-23) to join spectrum writer-vocalist double bass. Must be able to play guitar and drums. — Phone 01-453 1457.

MULTI-KEYBOARDS AND DRUMMER Required by Jazz-Funk Band.

Recording contract, 100% tour. — Stratford on Avon 69718.

NAME BAND required immediately and preferably experience in other name band sound. Famous prospects. — Phone 052-551 4570.

DRUMMER/VOCALIST required immediately and preferably experience in other name band sound. Famous prospects. — Phone 052-551 4570.

NEW WAVE band wanted urgently by inexperienced vocalist (lead guitarist). — Nick 213 4185 pm.

NEW WAVE Guitarrist/Vocalist and good looking, 18-24, play good. — 00-308 722.

ORGANIST required for rock band, versatile, pedal, read/ob, pop/dance. — 01-267 4847.

ORGANIST/KEYBOARDIST, versatile to compile five piece band. — 518 4779.

ORGANIST/Guitar (or pedal bass) working. — Phone 01-263 6666, after 6pm, 41-439 1884.

ORGANIST/PIANIST wanted for rock band, versatile, pedal, read/ob, pop/dance. — 01-267 4847.

ORGANIST required for rock band. — Phone Mike, 764 0861.

PIANIST, DRUMMER, ORGANIST, double, trio, C/W groups, lounge, work-banquet. — 354 482/4843.

PIANIST for resident life. — London 01-357 3574.

PIANIST required by TOP RECORDING BAND Rock/Blues Office hours.

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PIANIST/ VOCALIST required for our famous American Bar, permanent engagement. Contact Counsellor & Field, Norfolk Hotel, Brighton 738201.

PIANIST WANTED URGENT

Must be able to read well and back. Cross season June 3rd until end of October. Excellent salary and conditions also.

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Ann Bishop, Manchester 01-286 4025.

PROFESSIONAL ORGANIST or **keyboards**, to rehearse for professional band. — Ring Jane from 8 am-10 pm, and 6 pm-10 pm. Tel. 573 3649.

PRO ROCK BAND GOING SEMI PRO REQUIRED. Excellent lead vocalist, keyboardist, no previous experience. — Phone 01-263 6666, after 6pm.

REHEARSAL Hall/room, hired. At acoustic Singer car park, easy loading, a bargain at £12.50 hour — why pay more? P.A. available extra. — Herteney 340.

SAX/FLUTE/trumpet etc for creative (trumpet) band sound working abroad. — Earl 328 3074, Dave 410 2365.

SEMI-PRO WRITER Saver requires Bassist and Drummer — 823 8038.

SINGER WANTS to form aggressive rock band, original material. — Phone Lesley 5687.

SONGWRITERS SEEK bass and drummer quick. — 435 938/435 5331.

SOUTH LONDON S/PRO enterprising 18/19 year dancer band (strict tempo) with good entertainment date book. Require experienced guitarist, possibly doubling banjo and/or vocals must be top buster and able to read pleasing personality and professional. Age immaterial. Please write with full details all letters answered. Box MM 708.

TOP SOUL BAND required to work in Israel. Agent coming to London, May 10th, 1977. Please contact

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TRIMBOP/BASS semi-pro, only London Band. London Must rehearse very busy band. — Phone 01-531 5311.

TROMBONE, two readers, semi-pro big band, Chelwick — 638 8328.

TRUMPET, Sax, keyboards, required for Afro-funk group, must rehearse. — 81-464 8424.

UKULELIST, bass guitarist doubling vocal. — Bullfincher for TV audition. — 875 8152.

URGENT ORGANIST REQUIRED for permanent job. Devon area. Torquay 66206.

VERY PROFESSIONAL (EX-SESSION) BASS PLAYER Urgently seeks original and musically valid Band/Offs. — CLIVE - 722 1756.

VIOLINIST or WIND PLAYER required for pianist and improviser wanted with acoustic pianist. — Ring 377 2644 strictly between 8-10 pm.

VOCALIST wanted, preferably playing guitar or keyboards for semi-pro pop-rock band, must have own transport. — Ubridge 37981.

WANTED, Rhythm guitarist with good vocal ability and professional outlook for recording purposes to join young group. Age limit not to be older than 22 years. — Please contact Box MM 703.

WANTED, SINGER/producer for blues band. — 777 3043.

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100W Super Bass	£129.00	Steel	£75.00
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Tuesday	17	NORWICH St Andrew's Hall
Wednesday	18	IPSWICH Gaumont
Thursday	19	LONDON HAMMERSMITH Odeon
Friday	20	MALVERN Winter Gardens
Saturday	21	SALFORD University
Sunday	22	COVENTRY Theatre

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