

# Melody Maker

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# IGGY DATES



**IGGY POP**, grandfather of punk and close friend of David Bowie, plays five British dates at the end of September, touring with a band likely to include Bowie on keyboards.

Dates: Manchester Apollo (September 25), Newcastle City Hall (26), Birmingham Odeon (27), Bristol Colston Hall (28), and London Rainbow Theatre (30).

The concerts follow soon after the release of Iggy's new album, "Last For Life," by RCA Records on August 24. He hopes to bring with him the band that played on the album — Bowie on piano, Carlos Alomar and Ricky Gardiner on guitars, Tony Sales on bass and Bud Sales on drums.

Today, Iggy talks exclusively to MM about Bowie, the new album, his thoughts about the English tour and how he got involved with some raw fish and seaweed in San Francisco.

He is convinced that this record is the best to date

● The new-look Iggy. exclusive interview: page 9

— "This is a hot one. Even a cab driver in Naples liked it when I played the tape!" — and he has a few nice words to say about the Clash's Joe Strummer. "There are some things he plays that sound like the way I look: really plaintive, pretty little things."

## CHART - TOPPER

Leo Sayer is back in Britain next month for his first major tour in nearly two years.

A new album, "Thunder In My Heart," is released to coincide with the tour. Sayer's band will be: Mike Moran (keyboards), Richard Zezo (guitar), Don Preston (synthesizer), Reggie McBride (bass), Oliver C. Brown (percussion), Alvin Taylor (drums), Horatio Gordon and Kenny Peterson (horns), and Janice Single-

## Leo to tour

ton and Maxine Green (backing vocals).

Dates are: Cardiff Capitol (September 25), Peterborough ABC (30), Ipswich Gaumont (October 1), Lon-

don Palladium (2), Newcastle City Hall (5), Edinburgh Usher Hall (6), Aberdeen Capitol (7), Glasgow Apollo (8), Liverpool Empire (9), Dublin Stadium (11), Wolverhampton Civic (13), Birmingham Hippodrome (14), Manchester Apollo (15), Blackpool Opera House (16), Bournemouth Winter Gardens (18), Portsmouth Guildhall (20), Brighton Dome (21), Bristol Hippodrome (22), Sheffield City Hall (25). Top ticket prices will be £3.50 outside London and £4 for the Palladium. Postal applications will be accepted immediately.

## Talkin' 'bout a new Generation...

by IAN BIRCH

● With the arrival in September of Iggy Pop, original wonderchild of the current punk propulsion, devotees will have an ideal opportunity to compare the old with the new — like Generation X, whose lead singer Billy Idol is pictured here.

● A couple of weeks ago Generation X, who had been chased by a whole bevy of major record companies, signed a long-term, world-wide contract with Chrysalis Records for a five-figure sum.

● Between gigs (see Coming Events on page 30) the band are in the studio, recording many of their stage favourites. One of these, "Your Generation," a wry retrospective of the last ten years through the attitudes of today, is scheduled for their debut single early next month.

● All the signs point to Generation X being one of the most successful of the second wave of new outfits.

● Turn to page 10 for a close-up on the band in MM's On The Crest Of The Wave series.

**PUNK NOUVEAU**

Report from France: page 26



**NEW INSTRUMENTS**

Trade fair special: p32



"On stage, BE BOP are formidably versatile, positively muscular."  
"...what else are we to expect from a band  
which for some is the epitome  
of crisp, cool, clear and witty-involvement-seventies rock?"  
MUSICWEEK AUGUST 6.  
"It's definitely one of the most successful attempts to capture the  
particular magic of a unique rock group on record.  
In succeeding in this it's created a magic of its own (that's the kind of  
quote the record company would like) out of this review and put  
in on an ad, but rather than get into that particular part of rock's pseudo  
corner kit, just say that the album's REAT) check it out."  
SOUNDS JULY 23.  
"The songs are fast and tightly arranged, packed with swerving  
changes and unexpected shifts in mood and tempo."  
NME JULY 27.



# LIVE IN THE AIR AGE



# BE BOP deluxe





THE likelihood of purchasing Captain Beefheart's new album, "Bat Chain Puller," is no better now than it has been for several months.

Virgin Records, with whom Beefheart signed a five-year contract in 1974, say there is still a legal dispute between the Captain, Frank Zappa and their former manager, Don Chiswick, over the dissolution of the management contract. Since Zappa is frozen, an injunction would apparently be taken out to stop the album were it to be attempted.

However, the MM's Vinyl Information Officer has heard his record, which apparently has similarities with "I Wish I Was Evil." Here is his report: "Side One: 'The Little Larks' (reminiscent of Morrison's 'Horse Latitudes'). 'Sum Crooked Sun' (evokes parallels with Tennessee Williams or John Steinbeck, an effect strengthened by the sleazy jazz instrumentation). 'Harry Irene': Harry Irene were a couple that run a canteen... their tuna sandwiches would turn the dark

# Dancing with the Captain

into day. Practically a soft-shoe number, it's a hauntingly effective whistle and an intriguing twist to the narrative. 'Harry Irene' held holding an empty canteen, and by the way, folks, it was Dusty, not Harry. 'Pop Hatch': An uncompromising poem. Lot of alliteration. 'Big pop hatch with a cotton hatch Hatch holes that light shows in and the light shows out.' 'Flavor Bud Levin': Total instrumental. Tense.

"Brick bats." The screaming, as with recalls 'Fair Pie' (Beefheart) in tones the title over and over before the sing fades out in hysteria.

"Side Two: 'Floppy Hot Stamp': Surrealist disco cut. Kick-up chorus sings 'Floppy hot stamp down into the ground.' 'A Carrot Is As Close As A Rabbit Gets To A Diamond': Piano-dominated instrumental. Sounds like a practice piece. 'Ole Alex': Builds gradually

over a military drum pattern. Vocals, it's the nearest the Captain gets in straight rock as he tells of a young drummer who sets out for Carson City in search of... 'what? But the drums are shattered.' It's a shame it's a pity got to get out of Carson City."

"Oldies": The tale of a local figure. The folks wonder why 'Oldies don't come around anymore.' 'The Thousandth And Tenth Day Of The Human Tatum Pole': Weird allusions of imagery, but attention hands to focus on the instrumentation. 'Ape-rod': Spoken poem delivered in undertone of menace and horror. Your ears don't get into any bigger. Ape-rod.

Full lineup incidentally, as Don Van Vleet (vocals), Jeff Tupper (guitar), Danny Wallie (sax), John Thomas (bass), and John "Drumbo" French (drums).

"This has been a public service review."

The Vinyl Information Officer will be with you again soon.

'JESUS! Will you look at this!'

Matthew King Kaufman, manager/producer of weirdo wonderboy Jonathan Richman, and the head of Berserker Records, held out his right hand.

The index finger was raw and swollen, the skin red and broken. "That's from shaking—I—hands at the Hilton."

Kaufman was in London to attend the recent CBS convention (Berserker has recently signed a distribution deal in America with Epic) and to finalize details of Richman's forthcoming British tour.

A former law student (in Baltimore) and elementary school teacher, he first involved with the rockbiz as a promoter at college; his most notable recall, he recalls, was booking the Who with Led Zeppelin as their support. He became the manager of a band called Earthquake at the suggestion of a friend, and moved to California after they had been signed to A&M.

He was appalled at the expense involved in achieving commercial success. Earthquake recorded two albums at a cost of nearly \$110,000 dollars, which they had little chance of recouping. At Kaufman's suggestion, he terminated the band and he retired to Berkeley to reconsider their tactics.

"We simply decided to form our own record label," Kaufman reflects. "The way we wouldn't have to answer to anyone."

Kaufman sensed an opportunity of success for a small label operating independently of the major combines from a popular local base (in Berserker's case, from San Francisco).

"I believed it could be done, but I believe that the people in control of the industry had brainwashed an entire generation into thinking it couldn't be done. I've always been disappointed. My peer group because many of them even began to believe that Big Was Best."

He explains the concept behind the label: "We were just trying to take bands who could perform live and teaching them how to transfer their sound to record in the most inexpensive way possible."

"We wanted to make money. We wanted to take sound and transfer it to a by-product of petroleum and trap it in the by-product of a tree and sell it. Berserker set out to make hit records on our own terms. We wanted to maintain the kind of individual quality you couldn't find anywhere else."

In the early days the venture was virtually saved by the arrival of a royalty check from the movie director Sam Peckinpah, who used a snatch of an Earthquake record in *The Getaway*.

"I knew that he'd used the music," Kaufman recalls, "but I didn't think we'd EVER get paid." Was it a coincidence that shortly before the arrival of this cheque he had donated some money to the anti-religious movement led by the Rev Ike (a kind of loony evangelist)?

To never donated any money to any religious organization in my life. He really liked the Rev Ike. So I sent him five dollars. He sent me a prayer mat. I put it in

# King of Berserker

the mail-box. A week late this cheque arrives. It was sufficient for us to make our first record. We were away.

Kaufman presently has four acts on Berserker: Earthquake, Grey Rain, the Rubinoos and Jonathan Richman. The latter is signed after the modern Livers have been dumped by Warner.

He was busking around bars in San Diego when Kaufman caught up with him. "John Cale was Jonathan's idol. Jonathan just watched Cale disintegrate as a person under all the pressure."

"He knew what to do. He was playing these bars and people would buy pitchers of beer just to chuck over him. It was disgraceful. Wouldn't Jonathan like to talk about all this himself, we wondered?"

"Jonathan doesn't like talking to people," Kaufman replies. "He's totally afraid of being misunderstood and don't you write him a letter or something?"

★

**HOLD** the front page. Bob Marley goes punk. Marley, Rasta's favorite son, has recorded his own anthem to punk rock and reggae. But there are no plans to release the song, titled "Punky Reggae Party."

The song was written by reggae producer Lee Perry, who was supposed to put pen to paper after hearing the Clash's version of "Police And Thieves," originally recorded by Junior Murvin. Marley was enthusiastic to join Perry in recording the number, and they got together about three weeks ago to record "Punky Reggae Party."

According to Island Records, the song is about a party attended by the Wailers, Peckinpah, Sitts and other assorted punk and reggae artists.

"No boring old farts were there," quoth Island.

★

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—NOW BECOME TAX EXILES!

● The government of Singapore, we learn, is presently investigating the punk phenomenon and fears that manifestations of "the punk rock movement" are the whole punk drag of tom threads, safety pins and razorblades, and the liberal use of "four letter words."

● The Ministry of Culture is reviewing a whole clutch of punk recordings that have fallen into their hands, including gems by the Sex Pistols, the Clash and the Tubes. The music of these groups is

described as "loud, spluttering and brutal" (in the case of the first two bands that seems a fair enough assessment).

● The band are indeed strange and they paid to the lyrics to assess whether they would have an unwelcome influence on the attitudes of South East Asian youth.

● For this information we have to thank reader Marina Malahar, who spotted it during a vacation in Kuala Lumpur in an edition of a wait for it — the New Straits Times.

● ABOVE those degenerate Americans, the Tubes.

## Elvis horror!

ELVIS fever is sweeping North End Road, London. While Elvis Costello played at the Nashville Rooms (capacity 400) on Sunday night, chaos reigned in the streets outside as 1,000 people were locked out.

When the police came along to "control" the crowd, signs were arrested and taken to Hamersmith Police Station, where they were held with highway obstruction and bailed to appear at West London Magistrates Court on August 15.

Dan Davies manager of the Nashville "quite phenomenal" reaction to Elvis was the best since his appearances at the Strangers and Commander Cody.

Admission to Costello's future Sunday gigs at the Nashville Rooms (August 14, 21 and 28 and September 4) will be by ticket only, and limited to two per person.

# THE RIVER

TEDS and punk: can they go together? Yes folks, the great reconciliation movement gathers strength. In an effort to bring the two sides together, and following recent MM disclosures of the punked stage (July 30), various organisations are trying to stage gigs featuring groups from both sides. The first of these is the cry, and first of the Heartbreakers (punks) and Shakin' Stevens (teds) are planning to bring on the teddies and punks are a bit dubious but they're all into the same music and they tell us they don't want any trouble. The teds say they are all against society. What is society? ("People," says Prof. Ernest Worries, "particularly other people.") Meanwhile, another punk move is being planned for North East London Polytechnic, where the Piranhas and Generation X are set to play on October 1 during "freshers week." Also featured will be Soft Boys, the well-known group.

JO LUSTIG, famed rock manager, has split from the Beatles, which means he won't manage them any more from next January... This Lizzy rang into an unprovoked attack in Finland last week. The band was genuinely surprised to be set upon by a gang of Finnish-type people in a hotel bar. There were bruises on both sides and Lizzy's driver ended up in jail. But the concert due the following night went ahead. The Outlaws may be coming to Britain in September. The long delay over the debut album by the Sex Pistols has been alleviated to some extent for eager fans in the North-West by the arrival of the first Pistols bootleg. It's a recording of the legendary gig at the Lesser Free Trade Hall in Manchester in June last year. There's nothing cheap in it, and it's a shame that it's only 70p during August instead of the regular 99p. It features "Rock and Roll," "Flying Saucers," "Rock 'n' Roll" and "She's My Baby."

MUSIC business shocked by the news of Keith Altham's heart attack last week. Keith, 35, a rock critic, journalist, and writer, has been in the music business for many years, and has been a regular on the radio. He was taken to St. Mary's Hospital, Paddington, but was allowed home at the weekend, and his condition is said to be improving. Trouble has dogged Altham's company in recent weeks. His secretary, Claudia, was given an hour's notice from the owners of their offices in Marble Arch that they had to quit as a result of lease problems. Business is currently being conducted from a spare room at Tony Brainin's PR firm in Victoria, until new offices are found.

Melody Maker welcomes new reporter Chris Brazier. Chris has already contributed to MM. He won second prize in the 1976 Sassa Kumpeloff last year, and was awarded a first class degree in English at Nottingham University.

A MYSTERIOUS Telex arrives on our desk bearing the message "I want to complain about the appalling mess. Yes made of their new album, 'Going For The One.' I had six copies before I got it. I had a lot of scratches on it. From an anonymous person." Well, this wasn't the group's fault. Strange things can happen in the machine.

We have another note that says, "Large chips. What can it all mean?" L. Shankar recording with Fallen Angels, Phil May's band in Switzerland. For weeks MM has been bombarded with mysterious pictures captioned "This man's a stranger." Now all can be revealed. The band are indeed Strangers and they're playing the Odeon Hamersmith on September 2 as a "totally unknown band heading their own concert."

WEIRD scenes at the X-Bars. Spec gals on Tuesday night at the Hippo Anchor. When two burlly police chiefs leapt on stage and questioned the band they were looking for a 15-year-old runaway with a famous father, and he was indeed in the audience. A bemused crowd, group and manager watched them cart him off, doubled up with laughter. Reogalator are signing copies of their record "Love And The Single Girl" at Virgin's Marble Arch shop tomorrow (Friday) at 1 pm. Supercharge have a hit record in Australia with "Get Up And Dance," and the boys are off for a swift tour.

NEIL YOUNG has joined obscure Californian group the Ducks, with Jeff Blackburn (guitar), Johnny Cravotto (drums) and Bob Mosely (bass). He has left open the possibility of tours with Crazy Horse. Black Sabbath won't be quitting Britain after all. But they will finish a live album and record a new studio collection in Canada. You Raver's car damaged outside the Odeon Hamersmith during the Steve Clarke gig. Let's hope the other car had all its trim and fenders swapped off, unless Taylor and the Strangers are at it. Tuesday night at London's Rainbow and Elton John played with Bonnie Raitt on Saturday.

## PUNK IS...

discovering your old man was king of the teds







## MILLER FORMS NEW BAND

FRANKIE MILLER, who split up his band, Full House, last week because, he claims, they weren't good enough, has put a new band together for his Reading Festival appearance on August 28.

Carol Grimes' guitarist Neil Hubbard, Procol Harum drummer B. J. Willson and former Ace keyboard player Paul Carrack join Miller and bass player Chrislie Stewart, the only remaining members of the original Full House, and the band is augmented by Chris Mercer on sax and Martin Drover on trumpet. The latest Frankie Miller and Full House single, "Love Letters," the follow-up to "Be Good To Yourself," features the old band.

# Ronson joins Gabriel

GUITARIST Mick Ronson joins Peter Gabriel's band for his 17-concert British tour next month, starting in Newcastle on September 13.

Former David Bowie and Bob Dylan sideman Ronson is supported on guitar by Sid McGinnis, and the rest of the band is: Tony Levin on bass, Jerry Marotta on drums, Bayette (ex-Automatic Man) on keyboards and synthesizer and Maruga on percussion.

Gabriel will be playing material from his "Peter Gabriel" solo album as well as new material written specially for the tour. Before the British dates the band tops the bill at the famous Fete De L'Humanite in Paris on September 10, where an audience of 100,000 people is expected. After the British dates finish they will tour Europe.



● Carol Grimes, one of Britain's most enduring singers, has formed a new band, Sweet F.A., to replace the long-standing London Boogie Band.

● The band, which will be touring with Carol through September, October and November, reads like a Who's Who of Britain's rock session men — Henry McCullough (former Wings, Grease Band and Roy Harper's Black Sheep) on guitar and vocals, Neil Hubbard (former Grease Band and Kokomo) on guitar, Dave Cochran (former Memphis sessions and Black Sheep) on bass, and Glen Le Fleur (former Jeff Beck Band, Gonzalez and Olympic Runners) on drums.

## New guitarist joins Damned

THE DAMNED have added a new guitarist in time to start work on their second album this week. The 20-year-old new player, known only as Lu, has been playing for two years and joined the band last week.

Before giving up the drole queue to join the Damned, Lu was working for a civil engineering firm, and was contacted through adverts by the group, which decided it wanted a fuller sound for live gigs and for the new album.

● John Otway and Wild Willy Barrett are joined by Clayson and the Argonauts for a concert at London's Roundhouse on Sunday.

"This gig is just a warm-up exercise before we cut the mustard and start our northern tour, which takes in the Edinburgh Festival," said group leader Alan Clayson.

The band's set at the Roundhouse will be recorded for a forthcoming album with the provisional title: "The Almost Legendary Clayson And The Argonauts Die At The Roundhouse."

● The Fabulous Poodles release their debut album, "The Fabulous Poodles," produced by John Entwistle, in early September. A single, "When The Summer's Thru", is released on Friday.

## Northern Jansch

BERT JANSCH and his band, including bassist Danny Thompson, replace Silly Wizard on September 8 at the three-week Edinburgh Rock Festival that runs alongside the traditional International Festival.

## DOOBIES SET THREE DATES

THE Doobie Brothers will be playing three British dates this month after their appearance on the first day of the Reading Festival, including a show at London's Rainbow Theatre. The band plays at Reading on August 26, and will then do concerts at the Birmingham Hippodrome on August 29, the Manchester Apollo on August 30 and the London Rainbow on August 31, supported by Crawler.

The short tour will be the band's first British appearance for more than two years, and a new album and single are released to coincide with the concerts. The album, "Living In The Fault Line", and the single, "Little Darling", are released on August 26.

Tickets for the shows, which are promoted by Adrian Hopkins, are available now at the following prices — Rainbow: £3.00, £2.50, £2.00, £1.50; Birmingham: £2.50, £1.75, £1.50; Manchester: £2.50, £2.00, £1.50.

## Kingfish for Reading

AMERICAN band Kingfish, the group that has jammed and recorded with Grateful Dead guitarist Bob Weir, have been added to the Reading Festival bill this month as part of a European tour.

The band supports Ted Nugent at the Birmingham Odeon on August 18, then play at the London Marquee on August 19 and 20, followed by the Reading Festival on August 26. More dates are being organised for the tour, which is the band's first visit to Britain. The band — Matthew Kelly (vocals, guitar, harp), Dave Torbert (bass, vocals), Mike O'Neil (lead guitar, vocals), Barry Plast (keyboards, vocals) and David Pepper (drums) — recently released their second album, "Live n' Kickin'".

# People in Love

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# GIVE YOUR EARS A BREAK...

ROCK 'N' ROLL <sup>with THE</sup> MODERN LOVERS



**TO MELODY MAKER READERS**  
Someone will come on stage before Jonathan  
on his English Dates. But it sure won't be  
Elkie Brooks or Supertramp. So don't worry!

*Beserkley*  
"Home of the Hits"

**Jonathan Richman and the Modern Lovers...**  
**...the most fun you can have with your clothes on**

**NEW LONG PLAYER NOW AVAILABLE**  
**BSERK 9 ALSO ON CASSETTE**



"POLITICS for me is to sing about something I know; the way I deal with my band, my old man and myself. I don't separate my feminism from the rest of what I do. I think it's just as important to be singing to men as women, and if anything I think I'm a spokesperson for women."

Of all the women musicians, here and in America, Bonnie Raitt is the most articulate voice. Through the unity of her music, her stage stance and her private persona, she is living out the contradictions of both the music business and the world of her audience. It has brought her a recognition that goes deeper, says more, than hit albums though it's gratifying that her latest, "Sweet Forgiveness," has at long last brought her deserved commercial success in America.

## Nucleus

Bonnie is in London for two days, snatched in the middle of her European tour, during which she played at McEntree's directly before her early idol, Muddy Waters.

The nucleus of her band — Freebo, Will McFarlane, Dennis Whitted — have been with her for three years, although Freebo joined her on upright bass in the early days of coffee houses and blues concerts when she was "the all-round cheap, non-threatening opening act."

This year she is accompanied by her manager, Dick Waterman, the man who first introduced the 17-year old Raitt to veteran Chicago bluesman Otis Rush, Son House and the immortal Fred McDowell, and confirmed her commitment to the blues which had begun when watching Muddy Waters and Jimmy Reed at the Newport Festival when she was a kid. She threw up her Radcliffe studies, went back to California to play bottleneck the way no white girl had ever done before, and no contemporary woman musician has done since.

The first time I saw Raitt perform was over two years ago at Carnegie Hall in New York. On the same stage that Billie Holiday received her final hard-won acclaim, the daughter of show-business star and Quaker pacifist John Raitt gave the first airing of "Blowing Away" and reduced half the audience to tears.

## Startling

When she strode into McDowell's "Write Me A Few Of Your Lines," her guitar grinding, there was the startling sight of young girls running down the aisles to salute her, arms raised.

It was a natural, unconscious recognition of what Raitt meant to them by being up there at all, without flamboyance, without rubbing anyone's nose in the fact.

An integral part of her band, a woman "working with intent to learn," she has always chosen her material carefully. "The blues," she said after that concert, "is about men and women and getting hurt."

And her material has always probed these universal predicaments of inter-relationships, presented with a fine comprehension for the nuances of her rare voice, which can soar and protest, rawly plead, or inject humor when it's needed. A voice acclaimed by female contemporaries like Linda Ronstadt.



# Bonnie Raitt's woman's own

BONNIE RAITT talks to Penny Valentine

THAT night at Carnegie was the end of a mammoth American tour that was beginning to draw the big audiences. Today she can pull in up to 6,000 people a night and, after London, she goes back to the States to continue a 50-city trek of open-air arenas. The grueling work over five years has finally paid off in terms of audience and now, at last, record sales. Over that period Bonnie has only had two or three weeks off a year at most to call her own, and that schedule, combined with an exhaustive talent for "partying" on the road, has brought her, at 28, to a crisis point in her life.

## Personal

She feels she's never compromised her music but that she certainly has her personal life. Over the past 12 months — with "Sweet Forgiveness" taking seven months of studio time and now the long promotional tour — she's only seen her old man, Gary George, co-manager of Maria Muldaur, for two weeks.

"He's not so sure he wants to have an old lady who's always gone. What I'm doing now — and it's a gamble I hope will pay off — is to work my tail off on this album so it does really well and then I can take a lot of time off. I have to make enough money to support my band if I come off the road, and be able to live off my royalties."

"Of course it's a compromise only a woman would have to make. Most women — like Little Feat's old ladies — don't work, and don't know too many guys whose women are musicians. Those of us who are, are in a unique situation where they make a lot of money, a lot more than most men, so they have to find someone who's an equal in that respect."

"With me there's just the practical problem that if I want my old man to join me on the road he may not have enough money to come. And now there's the thing about children — if the guy you're with wants to have children and you're not sure — well, that's a real switch around."

She apologizes for being so "personal." "It's just, well I'm a real strong woman so it's very hard it's only in interview that these things come up, when I wonder what's different between men and women. I'm getting to think there's not that much — they're getting to be more and more the same."

A point fully illustrated by the audiences Bonnie attracts — not by any means just women who consider themselves "liberated." "In fact, I get some flak from ardent feminists in America who think my lyrics are too male-identified. That is just unfortunate."

She is still determined to make her political and feminist points through the things she relates to beat. "For me to sing about refugees in Ireland would be dishonest. I don't know about that. I try to limit the things I sing about to the things I can directly relate my life to."

And her benefit work stretches from money-raising concerts for local LA Assemblywoman Ruth Yanaka and Cesar Chavez's farmworkers, to Olivia Records, the independent feminist record label. It's interesting, too, that one of the highlights of her new album is the switch-around given to Jackson Browne's "Opening Farewell" by changing the lyric gender.

## Reason

"It does become interesting the other way around — like 'What Do You Want The Boy To Do' and 'Love Me Like A Man' aid. Yes, more sympathetic to the man. The reason I did this number was I did this long tour with Jackson and every time he sang 'Opening Farewell' I cried so much I had to go to the dressing room. I just knew the only way I'd get that song out of my system was to have to do it every night on stage myself."

A PART from private pressures Raitt clearly sees of her life on the road the political contradictions. "This run of staying in Holiday Inns all the time being at a party is all

you want to do, and the only thing that stops you is the need to sleep and recover." "Essentially the life is completely unreal, over-lucky if you like. I'm just as isolated from the people outside, I don't know them any better."

## Contact

"At least I get to sing songs that are truthful, not pop, so they know more about me than I do about them. Listen to me — that's what I mean, I'm talking about me" and "them." There was a time when I didn't do that."

"I feel the lack of contact because of fame and I don't like it. I want to be a complete person and being in rock and roll all the time doesn't help you become that."

"Everyone has to work and if you can get paid for doing something you love, as I do, and make people happy and maybe change their minds a little bit at the same time, that's great."

"But I don't think any job should take up your whole existence. I like what I do but I don't think it's greatly significant, creative or inspirational. It's just a means to an end."

And what is the end? "Eventually I'd like to — well, maybe go back to school to get a little refurbishing for a while."

"The thrill of being able to work for myself is something I value and I think I'm lucky, but it doesn't mean anything if I'm sitting here making myself famous and then my old man splits. I want to be a good friend to my friends, a good lover to my old man, a good woman to my dog if I had one. I'm not being a good friend to anyone I don't know now."

When Bonnie Raitt started as

a musician, only Jud Collins, Mary Travers, Joan Baez and Joni Mitchell had walked the path before her. Today the market is inundated with women singers so does she feel it's a reflection of a change in attitude?

"I think it's just bucks, to be honest. Linda started to make a lot of money and record companies began to sign everyone else up. It's complete commercialism, no more than that. Supply and demand with bigger record companies, more records being bought — there's a real glit now."

"The only time I worry is if we all start sounding the same. I mean, Emmylou always sounds like Emmylou, Dolly — there's nobody in the world with a chest or voice like hers. Maria and Linda are unique. But there's going to be a bunch of people in my particular field like Valerie Carter and Kiki Dee — we're all doing the same songs."

"Well, Joan Baez has tackily done 'Blowing Away' Realit! — I'd like to go back and do 'All My Trials' as a disco song and see how she felt — oh, I should not say that, but it really made me angry. Anyway, you can see where the pinch is for me."

Such underestimation of her own unique position as singer and musician is not rare in Raitt. That she could leave most of the field standing doesn't seem to occur to her, and despite her protestations that she has "negated friendliness," she remains close to Muldaur, Harris and Ronstadt.

"Linda gave a Fourth of July party at her house and every girl singer known to man was there." She laughs. "Supposing someone had wanted to surround the house and ransom us, imagine! Maybe a bunch of guys who never wanted to hear women singers again."

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IGGY POP had been out swimming near San Francisco, he confessed. "Last night a few people came round and we had some sushi, which is a Japanese dish of raw fish wrapped in seaweed. There was a little saki around, and well, you know the way it goes. So I just went for a swim in the ocean this morning, and that is why there is a little water in the ear that I am speaking to you through."

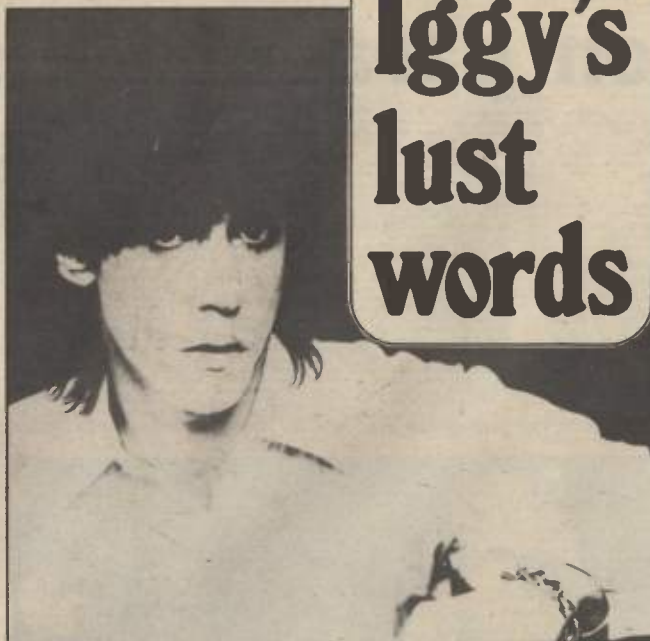
Organised chaos. That is how it seems with Iggy, even though he is a few thousand miles away at the other end of a telephone line.

There is plenty on his mind at the moment. A new album, "Lust For Life," is ready for release next week, and Iggy was in London only three weeks ago doing the UK master for the record. His tour is finalised, and he is spending a little time in America away from his hometown of Berlin as he gets ready for the road.

His enthusiasm for the new record positively vibrates down the phone lines. "We did it quick," he says. "The entire thing was done in three weeks, including the mixing. The music is hard, and fast, and stuff, the direct opposite of 'The Idiot'."

"I am singing with my full range instead of just deep down low, like I did on that album. We worked so fast that almost everything was done in one take, with only a couple of vocal overdubs necessary because of my unusual microphone technique, and one lead guitar thing, or whatever you call it when the guitar players start doodling around with their instruments."

"Iggy is naturally of the firm opinion that this new record — performed with David Bowie at the piano,



# Iggy's last words

and masterminding the production behind the song-writer's table is the best thing he has done.

Answering a question about whether he feels the need to move into new directions like films, he replies: "No, I don't fancy dressing up in a monkey suit nine hours a day on an Avengers set."

"I am more concerned with mastering this aspect of my craft music, then perhaps I will do something else."

Is that mastery close? "Yep, with this record I think it is. This is a hot one. Even a cab driver in Naples liked it when I played the tape."

For those who like to spice their music with a

few facts, Iggy's crew on the new album is much as before.

"Let's see now. Bud Sales is on drums, Tony Sales on bass, Rocky Gardner and Carlos Alomar are on guitar, and David Bowie is on piano. Three of the songs, 'Some Weird Sin', 'Tonight' and 'Turn Blue' were written while we were rehearsing for the last tour, and they were performed, if that's what you'd call it, during the last tour."

"The best of the stuff was written in about one and a half days. 'This' was the way I wanted to work on this album. To achieve the immediate effect that I wanted I had to work very hard, much harder than everybody else in the band."

"A six-to-eight hour session involves, say, 12 hours work for them, but I was taking the tapes home with me and just kept going working. I had to be one step ahead of my band."

He chuckles at the mention of a possible theme in the new album.

"Well, I suppose you could say there is a lot of thematic material. It is about love, love—hypnotising chickens, that sort of thing. It is about a person anyone anonymous that I know, and I put her in different settings. That, I suppose, is what the album is about."

Would the casual observer, passing Berlin's Hansa studios (where "Lust For Life" was recorded), have seen the wild-mind Iggy conform to the austere surroundings of acoustic booths and mike leads?

"Well, I just can't guess, but get physical, I tell you. I can tell from the album that the band is excited, and as the music goes on it really starts to shake."

"That happened because when they are playing they

are hearing my singing and vocals for the first time. The result we achieved in the studio is similar to my effect on people when I present an evening on stage."

The studio, where Iggy recorded "The Idiot" and Bowie "Low," were a natural choice. "I live in Berlin now, and have done for a year or so."

"I like the studio, I like the place, I like the people, and I speak German very well. David Bowie first exposed me to the city, but now he is living in Switzerland."

Although the redoubtable Mr. Bowie still measures strongly in his musical life, Iggy has sensed a role-change in their effect on each other.

"During the preparation and recording of the album it would appear that I was having a stronger effect on David than him on me — I think that is valid."

"He wanted nothing more than to be involved in one of my 'trash albums' as he called them, and I think that is a good description. But I don't want to underplay his effect. He onwrote most of the songs and had a great deal to do with the record."

"We worked very quickly together, but I don't want you to think it was all togetherness and walking hand-in-hand or anything like that. We had a lot of friction between us, and I think that is why we have done some pretty good work. There was a lot of clash going on."

When Iggy tours Britain at the end of September, he hopes to bring virtually the same band as played on the album with him, and that includes Bowie. "I may have to make just one or two changes. It is too early to say whether David will be free, but I would say it is highly likely he will come."

The idea of the British tour appeals to Iggy. "I have never seen England properly, but I love New-Castle very much. Those houses with the peat roofs and the people around them. I like the look on the faces of the people there. It will be nice to show up at the end of the same places as we played last time."

During his recent London visit for the mastering of the UK pressings of the album — "I did that

myself, my own quality control, because I wanted to make sure that you guys in England get a decent pressing for once. And my own makes me feel good to see something through from start to finish — Iggy did himself a little shopping."

"I went into a record store and was served by this really nice guy who looked like Richard Hell, or rather the way all Englishmen who try to look like Richard Hell look. He was a real gentleman."

"I bought the Clash album, which I hadn't heard, and 'Pretty Vacant' and 'No Fun'." The latter is, of course, an Iggy composition. "I certainly appreciate the Sex Pistols' performance of it."

He also heard the Damned album, which did not please him with delight. "He appreciated the Clash. There are some of those things that Joe Strummer play that sound like the way I look, really planative."

"The only thing with the Clash is that I find the things that come out of the mouth not as nice as what comes out of the guitar."

He still has no real idea of a planned set for his English dates. "I have not worked out performance as such, I will just pick some songs and we will do them."

"The way I do a song does not alter very much from the way I write and first perform it. I do not care to tinker with material, but that is not to say I won't step out of things. I feel like it at any time."

"After making a record like this, so get on stage is really the final part. There is no manager to hassle you when you are up there. It is like being a baby Jesus in your swaddling clothes, with no need of anyone to fan you to keep you cool. It really makes me feel like a man when I get up onstage."

Er, yes... well... Maybe he had better get back to sleep now.

"Ah no, I think I will get into a little riot for the rest of the day. I have all these things here that I can use. Paints, acrylics, poster paints, cassettes, a Tasc tape deck, a turntable, a lovely pair of JBC speakers, a Telecaster, a Fender Rhodes, a video..."

## Bassically Clarke

THE BARRAGE of clocks in the foyer of Birmingham's Holiday Inn showed the time around the world. Here it was just after midnight. Busting on the Ninth Floor, Stanley Clarke's wife/our manager Caroline had just asked a sleep-deprived double bass regular in London on the telephone, and persuaded him to do a very special job on hours later.

Only then did Stanley relax and let a smile creep back onto his face. He and his talented band had just played an ecstatically-received set at Birmingham Town Hall, but tragedy struck when his double bass, an extremely valuable, 150-year-old instrument that has been with him at every recording session, fell onto the floor during pianist Peter Robinson's solo and the head broke clean away from the neck.

With that problem over, there was time to find out more about that contemporary success story, the 36-year-old Stanley Clarke. "When I was in junior high school at the age of about nine or ten, I realised that what I really wanted to do was be a musician. I went to the music room, and let the violin and cello, but they were too small for me. Then I saw an upright bass in the corner, looked around with it and it felt just perfect."

From on classic rock—last. School lessons gave him the basics, but he always had his own individual ideas about how to play the bass. By his late teens, he was playing in funk bands and getting through because "I was playing all this stuff on bass, and that wasn't what they wanted from a bass player."

Stanley went to the Philadelphia Musical Academy, where he studied his musical studies and ideas and met Max Roach, Bobby McFerrin and John McVie. The three-man Philadelphia Horns who form the brass section of his new band.

STANLEY CLARKE spends time between Return To Forever and solo career

their individual qualities."

Stanley is aware of the criticism of the sterility of much of the jazz/rock/funk contemporary music, but sets his own music differently.

"Although it sounds contradictory, I look on our music as simple but complex. There is a high degree of musical competence in this band — the guys can really play their instruments well, and that comes over in the music."

I look on it as presenting the audience with a smorgasbord of music, a whole range of ideas and music in one concert, like eating many different types of food at one meal.

The band's English shows at London's Hammerstein Odeon (reviewed on page 34) and Liverpool Eric's last week were recorded, and one more show in Los Angeles will go on tape for a live album. "That will put it copper on this phase of my music."

He has a whole slew of new songs sitting on my piano back in Los Angeles, a lot of material that is far more melodic than what I am doing now.

The live recording is largely for economic reasons. The British and European tour will cost Stan a whole feast of bread largely due to the travelling and running costs of the enterprise. To recap that he hopes the success of the band live will be an investment for future live shows, and a way of ensuring that is the low-budget live recording.

new costs about £400 a night to record, to taking everything into account the taping for the live album will cost a maximum of about £3,000. If I took the time to make a studio it would cost about £30,000 studio prices are just the same. Yes, unobtainable. I take more chances recording live, but by recording a tape you reduce those risks." JOHN ORME

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And God knows what I played. It sounded like nothing on earth. The tap came about three bars after I started. So I thought disaster. I went home. Turned on the budgie. And talked to the telly.

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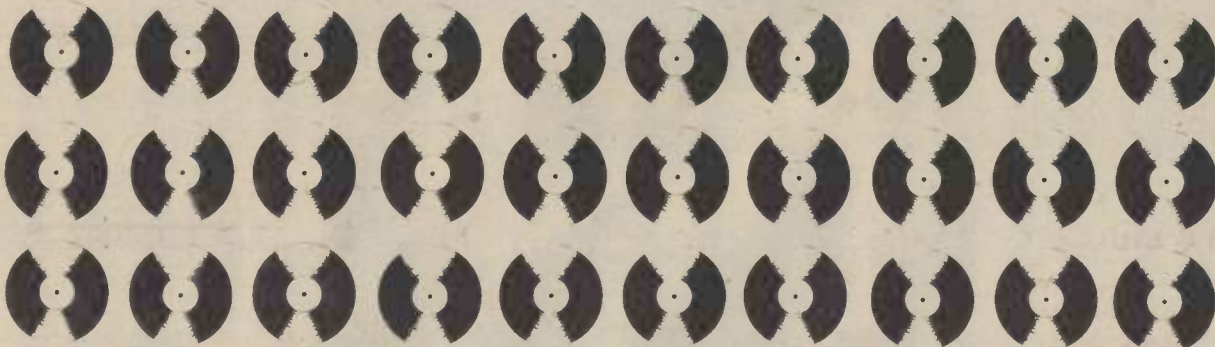
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STEVE HILLAGE: 'I now feel that when I go back to England after what I've done here, it will be with renewed strength and confidence.'

## STEVE HILLAGE talks to Harvey Kubernik in Los Angeles

VENICE BEACH is the last bastion for the bohemian culture in Southern California. This sleepy, oceanfront community has long served as a stronghold for deviant behaviour and attitudes.

Musicians, artists, writers, and sundry surf bums have assembled here over the years to create a separate cultural ambience.

Venice Beach is reminiscent of the South of France, like Nice, where men of all ages examine the effects of solar rays on scantily clad girls while sipping pina colodas from any number of sidewalk cafes that dot the oceanfront.

The air and water are clean, health and vitality are stressed and social position is maintained by skilful displays on the ubiquitous skateboard. In a word, Venice Beach is fun in the sun, and the total antithesis of the popular picture of laid-back Los Angeles with its quasi-country warblings.

On a recent Saturday afternoon, with the temperature checking in at a comfortable 80 degrees (perfect for aquatic indulgences), two figures emerged from the thunderous surf, resplendent in bathing suits and fins. They draped themselves in beach towels and hopped onto their competition skateboards.

Not an uncommon site for Venice Beach regulars, but one who would be hard pressed to find a more unlikely pair using a beach where signs warn "For locals only."

This is just like the old days at Cornwall, recalls guitarist-extraordinaire-turned-skateboard-junkie Steve Hillage. "But the waves were never like this. I really must learn to hang 10 before I leave."

Steve Hillage shooting the tube? And can this be his lady, Miquette Giraudy, practising the Quasimodo manoeuvre on the skateboard to the bemusement of local practitioners who wince at every near-catastrophic fall? This is not what one expected to find behind the THC-induced Gong. This is no Cosmic Pixie and no Stoked. (Surf vernacular for blown away).

"Really? It's not that surprising," explained Steve later as we ate dinner at the sidewalk cafe. "I used to be quite good with the big board back at Cornwall when I was young. Here I use a short belly board with a pair of flippers and it's terrific."

Here is in Los Angeles to record the follow-up album to his highly successful "I", recorded in Woodstock last year and produced for the occasion by the multi-talented Malcolm Cecil, creator and lifeforce behind the Tonto synthesizer instrument. It has also been co-produced by Steve Wender's mementous Intervision and producer for Billy Preston, Prince, and the Isley Brothers.

The record is titled "Motivation Revisited" and is supposed to be based on the role motivation plays in our lives. It features Hillage on guitar and synth, with former Brand X drummer Joe Bloorer, Reggae McBride on bass, and the worldwise Tonto.

Considering the pomp and stridency that surround much of LA lifestyle, one would consider this an unlikely creative atmosphere for an uttering and sensitive as Steve Hillage.

"Since 1970 when I first turned professional, something has certainly been growing," he says in explanation. "It particularly blossomed very late in the time I was in Gong, back in France. Then Miquette and myself moved back to

# The cosmic pixie rides the wild surf

England and we kinda launched a new chapter.

I then felt the next step was to come to America and try to bring the musical spirit with me. The first step was working with Todd Rundgren, and the second step was coming here, in Tonto, to the Record Plant and to Westlake Audio, which, I suspect, is the gov'nor studio for mixing in the world.

"I had a previous association here 'cause we mixed one of the Gong albums. (You) here, and the Manor Studio was rebuilt as a result of that visit. The engineer, Simon Heyworth, brought back a copy of the second Tonto album, and it really impressed quite a few people, including myself."

"So when we came here on the tour last January with ELO, we made a point of meeting Malcolm to discuss the possibility of working together. Los Angeles, the glamour/brainwash capital of the world, represents a challenge, to come and do something here in an environment to which I am completely opposed."

These opposing interests have been quite inspiring, and I now feel that when I go back to England after what I've done here, it will be with renewed strength and confidence."

Now that his two-month stay is up, what were his reflections upon the trip, and what impact had Los Angeles made up on him?

"I feel, and I don't know if it has to do with the sea or with the earthquakes, an energy which I equate to peace like Stenehagen."

Also, Los Angeles seems to be a melting cauldron for new-age techniques. All the computer techniques and space technology is centred here and these same engineers create the systems that leads to advances in musical technology, which, of course, I am most interested in.

"It's a very intriguing place. When people were emigrating to America there were two obvious reasons: people full of creativity felt claustrophobic in Europe, and the other motivation was purely escape, escape from themselves. California is the place where it all stops. You can escape only so far West, and past California there is only water and maybe Hawaii, although I don't know much about that."

"Los Angeles is such a melting-pot, so many different motivations." Contrary to popular opinion, LA does have more to offer than the Continental Hyatt House museum of rock casualties. "People just come and see the showbiz side of LA — Sunset Strip and all that," remarks Steve.

"The rock groups and the publicists, the record companies and Tower Records, all paint one picture of this place. People assume that everyone sits in their car radios all day singing 'Johnny come lately... there's a new kid in town'."

"I've been to so many different places here. The Bodi Tree, for example, is a great exotic bookshop which brews a fine tea. There are some really cool places in Los Angeles. Also, the people are so much more free and open in expressing themselves than they are in England and France."

"The weather affected musical direction or performance at all?"

"The climate does play a role to a certain extent. The other day Miquette and I took a drive up to the mountains, and when we looked back over the city we saw this incredible brown haze. It was disgusting and fascinating at the same time."

"What really fascinates me is the idea of what we call in England the ley lines, a theory whereby arteries carry the vital forces that run through the earth and were once recognised by the ancient cultures. It's been pretty much obscured by the modern scientific age. Actually it's connecting the points of physical phenomena, such as fault lines, with sources of spiritual and creative energy."

Hillage, however, has been decidedly lowkey, almost totally inconspicuous, during his tenure in Los Angeles. Normally, the arrival of an English personality to record in town hits the grapevine faster than you can say Rodney Bingenheimer, yet Steve has been a virtual recluse ("We haven't even seen Disneyland yet") while fighting time schedules over release and visa expiration dates.

He is content with this low-profile. "We have worked diligently every day, for which I am pleased. But really, what can I do if I don't work — hang out at the Rainbow looking for headlines? I have never subscribed to the pop star attitude."

"I never go to the Speakeasy in London. It just doesn't inspire me musically. I don't look at music from the ego base point of view. I find it unpretty. I'd rather think of the music and energy, the vibes, and get into that."

"I try to keep away from fashion and trends as much as possible. On the new record there is a song called 'Motivation' where I got down what I feel, what I hope is driving me. People get off, but they rarely know why they are getting off or you escaping reality, for instance."

Did he go through various stages to get to where he is now?

"It gradually happened. It got to a point when we were working with Gong and we were exploring all the new concepts and mixing them up with humours and rock music, and I just got to a point where I saw how beautiful rock music could really be in spreading spiritual change and how it relates to new-age technological things."

"I opened myself up and allowed myself to be used by what I call the musical healing force, and that's where I try not to concentrate on the ego side of it, 'cause when I open myself up I realise that I am just a vessel, a channel, for creative energies that exist whether I do or not."

Following dinner, Steve, Miquette and I went to a local studio and he brought home the massive banks of synthesizers, digital units, synthesizer adapters and all the other electronic equipment that he believes what must certainly be the most elaborate synthesizer setup in existence. Conventional turned forward, England's latest musical craze, punk rock, and both Steve and myself shuddered in horror at the thought of Jimmy Butler but those among Tony's disciples and tape-ready equipment.



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gene alive  
and living...

continued on p44



# about the Act

**PLAYING** the devil's advocate for a favourite artist is no picnic, believe me, particularly when that artist has at last achieved the wider recognition long owing to her.

Can success be equated with Elton John leaping onstage at her London Hammer-smith Odeon concert on Saturday to tust on keyboards for the encores, or her latest album ("Sweet Forgiveness") reaching the top 30, or a concert being videoed on Sunday night because of popular demand? If so then Bonnie Raitt has well and truly made out. The opening bars of virtually every song were drowned out by applause. This was a well-primed audience, rooting for her all the way.

So what went wrong? Technically, nothing much, except for some lumbering bass from Freebo during his short solo, when the audience's handclaps actually kept better time.

Her highly idiosyncratic mixture of down-home blues, rock and balladry was faultlessly stage-managed by Raitt (whose infectious charm would probably get the dozzens jobs worth stomping in the aisles). And there rests the case.

Somewhere about halfway through, sicknesses set in, since one song segued into another in archetypal lullback fashion. Saxist Marty Krebb (also on keyboards) contributed some welcome breaks, leaning long into the melody, and Bonnie's vocals were furiously animated on songs like "Love Me Like A Man," "Nothing Seems To Matter," "Give It Up Or Let Me Go," and "Runaway." (much better than the ineluctable recorded version); but the boogie onslaught continued apace. Only on songs like "Home" and "Three Time Loser" — the one with incandescent gospel harmonies, the other full of rollicking rhythms and very lyrics — were the instruments given room to interact with any intelligence. Everyone loved her, although I suspect that curiosity

## Success Raitt?

value had a lot to do with it. After all, how many women can sing and play slide guitar at the same time? No matter; just hope for more experiment next time. — MAUREEN PATON

### STANLEY CLARKE

THE Stanley Clarke band at the Hammer-smith Odeon at the weekend bypassed the sterility that infects so much of today's jazz-rock. Out heaven knows how the live tapes of the concert will come out. The sound system was plagued with a Kamikaze squadron of cracks, buzzes, pops and other assorted interference; yet in surmounting the problems, the music achieved even greater verve and drive.

Not all of it worked. The band played long tunes that moved through many sections, rhythms and solos, and it was inevitable that some of it did not come off. I found Raymond Gomez's guitar breaks too ag-

gressively saucy for the music being made by the rest of the band, but he was a good visual and dynamic figure.

Most impressive was the blending of the three brass players, Bobby Malach, James Timiney and Al Harrison, whose contributions on sax, trumpet and flutes as ensemble players and soloists gave the music a wide range of moods and dynamics. "Quiet Afternoon", from the "School Days" album, demonstrated their power, ranging from the tranquil, muted trumpet at the start to a series of solos that created the busy air of musical conversation over Garry Brown's easy, coasting drumwork. The tempo was subtly boosted until the band was blasting away at full power; then Clarke and Gomez went into a rather facile trading section that brought out the status quo tendencies in the audience. Suddenly the band was back to the original theme, and a delightful flute phrase closed the piece. Similar in structure were the other songs, the impressive

"Day Ride" that included Brown's stimulating drum solo, the lyrical "The Magician" from "Return to Forever's" "Romantic Warrior"; and the bass-dominated "Vulcan Princess" and "Journey To Love"—a wide-ranging collection of musical moods, styles and tempos. The something-for-everyone principle mostly worked. JOHN DING

### LITTLE FEAT

IT'S odd how some bands make great albums and yet repeatedly play dull gigs. It was hard to put one's finger on the faults at Little Feat's appearance at London's Rainbow Theatre last week, but there was something strangely anathematic, nay ramshackle, about their approach. They began with a tremendous flourish, the Tower of Power horns blasting over the Little Feat rhythm section and Lowell George's angular, finger-lickin' guitar.

All around people sat on the edges of seats emitted means of ecstasy and those occasional whoops that signifies a contented audience who feel they are getting some REAL music at last.

But hold hard. The band were recording, and the show seemed to go at interminable length. They seemed to be waiting for something — the tape to be rewound perhaps? Whatever was going on, the music sank into a kind of trance about halfway through an over-long two-hour set.

Undoubtedly the star of the show was pianist Bill Payne, the best musician on stage and the only one capable of constructing meaningful, interesting

The guitars and bass seemed bogged down, with very poor sound, not helping at all. How the album with all that background racking going on, God alone knew.

While many a musician raved afterwards about the gig, and indeed there were some great moments, Little Feat have a disturbingly inconclusive quality to their music and



STANLEY CLARKE: sound problem

much of this stems from the drumming of Richie Maynard, who is great at the lullback tempo, but rarely injects enough spark into proceedings. — CHRIS WELCH

### MAKEM/CLANCY

NOT a white Arran jumper in sight... There was a time when Irish music was ALL

Tommy Makem and the Clancy Brothers, dominating a world of short hair, bulky, neck-hugging sweaters, frothy plims of Guinness, and blood-curdling yells of "fine gal, y'are" at every opportunity.

Since then we've had the rise of the Chieftains, Planxty, the Boddy Band and Clannad, and the face of Irish music has changed drastically; but I still imagined that a closet full of Arran jumpers and boozey choruses, akin to the fashion

reign of the Teds, was keenly awaiting the return of the Clancys.

At London's Queen Elizabeth Hall last week Tommy Makem, after years in the States, came back with Just Liam Clancy of the famous brothers; and although the exiled Irish were there in force (a virtually full house) to welcome him, it was quite a reserved, sophisticated bunch.

The artists have obviously not been unaffected by the marvelous blossoming of Irish music in recent years. There was a subtlety that most certainly wasn't with them in the old days.

Towards the end they started pulling out the chestnuts — "Wild Mountain Thyme", "Nancy Whiskey", "Drink Up Thy Glass" (somewhat incongruous, this), "The Parting

More on page 46

Glass" and the killer of them all, "The Holy Ground", to lend credence to those who claim Irish music took years to recover from the damage caused by the Clancys. The sentiment was thick at times, and they overplayed most of what they tackled; but the only moment of utter revulsion came when Makem and the other musicians left the stage, the lights were lowered, and Liam Clancy went into his recent Irish hit "And The Band Played Waltzing Matilda".

Even with a long, rambling introduction, he failed to mention that the song had been written by Eric Bogle; that it had been popularised in Britain by June Tabor; and had subsequently been ruined by a deluge of pale covers, one of the poorest not helped by the unsuitability of an Irish accent — that of Liam Clancy. — COLIN IRWIN

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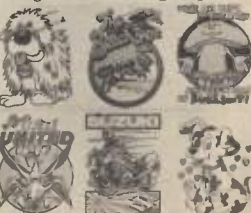
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# The ultimate cover-up

**THE Folk Music Encyclopedia.** Written by Kristin Baggelaar and Donald Rosenberg. (New York: Da Capo Press, 1976. \$12.95.)

It might be more honest if they titled it the American Folk Music Encyclopedia. Reference to British artists is scattered and somewhat haphazardly included. As to those who have made the most impact in the States, the attention of the authors. Even then it's not all that good. For example, Frankie Armstrong gets a sizeable section, while Martin Luther King Jr. gets a line for from the American angle. It's comprehensive enough, but with quite a complete picture of the American folk revival. There are some nice touches, such as the section on figures such as Lena Spivey, whose calf has been a religious icon, and a section on who's subsequently held in reverence by the likes of Don McLean. The book is a piece on Broadside, the magazine that gave an outlet to the folk revival, and a section on songwriters of the early Sixties. The book is useful for their material to be seen. Sections like this are a good thing. The analysis of the careers of some little-known artists gives a good idea of the folk scene. It's unfortunate there are also the gaps and inconsistencies.

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# Singles

REVIEWED  
BY

IAN  
BIRCH

## Hot zitz of the week

**TOM PETTY AND THE HEARTBREAKERS:** "American Girl" (Shelter). Hardly an earth-shattering choice but some great rock 'n' roll.

Island, who distribute Shelter here, have, in their shrewdness, put TP's loving homages to Roger McGuinn from their bona fide album back-to-back with a track from their much sought-after "live official bootleg" (silly concept). A ripple of organ then ushers in a wistful, rolling ditty. The flip, "Luna," manages to be wistful without slipping into the mawkish.

## Mainstream

**JUSTIN HAYWARD:** "Stage Door" (Deram). The sort of record that makes you wince your hands in third-degree despair. While numerous respectable bands struggle for a contract of some sort, Hayward can slip out this unforgivably indulgent soft-core pop. It starts like a Thirties sea-shanty theme song and then sits up in a feeble drama about a first night on the boards.

**FOREIGNER:** "Cold As Ice" (Atlantic). The number one too hot either clearly enunciated diction over a sledgehammer rhythm. From the album "Foreigner."

**SMALL FACES:** "Lookin' For A Love" (Atlantic). Bizarre choice for a 'come-back' single, part-produced by Shel Talmy. It's a mediocre soul shouter which rambles all over the place. The Faces sound bored to death. The A side is from their forthcoming album, "Playmates."

**CAROLE KING:** "Hard Rock Cafe" (Capitol). Another nail in the coffin of Ms King's credibility. South American-flavoured pastiche on "Twist And Shout," it is pretty awful. From the album "Simple Things."

**CREEDENCE CLEAR- WATER:** "Bad Moon Rising" / "Proud Mary" (Green

# Petty good...

**RYDER:** (Fantasy). On the back of the sleeve is a note by rock scribe Greil Marcus. He describes Creedence as "rock and roll with no excuses given, no questions asked." He is spot-on. John Fogerty's intuitive grasp of the music never now-towed to any of the prevailing fashions, making Creedence one of the most consistent and prominent Fifties-based rock 'n' roll bands. To quote Marcus again, these three classics still sound "clean, demanding, vivid and straight-forward lyricism. Fast — what might be called From the compilation album "Chronicle."

**MANFRED MANN:** "Hal" / "Mighty Quinn" (Polygram). "Hal" is a semi-detached suburban "A" side. "Mighty Quinn" is a Mike D'Abo phase of Mann. "B Side" which is a desperately dreary jazz/f

r/n'b fusion that looked forward to the Chapter 9 experiment, all demonstrate the Mann brand of bouncy pop. They generally turned songs that were bitter and surreal into a barrel of safe laughs. Hence Dylan's "Mighty Quinn" (they were forever rehearsing Dylan) became an almost chipper slice of nonsense. Still, thoroughly infectious. From the album "Manners."

**ROY WOOD WIZZO BAND:** "The Stroll" (WB) / "BILLY CONNOLLY: 'Isn't It A Shame' (Polydorch). Jeez, what has happened to these once-inspired madmen? Wizzo has been trimmed down to Wizzo and the result is gruesome. A cripplingly boring and hamfisted attempt at blending rock 'n' roll with disco. For some reason Connolly has chosen a diabolical Phil Coulter/Bill Martin song which makes him sound like

he is auditioning for Opportunity Knocks. Terrible production and girly choruses. From the album "Raw Meat For The Balcany."

**BILLY LEE RILEY:** "Redding Sauters Rock & Roll" / "She's My Baby" (Charly). Four original Sun recordings from a rockably are which should not be ignored. Charly man Wazie Massie has penned some exemplary sleeve notes. Informative and witty. Extraordinary sense of raw energy.

**NEW WINE:** "In My Dream" / "Life's Been Good To Me" / "Jennifer" / "Patsy & Ragdoll" (Spinn). A "double single" in gatford cover from the Italian six-piece lots of whom, A.T. Taylor, is English. It's an awesome mess of disco, chamber rock and sensitive soul MOR.

**MOON:** "I'm Leaving You" (Epic)/ROXIE: "Everybody's A Star (So What's In A Name)" / CRAWLER: "Stone Cold Sober" (Epic). Having just completed the corporate Heat On The Street tour, the bands follow up with singles. As ever Moon is crafted for soul but at times Noel McCulla's vocals are so precise as to elicit a textbook coldness. From the album "Turning The Tide".

Boxer has more commercial potential. The Chris Stainton/Mike Pelti number smacks of Randy Newman in its high-stepping piano roll and sturdy bassline. (From the album "Absolutely.") The reformed Crawler provide reliable, densely packed boogie with some sweetening harmonies. (From the album "Crawler.")

## Disco corner

**BRUCE JOHNSTON:** "Pipeline (Are You Dancing)" (CBS)/INSTANT FUNK: "I Ain't No Reggae" (But It's Funky)" (Philadelphia)/MANDY B. JONES: "1-2-3-4 (We Ain't Got Much Time)" (CBS)/T.E.D.D.Y. P.E.N.D. ERGRASS: "I Don't Love You Anymore" (Philadelphia)/JEAN CARN: "If You Wanna Go Back" (Philadelphia)/SANDIE SHAW: "Just a Dullusion" (Epic). In a nutshell, lip-glossa disco cross that together rivals any



army endurance test. Former Beach Boys Johnston exchanges his sand sneakers for a tartan instrument which makes Boney M sound anachronistic. It was mainly a retrospective joke to include the few maritime effects towards the end. (From the album "Going Public.")

Hudson-Ford have always been losers in my book, and this effort does nothing to curb the rot. It's mortgaged to the hilt in strings. (From the album "Daylight.")

At least instant Funk are reasonably truthful. Their offering ain't reggae but it is funky — or rather respectably close to that quicksilver ingredient, excitement. Mandy B. Jones wheezes "four the type of vicarious sex that currently distinguishes German disco." Pendergrass, THE VOICE behind Harold Melvin and the Blue Notes, is lumbered with an uninspired Gamble/Ruff song which does no justice to his rich and authoritative layrn. From the album "Teddy Pendergrass." The same songwriters again fail to deliver for Johnny, who still interprets with care and feeling.

Finally, Sandie — erstwhile barefoot from Dagenham who scored many a bullseye in the Sixties — returns with what she presumably thinks is a mature, sophisticated opus. Infinitely preferable would have been a reissue of "Always Something There To Remind Me."

## Slipstream

**KILLBOYS:** "Johnny Won't Get To Heaven" (Rox). The definition of Mr. Rotten inevitably gathers momentum daily. A strong headbanger rush from this new Birmingham outfit.

**RADIO STARS:** "Stop It" (Chiswick). A disappointing EP from Stars, who seemed poised to do strong. "Fraty" pop with their previous single "Dirty Pictures." Strenuous but still tongue-in-cheek. None of the four cuts here really make it, though "Johnny Makin'" isn't too wide of the mark. It's the most wiry and compact. Sorry I'm Tied. "Johnny Makin'" is annoyingly disjointed. "No Russians In Russia" poverdes weak content. "Box 29" is a mediocre song.

**ELVIS COSTELLO:** "Red Shoes"/"Mystery Dance" (Epic). Since the "Red Shoes" campaign couldn't have been more successful in exposure terms, and ironically he has emerged at the other end with increased credibility. The third single taken from the album "My Aim Is True." Both ideas are irresistible. Just go and get the tapes.

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## REGGAE

reviewed by Dave Ramsden

**DENNIS BROWN:** "Wolf and Leopard" (Third World). Easily the best release of the month, Dennis Brown's masterful pre-release hit from last year with the added bonus of a Roy's hilarious "Sister Maggie's Breast" on the B-side, the best of the many versions of this song. Produced by beney who was also responsible for the superb "Here I Come" earlier this year.

**BIG YOUTH:** "Four Sevens" (Third World). Using the same rhythm as his recent "Sugar Sugar," Big Youth starts out singing "Diamonds," "I Need a Roof" and then proceeds to ramble on about the 7-7-77 when "the four sevens clash," for which he predicts a new drama. As far as I can recall, nothing special happened on 7-7-77, but a special happens here, I still like his voice, but this is a waste of his talent.

**BACK OUT:** "Walling Soul" (Conflict). The vocal group which had a hit with "Things And Time" playing it safe by using the same rhythm again. I like this song better, but after hearing the numerous versions of "Things And Time" the rhythm sounds too familiar.

**HELLO STRANGER:** "Brown Sugar" (Lovers Rock). Another smooth love song from new female vocal group who made the very popular "I'm In Love With A Dreadlock." This is disco-pop-sounding reggae is not to my taste, but if you liked "Dreadlocks" you're sure to like this, too. Unusual drum sound on the version makes it worth a listen. This will be on their forthcoming album.

**MATUMBE:** "After Tonight" (Trojan). This release of Matumbe's busy record should please many people, especially as the other side is their excellent version of Dylan's "The Man In Me."

**BAGGA MATUMBE:** "Can't Satisfy" (Trojan Rockers). Characteristically smooth vocals on Matumbe's new single, with some interesting drumming on the

rhythm track. A very simple song, mainly consisting of the repeated phrase "no matter how I try I can't satisfy." Pleasant, but not a classic like "After Tonight."

**OWEN GRAY:** "When I Get To The Bottom" (Trojan). Owen Gray has not had much success lately, and this is unlikely to change the situation. It's not a bad song, and his vocals are as good as ever, but it sounds a little dated for current tastes. The dubside is loud but uneventful.

**WINSTON GROOVY:** "No One Day Love" (Mael Trojan). Another singer who seems to have been left behind by this march of time, though this, I think, is a release with two songs on the B-side. "What Good Is Life" and "One More Chance." All right, but married by rather stodgy brass and string arrangements.

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# Albums

## Ry Cooder—live and kicking

**RY COODER** "Show Time" (Warner Bros K56386) Ry Cooder (electric guitar, acoustic guitar, vocals), Flaco Jimenez (accordion), Isaac Garcia (drums), Henry "Big Red" Ojeda (bass), Jesse Ponce (banjo sexto), Frank Villareal (alto sax), Eldridge King, Terry Evans, Bobby King (vocals), Pat Rizzo (alto), Milt Holland (percussion) play on "School's Out." Produced by Ry Cooder. Recorded live at the Great American Music Hall, San Francisco, December 14 and 15, 1976.

ANYONE who appreciates Cooder's love affair with the hybrid "conjunto" sound of the diatonic accordion and banjo sexto 12-string guitar will want this album; it's the next best thing to a bootleg of that incredible concert in January at London's Hammer-smith Odeon.

This is basically the same band he brought to Europe but with a different alto player and a little more percussion on the opening cut, and with Santiago "Flaco" Jimenez proving conclusively that when it comes to blending folk and rock 'n' roll chops, Britain's John Kirkpatrick isn't getting it all his own way.

It also shows that Cooder is more than just the Mr. Kleen of the slide guitar. The immaculate playing of these early albums was immediately impressive, but then there so often comes a stage with these young white Americans grappling with ethnic cultures when the very cleanliness of their playing starts to wear against the feel of the music unless, like John Fahey,

they can use their differing roots to produce another type of music altogether.

The thing about Cooder is that, far from refining the essence out of his music, each succeeding album has added new layers of gaiety and soul, so that the music is as entertaining as it accomplished. Clear he may be, but sterile he definitely isn't.

The live context highlights this conjunction, though I must hasten to say that had the accuracy of Cooder's playing doesn't diminish in any degree when the possibility of second takes or tricky editing is removed. His studio albums have always had a "live" sound, which this album shows to be authentic.

A number of the cuts are interesting alternative readings of items he has already recorded. "Dark End Of The Street" keeps the sensitive slide, with its sparkling harmonics glittering like tiny diamonds in the mix, from "Boomer's Story," but adds a superb three-part harmony vocal from King, Eldridge and King. "Smack Dab On The Middle" has a similar harmony on the chorus to the cut on his last album, "Chicken Skin Music," and airs in a funky accordion-and-horn riff, which adds just that little bit more fire to an already excellent arrangement.

mean no discourtesy to Cooder, however, when I say

**RY COODER: his live album is a superb indication of the way his musical mind is working.**

that for me the great excitement of this album is due to the work of Flaco Jimenez, a man whose playing I had only heard about before that last album. This impressive introduction was more than substantiated by hearing him in the flesh.

He has two special features on this album: his own traditional-style polka "Viva Sequin," which opens side two, and a song on which he appears to be featured vocally (though he gets no label credit), "Volter, Volter." Between these two gems comes one of the less successful tracks on which Cooder tries to repeat with Woody Guthrie's "De Re Mi" the four-decade force he made of "Irene" last time round.

Though this worked quite well live, but on the record the accordion cadenzas placed between lines merely serve to irritate and break up the message of what is actually a very engaging little song, turning it into a bit of good-time nonsense. This one lapse apart, however, this album is a superb indication of the way Cooder's musical mind is working right now, and as good a time as any to hitch on and ride with him if you haven't before—K.D.

**BEЕ GЕЕS: "Here At Last" (RSO).** Most of us must have been Beе Gееs fans at some time, and this the album con-

vinces their old and new sounds in masterly fashion. They have always been primarily based on strong melodies, and the first two sides of this two-album release present the songs written by Barry, Robin and Maurice early in their career—"I Gotta Get A Message To You," "New York Mining Disaster 1941," "Run To Me," "I Started A Joke," "Massachusetts," and the superbly-crafted "To Love Somebody." All these are blended into a melody, and for once that word is not debased, for the Beе Gееs have evidently worked hard on presenting a merger of his that doesn't butcher the original strength of each song. Listening to these songs, many years after they made their impact, it's wonderfully refreshing to confirm that the Beе Gееs were, and remain, a perfectly fine British Australian group much maligned by those looking for hippie badges to wear like the Hollies and the Searchers, the Beе Gееs had that edge of excellence in most of their work, the distinctive whining voice of Robin which became a useful trademark, and, above all, bright, simple material. Such characteristics became unfashionable with the impact of rock music, but the Beе Gееs have in recent years revived a renaissance in America with a brilliant nod towards disco. Examples are included here, with "You Should Be Dancing," "Night On Broadway"

and the irresistibly haunting "Five Talkin'." This album, recorded at Los Angeles Forum last December, is a comprehensive survey of the story of one of our finest pop groups. They perform immaculately, the sound and pacing is superb, it's a flawless reminder of the beauty of a pop group at its height. Nobody could listen to the emotional intensity of "To Love Somebody" or "Words" without admitting that the Beе Gееs were, and indeed are, to be cherished—C.C.

**BILLY JOEL: "Souvenir" (CBS).** Some critics sit on the precipice of The Major Breakthrough for so long that it becomes an act of real patience awaiting their arrival. So it is with Billy Joel. Ever since America took a fancy to him with a killer single called "Piano Man," it has been obvious with the release of each album that he has all the vocal, instrumental and songwriting equipment to match the impact of Elton John. If anything, he's a more inspired, less predictable writer than Elton, as evinced here by "The Enter-tainer," "The Ballad Of Billy The Kid" and "I've Loved These Days." Basically, Billy Joel writes songs much closer to the bone than many others. He takes as his heart for writing not love or interdependence by two people, mere loneliness and near-desperation of young Americans. Thus, "New York State Of Mind" and "Los Angeles" tend to be commentaries on the extremes of these two cities. While "Captain Jack" is a lament on a 21-year-old man morally at sea, "The Enter-tainer" parades the empty life on the road of these people, while "You Gaudybe

To Hollywood" pinpoints the city's transparent shallowness. As well as being a fine writer, Joel is a powerful pianist. This record from a TV recording presents material from three albums, "Piano Man," "Streetside Sessions" and "Turnstiles," as well as new material. He has not taken an easy route to success, being a commentator on the passing scene more than a flat-out romantic. But if he continues to build on his strength, there is no doubt that Joel will eventually clinch it, because his performances of interesting songs are often magnetic—R.C.

**MANFRED MANN'S EARTH BAND: "1871-1873" (Vertigo).** Now that the Earth Band have finally made it, it looks as if we're going to be flooded with basic product. And there's a hell of a lot of the stuff, much of which, I think, the band would like to forget. This one, with alevre notes by guitarist and vocalist Mick Rogers, seems to have been released with their blessing. It is interesting to note that the material is culled from the era when the Manfreds were still making living out of Bob Dylan cover versions like "It's All Over Now Baby Blue," "The Younger Men's Reformation," "Your Rocks Off," both of which are dull and unappealing. The band of Manfreds are moving with the times and now plagiarise the new sound of Bruce Springsteen, who gave them "Blinded By The Light." The one thing apparent from this album is that the Earth Band weren't ready for major status until their last album, "The Roaring Silence." The overwhelming characteristic of this retrospective is the sloppy production and arrangement of tracks, and the abundance of half-baked ideas that should never have reached the air. The tracks that bear out this argument are "Look Around," "I've Got A Feeling," "Magnificent," which could have been good had the band not decided to use them as vehicles for free-for-all jam sessions; there just doesn't seem to be any sense applied. The exception is, the excellent "Joybringer," which preserved the Earth Band's first hit single. Otherwise, this collection interesting for occasional bright spots—H.D.

**CANDI STATON: "Music Speaks Louder Than Words" (Warner Bros).** Candi's "Night On Broadway" deserves to be remembered as one of the singles of 1977. A lot of the credit must go to producer Bob Monaco, who's taken the Beе Gееs song and turned it into an arresting piece of aural drama, rich in the tension-and-panic of a disaster movie. Candi's many a classic soul record from the sleighhammer of the 1960s, and the tempo changes and the way Candi's voice rises to the top of the background chorus, it's an inspired three-and-half minute buster album, one which "Night On Broadway" comes, is a definite improvement on. Crawford-produced effort. From start to finish, Monaco has done a superb job. Candi (and Rufus [name] has kept Staton well clear of the spiritless "I'm a Dreamer Of Dreams"—no doubt flushed with the success of "Young Hearts Run Away" from her. Instead, he's given her three fine ballads "Love Speaks Louder Than Words," "One More Chance On Love" and "The Country-Flavored Before The Next Teardrop Falls" and a clutch of virile and tempo grooves, including the Doobie-style "Listen To The Music" and Allen Toussaint's "A Dreamer Of Dreams." Encouraged by an excellent session quartet comprising Ron Stockert (keyboards), Al Ciner (guitars), Dennis Belfield (bass) and Andre Fischer (the former Rufus drummer), Candi sings loudly and persuasively—B.G.

Reviewers: Karl Dallas, Ray Coleman, Harry Doherty, Allan Jones, Bob Gallagher

Bruce who takes all lead vocals here and has contributed to the making of songs, has sought to revive the hard and fast flash-rock that constituted much of Alice Cooper's appeal during the early Seventies—wired out, one must add, a maelstrom and mardonic auralism that was as much of that band's (and that individual's) appeal to easily outraged adolescents. The fantastic evoked him, concerned principally with the standard horror-movie images of rock and roll mythologies. Mainly, the album is a demented wasteland of chaotic heavy riff, pneumatic percussion and whining vocals. There are moments when the music briefly achieves the brah commercialism toward which BDO seem to aspire ("Dance With Me," for instance, and "Shine Your Love"), but even here the band seems to be desperately floundering and utterly mechanical. The final third of this quite lamentable disc is devoted to a vague conceptual piece involving a guitar hero waiting for his reactivity forces who would Candi's understated, basic energy and passion of rock and roll. The music here is more by its album and synthesized melodrama that puts one in mind of a K-Tel King Crimson. Hardly "Be My Lover," is it, ducky?—A.J.

**BILLION DOLLAR BABIES: "Battle Axe" (Polygram).** This is the debut album from the band recently formed by refugees from the late Alice Cooper group—Michael Bruce (the composer of some of Alice's most memorable anthems), and that group's earthy rhythm section, Neal Smith (drums) and Dennis Dunaway (bass), joined for their present venture by ex-Alice A.C. keyboardist Mike Margoni and a previously obscure lead guitarist, Mike Marcini. Mike

## Short takes

**VARIOUS ARTISTS: "Soda Pop Vol 2" (DJM).** Weak follow-up to "Soda Pop Live" with the emphasis firmly on middle-of-the-road oldies through contributions from Gene Pitney, Dionne Warwick and B. Thomas. Chief interest for collectors is the Shangri-Las' rare "Woolly Bully" (the song was in Spokane before they linked up with Red Bird, MCA, Morton, Fame and Fortune).

**MAMAS AND PAPAS: "Best Of" (Arcade).** Virtual repeat of ABC's recent "20 Golden Hits" (the appeal of the double—with "Safe In My Garden" and "Spanish Harlem" replacing "Dancing In The Street" and "My Girl," none of which qualify under either compilation title. Still, the quality of "Monday Monday," "Twelve Thirty," "California Sun" and "I am remains undiminished.

**LASO: "Laso" (MCA).** Unrelenting disco music, with cooling girl choruses, soulless singers, unimaginative

playing and driving beat. Less objectionable than many of its rivals through its hypnotic pace and panache, but still worthless as music.

**PEKKA: "The Mathematical" (Virgin).** Produced by Pekka (a former member of Wings, who may recall) and Mike Oldfield, this album aspires to a topic quality, the likes of which only Oldfield's records. It's a more decisive statement than Pekka's last Virgin album, "B The Magic," with considerably more melodic appeal. ("Hand Straighten The Water" is particularly attractive), and the musical flow is not restricted by the narrative de-

mands of the earlier concept album. However, there are still too many passages of overwhelming tedium, especially on the extended piece, "The Consequences Of Head Bending."

**VARIOUS ARTISTS: "Black As The White Connection" (Vai).** 40 chart hits, all culled from the CBS family of labels, featuring the likes of Tina Turner, David Essex, the Three Degrees, Abba, Sly Stone and so on. The novelty here is that the tracks are all linked by a short blast of Moog synthesizer, a bizarre idea, intended to attract attention, but the dancing never stops.

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# Albums

Reviewer: Richard Williams



**VARIOUS ARTISTS:** "The Roots Of Rock" (Savoy SJL 2221). Wild Bill Moore, Paul Williams, Big Jay McNeely, Hal Singer, Sam Price, Johnny Otis, Mel Walker, Little Esther Phillips, Nappy Brown, Huey "Piano" Smith, Varatta Dillard, Big Maybelle, The Ravens, Luther Bond & His Emeralds, Clarence Paul & The Jive Bombers. Recorded 1947-1956 in Detroit, Los Angeles, New Jersey, New York, New Orleans, Chicago, Cincinnati. Produced by Fred Mendelsohn, Teddy Reg, Herb Abramsen, Ben Bart, Al Green, Ozzie Cadena, Lee Magid, and Ralph Bass. Reissue producer: Bob Porter.

IT WAS inevitable that, while Arista was ransacking the vaults of its recently-acquired Savoy subsidiary for a marvellous series of jazz reissues, somebody should have the imagination to put together a compilation of the important work in the r&b field heard on that label during the late Forties and early Fifties.

The result, masterminded

by Bob Porter (who also contributes a knowledgeable and sympathetic sleeve-note), is enough to make Charlie Gillett and Bill Miller jump for joy; but its value should not be confined to the regular run of collectors and historians.

Savoy was the archetypal independent label, run by a man (Herman Lubinsky) who cared little for the quality of the music and depended on a string of hard-nosed A&R men (see the producer credits above for their identities) to keep abreast of black trends and capture the music in clear, on the run—sometimes almost literally, for Porter tells us that it was standard practice for the A&R men to follow the bands on the road and shove them

(LEFT) BIG JAY MCNEELY: recorded craziness (ABOVE) (LEFT) ESTHER: precocious JOHNNY OTIS looms large

## Stompin' at the Savoy

into a local radio station to record any new tune which seemed to be creating an unusual impact.

Such immediacy is retained in this package, which is intelligently programmed throughout its four sides: the first is devoted to instrumentals, the second to male singers, the third to female singers, and the fourth to vocal groups. The result is as clear a picture as one can achieve, at this distance, of urban black taste in popular music during the period in question, and—almost incidentally—it assists in filling a gap often ignored by observers of both the jazz and pop scenes.

Side One features the honkers, the men who (literally) bent over backwards to achieve greater and more spectacular musical orgasms. Today, the recorded crassness of tenorists Bill Moore, Jay McNeely and Hal Singer may sound a little tame, certainly they were wilder in person, and to grasp the effect one need only read an essay by LeRoi Jones called *The Screaming* (from his *Anthology*, Tales), which graphically explains the impact these berserkers had on city blacks. One is struck by the closeness of this music to the mainstream jazz of the Texans (Illinois Jacquet, Ernest Cobb) and the Harlemites (Pete Brown, etc.) and to the bastardisations of jazz at the Philharmonic: the form and content are only slightly simplified, rendered more easily danceable—just as jazz itself, with the advent of bebop, was moving further from its erstwhile role as dance music. At any rate, the utterly crude, all-stop-out blowing of *Singer on the likes of "Hot Rod"*—complete with shouts of "man, go!"—is irresistible.

Side Two begins with Johnny Otis, who looms large over the remainder of the collection, for his band backs many of the artists on the Los Angeles-recorded material. Several of the hits feature his singers, Little Esther and Mel Walker, the former a precocious blues chanteuse and the latter a rather awkward performer. Typical of the hip humour of the era is their duet of "Cupid's Blues" (although I would have preferred the inclusion of the even more hilarious "Wedding Bougie," a three-way soap opera of comic silliness). This side also includes three cuts by the forthright Nappy Brown, and two by Huey Smith, representing the New Orleans

pianist's rather hesitant and uncharacteristic recording debut.

Side Three has more Esther (including the tragic and beautifully-penned "Misery"), a pair of tracks by Varatta Dillard, and—in the album's apotheosis—three sick-em renditions by Big Maybelle, 250 pounds of 24-carat soul. "Candy," an exultant blues ballad with an endearing swing era arrangement, was recorded in 1956 but is certainly one of the most affecting things I've heard this year, whatever she lacked in mobility, Maybelle made it up in majestic authority which fully justifies Porter's comparison with Beanie Smith and Mahalia Jackson. Even if you don't intend to buy the album, do try to hear her selections.

Side Four has more of an overt "period" feeling than its predecessors, probably because the less flexible vocal groups required more rigid arrangements, and thus allowed fewer opportunities for the imaginative arrangements and solos which make much of the other music in this collection so valuable in 1977. The Ravens and their lead bass voice, Jimmy Ricks, have a smoochy charm, like updated Ink Spots, and their "Count Every Star" must have accompanied many a successful seduction in 1950. The Robbins join Esther for their enormous hit of the same year, "Double Crossing Blues"; it would be nice, just occasionally, to have a record of this quality in the chart today. The Robbins also have a couple of tracks of their own, backed by Otis, while the Emeralds and the Jive Bombers bring us into the heyday of the vocal groups, the mid-Fifties, with the deliciously slushy smarm, "It's Written In The Stars" and "Bad Boy," respectively. (The Bombers' lead singer, Clarence Palmer, displays a surprising Louis Armstrong influence, and his gimmicky way with the syllables may have had, in turn, an effect on Billy Stewart, who created something similar with his celebrated version of "Summertime".)

This is music in sum, of immense zest which has, perhaps surprisingly, travelled the years with great success. "The Roots Of Rock" deserves to be a success, for the Savoy catalogue contains material for several equally rewarding sequels. After all, it's the kind of music that prompted Alan Freed to give us the label "rock 'n' roll" in the first place.—R.W.



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# jazz albums

Reviewers: Richard Williams Chris Welch

**ORNETTE COLEMAN:** "Dancing In Your Head". (a) Theme From A Symphony, Variations 1 & 2, (b) Midnight Sunrise (Horizon SP 722)

(a) — Coleman (alto), Born Nix, Charlie Ellerbe (guitars), Rudy McDaniel (bass guitar), Shannon Jackson (drums) Paris, December 1975  
(b) — Coleman (alto), Robert Palmer (clarinet), Master Musicians Of Joulouka (pipes, drums) Joulouka, Morocco January 1973

**M**ILES did it; so did Albert; Coltrane died before he was presented with the dilemma. Now, astonishingly, Ornette Coleman becomes the latest modern improviser to confront the latter-day preeminence of rock 'n' roll.

"Dancing In Your Head" is, superficially at least, quite the most out-of-character album Coleman has made in his 19-year recording career: by comparison his last effort, 1972's triumphant symphonic work "The Skies Of America," sounds supremely logical.

I imagine that "Dancing In Your Head" is, superficially at least, quite the most out-of-character album Coleman has made in his 19-year recording career: by comparison his last effort, 1972's triumphant symphonic work "The Skies Of America," sounds supremely logical.



ORNETTE COLEMAN: confronting rock 'n' roll

## Rocking Ornette

music depends largely for its effect on lengthy exposure, and this track is tantalizingly brief.

Some will lament that Coleman has not made another album with his customary group, or that he has not pursued the path outlined in "Skies Of America."

Despite the preceding caveat, I welcome "Dancing In Your Head" not as an attempt by the artist to titillate and thereby popularize his music, but as a chance to view from another standpoint the imagination of this perfect improviser. — R.W.

ing, and remember what the master's teaching was all about — C.W.

### ART BLAKEY

**ART BLAKEY:** Art Blakey Big Band Featuring John Coltrane, Elton John, Liza Minnelli, Art's Liza Grand Trio, Phil Spector, E. T. Sorensen, The Kias, Di No Remon, Late 1960s (Bop 4015)  
Donald Byrd, Idrees Suleman, Bill Hardman, Ray Copeland (trumpets), Malba Liston, Frank Roberts, Jimmy Cleveland (trombones), Sahib Shihab, Bill Slavin (saxophones), John Coltrane, Al Cohn (saxophones), Bill Slavin (saxophones), Wendell Marshall (bass), Art Blakey (drums) New York City December 1959

### SONNY ROLLINS

**SONNY ROLLINS:** The Way I Feel, Island Lady, Aspiration, Wagon Wheel, Ribbon, Happy Feet, Shout It Out, The Way I Feel About You, Charm, Baby (Milestone M 3034)

Sonny Rollins (saxophone), Patricia Rushen (saxophone), Les Rumbles (guitar), Alex Blake (saxophone), Charles Mackie (saxophone), Billy Cobham (drums), Bill Sumners (bass), Billie Holiday (vocals), Sonny Rollins (vocals), Orrin Koppelman (vocals)

**I**T SEEMS strange that while Dexter Gordon, one of the influences on Sonny Rollins, is back and blowing hotter jazz than ever, Rollins is drifting into the kind of inconsequential stuff exemplified by the routine studio blowing heard here.

Almost any funk tenor player worth his union dues could have been responsible for items like "Island Lady," where Rollins repeats ad infinitum a rather lame disco riff, and "Aspiration," which is the kind of backing track you'd hear on a TV movie about a rather beautiful blonde lady district attorney. The best thing about it is Billy's drum solo.

It's not BAD music, of course, as there are some things to go mad to play real rubbish; it's just that one expects more from them as creative people. Sonny gets to play a nice ballad on "Love, Reborn," but he should take a trip down to the Village Vanguard next time Dexter Gordon is playing.

**THIS** is the kind of historic testimony that has many fans tripping over the furniture to get to the turntable. Art Blakey with a big band, AND with John Coltrane in tenor!

Although the band is loaded down with talent, it was not a regular working unit and sounds occasionally stiff. Blakey by 1957 was hipper with a small group, and had not worked with a big band since the days of Billie Holiday, it shows in his accompaniment and somewhat bothersome phrasing with brass flares.

The other weak point in the arrangements. Pieces like "El Toro Valiente" and "The Kiss Of Not Return" are uninspired.

But on the credit side it is fascinating to hear early Coltrane.

Donald Byrd is excellent on his own composition "Tippin'", and, indeed, the first side of the album can be considered the best, with lots of strong soloing from Coltrane, in particular on "Psalms." There his fast, angry, outpouring style cuts through as a torrent of fresh inspiration in those Parker-dominated days.

As the solos by Donald Byrd and Coltrane are the most important feature of the album, it might have been a better idea to have scrapped the rather unadventurous big band (which sounds positively 1930s) and on "Midnight" and given Art, Coltrane and Byrd their head with bass and piano. — C.W.

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# Melody Maker

## Fourpage Factsheet

### Wednesday

**DIZZY GILLESPIE QUARTET.** TOMMY WHITTLE QUARTET: Ronnie Scott's, London (to 13).  
**CHELSEA:** Marquee, London.  
**PRAIRIE OYSTER:** Red Cow, Hammersmith, London.  
**TYLA GANG:** Rock Garden, London.  
**TERRY LIGHTFOOT BAND:** 100 Club, London.  
**BETHNAL:** Fang's Disco, Paddington, London.  
**PASADENA ROOF ORCHESTRA:** Dingwells, London (and tomorrow).  
**JENNY HAIN'S LION:** Music Machine, London.  
 999: Winning Post, Twickenham.

### Thursday

● **STEELEYE SPAN:** New Theatre, Oxford. (See Taking Off).  
**MOTORHEAD:** COUNTRY BISHOPS, Garden, Penzance.  
**CORTINAS:** Leeds Polytechnic.  
**XT:** TABLE: Rafter's, Manchester.  
 999: Hope And Anchor, Bethnal, London.  
**BETHNAL:** Mr. George's, Coventry.  
**DOCTORS OF MADNESS:** Marquee Club, Falmouth.  
**AMERICAN TRAIN, SNAKE:** BITE: Rock Garden, London.  
**KURSAAL FLYERS:** Cornish Bow, Redcar.  
**DAVE BERRY:** New Cornish Rivers Club, Carleton Bay, Cornwall.  
**DAVE MITCHELL / CHRIS FRANCIS QUINTETS:** Star & Garter, Putney, London.  
**SALT:** Music Machine, London.  
**TONY MCPHEE'S TERRA:** Rylands, Nashville, London.  
**MUNGO JERRY:** Carousell, Ryde Airport, Isle of Wight.  
**AMAZORBLADES:** Swan, Hammersmith Broadway, London.  
**GENERATION X:** Nag's Head, High Wycombe.  
**POP GOES THE EASEL:** BBC-TV, 9.50 p.m. Early film by Ken Russell about Sietes big groups.  
**HEAVY METAL KIDS:** Winter Gardens, Cleethorpe.  
**TABLE:** Rafter's, Manchester.  
**BOOMTOWN RATS:** Loder, Blackburn.

### Friday

**STEELEYE SPAN:** Gaumont.



DESMOND DEKKER: Royalty, Southgate, London, Friday, August 12.

**IPWICH:** MOTORHEAD: COUNTRY BISHOPS: Top Rank, Cardiff.  
**SPITER:** Dingwells, London.  
**CHELSEA:** CORTINAS: Brunel Rooms, Swindon.  
**BEES MAKE HONEY:** Rochdale, Castle Stoke, Newington, London (and 13).  
**DOCTORS OF MADNESS:** Penthouse, Scarborough.  
**KURSAAL FLYERS:** Royal Spa, Bridlington.  
**HEAVY METAL KIDS:** Electric Circus, Manchester.  
**DOWNLINERS SECT:** Nashville, London.  
**DESMOND DEKKER:** Royalty, Southgate, London.  
**TRAPEZE:** Mayfair, Newcastle.  
**JENNY DARREN:** Civic Hall, Carmarthen.  
 999: J.B.'s, Dudley.  
**O BAND:** Pavilion, West Rurton.  
**BOOMTOWN RATS:** Top Rank, Sheffield.  
**ROKOTTO, JAPAN:** Music Machine, London.  
**GENERATION X:** Marquee, London.  
**SLACK ALICE:** Rock Garden, London.

### Saturday

**IN CONCERT:** Radio One, 6.30 p.m. Jess Roden in.

### Sunday

**SUMMER OF '67:** Radio One, 5 p.m. Doors, Mothers Of Invention, Byrds.

**SOUNDS OF JAZZ:** Radio Two, 11.02 p.m.  
**THE SONGWRITERS:** Radio Two, 2.30 p.m.  
**JOHN OTWAY, WILD WILLY BARRETT, SQUEEZE, CLAYSON AND THE ARONAUTS, FRUIT-EATING BEARS:** Roundhouse, London.  
**LEE KOSMIN BAND:** Rochester Castle, Stoke Newington, London.  
**STEELEYE SPAN:** ABC, GI. Taking Off.  
**TOM ROBINSON BAND:** Corn Exchange, Saffron Walden.  
**DOCTORS OF MADNESS:** Electric Circus, Manchester.  
 ● **WOMEN & ROCK:** Other Cinema, 25 Tottenham Court Road, London. Jamis Joplin film, Carol Grimes. Discussion how do the male-dominated forms and institutions of the rock mainstream affect the women who play and listen to that music? (See Taking Off).  
**AFTER THE FIRE:** City Tavern, Cheltenham.  
**KURSAAL FLYERS:** Palace, Leeds, London.  
**ELVIS COSTELLO:** Hope And Anchor, Islington, London.  
**SALT:** Dingwells, London.  
**BETHNAL:** Granary, Bristol.  
**DOCTORS OF MADNESS:** Priory Hotel, Scunthorpe.  
**LIVERPOOL EXPRESS:** Willovs Club, Salford.  
**KURSAAL FLYERS:** Imperial Hotel, Blackpool.  
**RICO:** Nashville, London.  
**POLICE:** Red Cow, Hammersmith, London.  
**FLIRTATIONS:** Eastgate Leisure Centre, Skipton.  
**SCREAMIN' LORD SUTCH:** Centre Airport Hotel, Heathrow. 'Sutch will be performing a number of dangerous feats, like freesteering and sword fighting'.  
**O BAND:** City Hall, St. Albans.  
**FRUIT EATING BEARS:** Civic Hall, St. Albans.  
**SOUNDS INTERESTING:** Radio Three 10.45 p.m. Yes album, 'Going For The One'. Norwegian saxist Jan Garbarek; Colosseum II.  
**CAROL GRIMES AND MICHAEL CHAPMAN BAND:** Marquee, (and tomorrow), London.

### Monday

**BRIAN KNIGHT BAND:** Dingwells, London. Another Blues night.  
**SORE THROAT:** Half Moon Theatre, London. E.1. Antipunk rock is the billing.  
**BETTY CARTER:** Ronnie Scott's, London (fortnight).  
**DOCTORS OF MADNESS:** Outlook, Doncaster.  
**5000 VOLTS:** Bailey's, Birmingham (to 20).  
**J.A.M. BAND:** Bailey's, Leicester (to Saturday).  
**LONDON:** Nashville, London.  
**STEELEYE SPAN:** New Theatre, Hall.  
**TOM ROBINSON BAND:** The Night: Music Machine, London.  
**SLITS, PREFECTS, TANYA HYDE AND THE TORMENTORS:** NOW: Vortex, Crackers Disco, 203 Ward Street, London.  
**JENNY HAIN'S LION:** Marquee, London.

### Tuesday

● **TED NUGENT, GEORGE HATCHER BAND:** Odeon, Hammersmith, London. (See Taking Off).  
**STEELEYE SPAN:** Civic, Wolverhampton.  
**GLORIA MUNDI:** Dingwells, London. Excellent band in the Lou Reed vein.  
**CHELSEA, CORTINAS:** Barbarella's, Birmingham.  
**KTC:** Rochester Castle, Stoke Newington, London.  
**BETHNAL:** Woods Centre, Plymouth.  
**DOCTORS OF MADNESS:** Marquee, London.  
**KURSAAL FLYERS:** Top Rank, Cardiff.  
**CONTRABAND:** Garden, Penzance.  
 ● **JABBO SMITH:** Ettington Park Manor, Stratford (See Taking Off).  
**ALLAGUS:** Greyhound, Fulham Palace Road, London.  
**AMAZORBLADES:** based group makes its London debut.  
**BOOMTOWN RATS:** Nashville, London.  
**NEW CELESTE:** Music Machine, London. Scots electric folk band.  
**ADVERTS:** STEEL PULSE, MASTERSWITCH, OUTSIDERS: Vortex, Wardour Street, London.  
**ALFALPHA, LADY ACE:** Music Machine, London.

### Wednesday

● **TED NUGENT / GEORGE HATCHER BAND:** Odeon, Hammersmith, London. (See Taking Off).  
**AMAZORBLADES:** Windsor Castle, 309 Harrow Road, London.  
 ● **DAMNED, ADVERTS:** FRUIT EATING BEARS: Sundown, Charing Cross Road, London (and tomorrow) (See Taking Off).  
**COLIN HINDMARSH:** Nashville, London.  
**SONGS OF PROTEST:** Radio One and Two, 10.30 p.m.  
**STEELEYE SPAN:** Bramgwyn Hall, Swansea.  
**RICO:** Dingwells, London.  
**CHELSEA:** De Gray Rooms, York.  
**CORTINAS:** Marquee, London.  
**JENNY DARREN:** Lafayette, Wolverhampton.  
**MOTORHEAD:** COUNTRY BISHOPS: Civic Hall, Wolverhampton.  
**LEW LEWIS BAND, WASPS:** Music Machine, London.

### Jazz extra

**WEDNESDAY:** Allotri Mike Osborne's Quintet (The Phoenix, Cavendish Square, W.1).

**THURSDAY:** The Crouch End All Stars with Ken Sims on trumpet play for free from 8pm (Panorama Bar, Alexandra Palace, N.22). Dave Mitchell-Gibbs, Francis Quinlan (Dorchester), Star And Garter, Putney Embankment. U.S. trumpet man Jon Savary (The Leather Bottle, Merion).

**FRIDAY:** Allan Holdsworth, guitar, and John Stevens, drums (The Plough, Stockwell). Ken Colyer, guitar, with Ray Kirgys's Pargson Jazz Band (Worcestershire Hotel, Droitwich). Karolya Jazz Band (The Black Cross Bromsgrove where the band blow, each Friday).

**SATURDAY:** Improved music by David Toop/Paul Burwell and the Badie Prevost Quartet, Richard Corbett and others from 7.30pm (15th Poly, Riding House Street, W.1). Red Mason's Sizz Band plus Pargson Jazz Band with Geoff Cole and Ray Smith (London's 100 Club).

**SUNDAY:** Bruce Turner's Quartet, quartet for Jazz Brunch (Lonsdale, Portman Hotel, Portman Square, from 12.30pm). The Amazing Band now plays on Sunday nights instead of Mon days (Railway Hotel, West 50th Lane, W.6). Alan Tracy Octet plays the Jazz Now series concert from 10pm (ICA Theatre, Nash House, The Mall, S.W.1).

**MONDAY:** American trumpet veteran Jabbo Smith begins a brief tour tonight, working with the Jubilee Jazzband from 8.30pm (Centre Hotel, Humberstone Gate, Leicester). Admission £1.50. Betty Carter opens with her trio (Citi Barbers, John Hicks and Chris Hill), specific drummer Alan Calley's Quartet, with Peter King on alto (Kenne Scott's, Soho). The Sound of 17 plays its series date (Griffin Hall, Market Place, Kingston, from 8pm). Bobby Willis' new quintet visits London (100 Club, W.1). Barbara Jay sings at a gig tonight (Leather Bottle, Merion Park).

**TUESDAY:** Jabbo Smith appears with Sammy Birmingham's Quartet (Elkington Park Manor, five miles from Stratford on the A34). West End Stompers (Red Nipper, Thornton Heath).

**WEDNESDAY:** John Stevens' Avon (Half Moon, Lower Richmond Road, Putney). The Admirals live in 7pm. Guitariats Terry Smith's Quintet (London's Phoenix in Cavendish Square). — MAX JONES.

### Folk extra

**THURSDAY:** Miriam Bachhouse (Royal Hotel, Redcar). Johnny Dave (Folk Centre, Porton, Wiltshire). Alex Alexander (Green Patrol, Pinner, Middlesex). Sean Cannon (Wheatheaf Inn, Cliftonville, Margate).

**FRIDAY:** Bill Price (Globe, Keighley). P. Peck Quinn (London Road Tavern, Newcastle-under-Lyme). Mick Ryan, Jon Burge (Garland Os, Bodmin). Crews and Mantel Festival with New Victory Band, Bassetfield Band, Dave Burdard, Bill Cardick, Bob Daverton, Magic Lanterns, Rearing Jellies, the Watertons, Mike Cecil, Doctor Sundries's Pavement Show, Tanshill Weavers (to Sunday).

**SATURDAY:** John Tabor (Lewes Arms, Lewes, Sussex). Mary-mae Festival (Irish Village, London). Saturday August 20: Birmingham International Folkies Festival with the Watertons, Billy Wizard, Gary and Vera Asper, Don Law Country Band, Lanning Ties, Rods of Cashed (Birmingham, Cleveland, to Saturday, August 20).

**SUNDAY:** Vindresen Vipers, Bill Hill, Joysa Louise Hotel, Princeps Street, Edinburgh. Bully Men (Albert Hotel, Eastgate, Inverness). Tom McConville, Kyla Brown (Nursery Inn, Hart Lane, Harrogate). Harriell (Pentagon), John Harriell (Hart Lane, Harrogate). Tannhill Weavers (Folk Centre, Porton, Chebriest). Chris Foster (1st Coln Campbell, White Friars Street, Coventry). Weavers (Brunswick House Hotel, Wandsworth Road, Crews). Brian Downes (Chris Parkinson (Bourne Day Inn, Potter Street, Woking). John James (Pembroke Arms, Bournemouth). Andy Greenish (Duke of Cumberland, Whitebire). Ann Leonard (San Steffen, Cleveland, to Saturday, St Martin's in the Fields, Trafalgar Square, London WC2).

**MONDAY:** Hot Vultures (Royal Hotel, Paris). Spreadbird (Mackfield Social Club, near Godalming Surrey).

**TUESDAY:** Nic Jones (Florence, Islington). Fiddler's Dram (Crooked Billet, Leigh, South Lancs). The Hives (St. Niola). Derek Brimstone (Tam & Shantier, Quenkerly Street, Dunfermline). Archway (Black Horse, Birmingham).

**WEDNESDAY:** Lesley Hale (Barnes), 23 George Square, Edinburgh. John Timpany, Audrey Smith (Star and Garter, Songwriters Adams Arms, Conway Street, London W1). — KARL DALLAS.

## TAKING OFF

● **STEELEYE SPAN:** Oxford New Theatre, Thursday, August 11. Tickets £2, £2.50, £2, £1.50. Starts 7.30 p.m. Support: Unicorn. Folkies all over the country have been fretting at the moult in anticipation of the new Carthy-Kirkpatrick Steeleye, who threaten to become a folk group again after their flirtation with Wumble: meisters and bubblegum pop. One wonders if they'll have had time to work out a reasonable set-up with the new line-up, and as a shroud of secrecy has surrounded their rehearsals, it'll be fascinating to see what they come up with, though we should be safe in assuming the mirabile days of their bopping all around their hats have disappeared.

● **CAROL GRIMES & JANIS** movie: Other Cinema, Tottenham Court Road, London, Sunday, August 14. Tickets £1.50. Part of month-long season of special rock music events (five cinematic) at the pointing Other Cinema, and mainly one of the most imaginative and low-invidious projects. Carol Grimes, considered by some to be Britain's very best blues/soul singer, is a direct descendant of Joplin in sheer unbridled energy; although much the greater singer of the two — and the movie Janis celebrates on celluloid as never before or since the prototype white female rocker. It is intricately poignant and honest.

● **ASHRA:** Open Air Theatre, Regent's Park, London, Sunday, August 14. Starts 8.00 p.m. Tickets £2.50. Support: Slits. Not to be missed by anyone interested in the rapidly developing art of lazars or the equally absorbing art of the synthesizer, vulgarised by some but yet to really come into its own. The recently released 'Ashra' album by Manuel Gotsching — late of the legendary Berlin band, Ash Ra Tempel — was a prelude to a full UK tour in the autumn (plus another album), as in this concert with its own laser exhibition. Line-up for Ashra on this occasion: Manuel Gotsching (guitar, keyboards), Harold Greig (drums), and Lutz Ulbrich (saxophone/synthesizers).

● **TED NUGENT:** Hammersmith Odeon, London, Tuesday, Wednesday, August 16-17. Tickets £3, £2.50, £2, £1.50. Support: George Harrison. Concert starts 7.30. Britain has become almost a second home for the full-fledged Meter City Madman; he has grown from cult figure-leader to archetypal Sixties hero of those who like their rock loud 'n' nasty. But behind the elaborate showmanship is an excellent, inventive guitarist whose skills have been nurtured by an excessive period of disputation. His current album, 'Cat Scratch Fever', with its classic braggie title track, is currently high in the US

● **JABBO SMITH, SAMMY RINGHILL ALL-STAR QUINTETS:** Ettington Park Manor, Stratford-upon-Avon, Tuesday, August 16, 8.30 p.m. Tickets £2 (Margate Shreeve, Rugby 3912, or Ettington Park, 0769-8724). It was only recently that 78-year-old jazz violinist Joe Venuti was star of the Beatles Jazz Festival, now here's Georgia-born trumpeter Jabbo Smith playing a major role and one of his best buds is away in Britain as a 'youngster' of 68. Jabbo plays with a vigour and imagination that belies his years. Like Armstrong he started with an orphanage band, but graduated to Ellington, James P. Harris, Earl Hines and Claude Hopkins.

● **DAMNED, ADVERTS, FRUIT EATING BEARS:** The Sundew, Charing Cross Rd., London, Wednesday, August 17, Thursday, August 18. Tickets £1.60 (available in advance from Fox Leisure Enterprises Ltd., 30-41 High St., Bromley, Kent, London). Here, now wave punk vein, the Sundew are non-violently puny 'punk' every Sunday night. However, as a special appetizer to launch the venture, they are presenting the irrepressible Damned, the Adverts, freshly signed in Anchor Records, and 16. Tickets £1.60 (available in advance from Fox Leisure Enterprises Ltd., 30-41 High St., Bromley, Kent, London). Here, now wave punk vein, the Sundew are non-violently puny 'punk' every Sunday night. However, as a special appetizer to launch the venture, they are presenting the irrepressible Damned, the Adverts, freshly signed in Anchor Records, and 16. Tickets £1.60 (available in advance from Fox Leisure Enterprises Ltd., 30-41 High St., Bromley, Kent, London).

## pick of the week's gigs



# Top Thirty Singles

- 1 (1) FEEL LOVE Donna Summer, GTO
- 2 (3) ANGELO Brotherhood of Man, Pye
- 3 (2) MA BAKER Boney M, Atlantic
- 4 (7) PRETTY VACANT Sex Pistols, Virgin
- 5 (7) WE'RE ALL ALONE Rita Coolidge, A & M
- 6 (8) FLOAT ON Floaters, ABC
- 7 (6) SO YOU WIN AGAIN Hot Chocolate, RAK
- 8 (9) YOU GOT WHAT IT TAKES Showaddywaddy, Arista
- 9 (15) IT'S YOUR LIFE Smokie, RAK



CARLY SIMON: returns to the chart after a long absence with the new James Bond movie theme, "Nobody Does It Better."

- 10 (19) SOMETHING BETTER CHANGE Stranglers, United Artists
  - 11 (5) FANFARE FOR THE COMMON MAN Emerson, Lake and Palmer, Atlantic
  - 12 (17) THE CRUNCH Rah Band, Good Earth
  - 13 (11) EASY Commodores, Motown
  - 14 (16) ALL AROUND THE WORLD Jam, Polydor
  - 15 (12) OH LORI Alessi, A & M
  - 16 (23) PROVE IT Television, Elektra
  - 17 (24) ROADRUNNER ONCE, ROADRUNNER TWICE Jonathan Richman, Beserkley
  - 18 (26) NIGHTS ON BROADWAY Candi Staton, Warner Bros.
  - 19 (25) THAT'S WHAT FRIENDS ARE FOR Deniece Williams, CBS
  - 20 (13) SLOW DOWN John Miles, Decca
  - 21 (18) EXODUS Bob Marley and the Wailers, Island
  - 22 (21) FEEL THE NEED Detroit Emeralds, Atlantic
  - 23 (20) SAM Olivia Newton-John, EMI
  - 24 (—) NOBODY DOES IT BETTER Carly Simon, Elektra
  - 25 (—) SWALLOW MY PRIDE Ramones, Sire
  - 26 (—) AMERICAN GIRL Tom Petty and the Heartbreakers, Shelter
  - 27 (—) DO ANYTHING YOU WANNA DO Rods, Island
  - 28 (24) ONE STEP AWAY Tavares, Capitol
  - 29 (22) PEACHES Stranglers, United Artists
  - 30 (10) BABY DON'T CHANGE YOUR MIND Gladys Knight and the Pips, Buddah
- Two titles tied for 15th position.
- 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

Four-page MM Factsheet  
US Charts courtesy Cashbox



JOHNNY RIVERS: back on the hit trail as "Swaying To The Music" enters at number 26.

## U.S. Singles

- 1 (1) I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO
- 2 (3) BEST OF MY LOVE Emotions, Columbia
- 3 (4) WHATCHA GONNA DO Pablo Cruise, A & M
- 4 (2) UNDERCOVER ANGEL Alan O'Day, Pacific
- 5 (6) YOUR LOVE HAS LIFTED ME (HIGHER AND HIGHER) Rita Coolidge, A & M
- 6 (8) EASY Commodores, Motown
- 7 (5) MY HEART BELONGS TO ME Barbra Streisand, Columbia
- 8 (9) YOU MADE ME BELIEVE IN MAGIC Bay City Rollers, Arista
- 9 (11) YOU AND ME Alice Cooper, Warner Bros
- 10 (14) JUST A SONG BEFORE I GO Crosby, Stills and Nash, Atlantic
- 11 (13) BARRACUDA Heart, Portrait
- 12 (15) HANDY MAN James Taylor, Columbia
- 13 (21) FLOAT ON Floaters, ABC
- 14 (19) HOW MUCH LOVE Leo Sayer, Chrysalis
- 15 (18) BLACK BETTY Ram Jam, Epic
- 16 (20) GIVE A LITTLE BIT Supertramp, A & M
- 17 (23) DON'T STOP Fleetwood Mac, Warner Bros
- 18 (22) TELEPHONE LINE Electric Light Orchestra, United Artists
- 19 (7) I'M IN YOU Peter Frampton, A & M
- 20 (16) YOU'RE MY WORLD Helen Reddy, Capitol
- 21 (27) SMOKE FROM A DISTANT FIRE The Sanford-Townsend Band, Warner Bros
- 22 (10) DA DOO RON RON Shaun Cassidy, Curb
- 23 (26) CHRISTINE SIXTEEN Kiss, Casablanca
- 24 (12) DO YOU WANNA MAKE LOVE Peter McCann, 20th Century
- 25 (—) STRAWBERRY LETTER 23 Brothers Johnson, A & M
- 26 (—) SWAYIN' TO THE MUSIC Johnny Rivers, Big Tree
- 27 (—) ON AND ON Steven Bishop, ABC
- 28 (30) SLIDE Slave, Cotillion
- 29 (—) COLD AS ICE Foreigner, Atlantic
- 30 (—) TELEPHONE MAN Men Wilson, GRT

## U.K. Soul

- 1 (1) FEEL LOVE Donna Summer, GTO
  - 2 (2) FLOAT ON Floaters, ABC
  - 3 (3) THAT'S WHAT FRIENDS ARE FOR Deniece Williams, CBS
  - 4 (15) LET'S CLEAN UP THE GHETTO Philadelphia International All Stars, Philadelphia
  - 5 (5) EASY Commodores, Motown
  - 6 (10) NIGHTS ON BROADWAY Candi Staton, Warner Bros
  - 7 (6) DANCING EASY Danny Williams, Ensign
  - 8 (10) HOLLYWOOD Rufus, ABC
  - 9 (12) I GOT IT New York Port Authority, Inviscut
  - 10 (14) YOU AND ME Slave, Cotillion
  - 11 (4) DO WHAT YOU WANNA DO T-Connection, TK
  - 12 (—) DEVIL'S GUN CJ & Co, Atlantic
  - 13 (—) MAGIC FLIGHT Space, Pye
  - 14 (7) RIGOR MORTIS/POST MORTEM Cameo, Casablanca
  - 15 (19) MA BAKER Boney M, Atlantic
  - 16 (—) DREAMER Jacksons, Epic
  - 17 (15) YOUR SONG Billy Paul, Philadelphia
  - 18 (20) CENTRE CITY Fat Larry's Band, WMOT
  - 19 (12) FLOWERS Emotions, CBS
  - 20 (9) BABY DON'T CHANGE YOUR MIND Gladys Knight and the Pips, Buddah
- Two titles tied for 5th and 18th positions.

## U.S. Soul

- 1 (1) FLOAT ON Floaters, ABC
- 2 (3) STRAWBERRY LETTER 23 Brothers Johnson, A&M
- 3 (2) BEST OF MY LOVE Emotions, Columbia
- 4 (4) A REAL MOTHER Johnny Guitars, DJM
- 5 (5) SLIDE Slave, Cotillion
- 6 (10) LIVIN' IN THE LIFE Isley Brothers, T-Neck
- 7 (7) SUNSHINE Enchantment, Road Show
- 8 (13) LA SUNSHINE War, Blue Note
- 9 (10) I BELIEVE YOU Dorothy Moore, Malsco
- 10 (15) LET'S CLEAN UP THE GHETTO Philadelphia All Stars, Philadelphia
- 11 (8) EASY Commodores, Motown
- 12 (11) GOT TO GIVE IT UP Marvin Gaye, Motown
- 13 (—) DEVIL'S GUN CJ & Co, Westbound
- 14 (16) PARTY LIGHTS Natalie Cole, Capitol
- 15 (9) I DON'T LOVE YOU ANY MORE Teddy Pendergrass, Philadelphia
- 16 (12) THIS I SWEAR Tyrone Davis, Columbia
- 17 (17) I NEED LOVE Persuaders, Calla
- 18 (20) OVER AND OVER Ashford and Simpson, Warner Bros
- 19 (—) MAKE IT WITH YOU Whispers, Soul Train
- 20 (14) SEE YOU WHEN I GET THERE Lou Rawls, Philadelphia



NATALIE COLE: carrying on the hit-making family tradition as "Party Lights" illuminates the number 14 spot.



KENNY ROGERS: duet for "Friends" in "Radio's Top Spins"

## Radio's Top Spins

- CAPITAL, LONDON: We're All Alone (Rita Coolidge) Angelo (Brotherhood of Man) Float On (Floaters) Spanish Stroll (Mink DeVille) That's What Friends Are For (Deniece Williams)
- CLYDE, GLASGOW: I Feel Love (Donna Summer) Angelo (Brotherhood of Man) I Know The Bride (Dave Edmunds) Ma Baker (Boney M) We're All Alone (Rita Coolidge)
- LUXEMBOURG: Angelo (Brotherhood of Man) I Feel Love (Donna Summer) It's Your Life (Smoke) That's What Friends Are For (Deniece Williams)
- HALLAM, SHEFFIELD: Love Letters (Frankie Miller) Quiet Village (Ritchie Family) American Girl (Tom Petty and the Heartbreakers) Are You Dancing (Hudson and Ford) Daytime Friends (Kenny Rogers)
- PICCADILLY, MANCHESTER: Float On (Floaters) You Got What It Takes (Showaddywaddy) Something Better Change (Stranglers) It's Your Life (Smoke) That's What Friends Are For (Deniece Williams)
- FORTH, EDINBURGH: I Feel Love (Donna Summer) You Got What It Takes (Showaddywaddy) Ma Baker (Boney M) When Two Worlds Drift Apart (Cliff Richard) Angelo (Brotherhood of Man)

## Singles Composers/Publishers/Producers

1. Heath Levey (Summer/Moroder/Bellotti) Moroder/Bellotti 2. Tony Hillier/ATV (Tony Hillier/Sheeran/Lee) Tony Hillier 3. ATV (Barry Ryan/John) Frank Farian 4. Copyright Control (Six Patches) Chris Thomas 5. Heath Levey (Bob Scagg) David Anderle 6. Ancho (Willie/Ingram/Mitchell) Woody Wilson 7. Island (Rita Coolidge) Mink DeVille 8. Leads (Gordy/Davis/Gordy) Mink DeVille 9. Chinnichip/RAX (Nicky Chinnichip/Mike Chapman) Nicky Chinnichip 10. Apple (Aldon (Stranglers) Martin Rushent 11. Boossey and Haines (Cope and Greg Lake 12. Ronder/Tin Ltd (Richard Hewson) Richard Hewson 13. Hones Howe, Warner Bros (Tom Verlaine) Tom Verlaine/Andy Johns 14. Abigail/Plan (Gibb Brothers) Monique/Rampino 15. VIP New Bag (Williams/McDonald) Stepper/Patrick/Kalms 20. Veeva/RAX (Mick/Miles) Rupert Holmes 21. Ronder (Bob Marley) Bob Marley 22. Carlin (Cliff) Adam Timms 23. Ronder/Blue Gum/Capitol/DJM (Ear Sager/Martin Hammett) Richard Perry 25. Chappell (Rimones) Tony Bongiovi 26. A&M (Tom Petty) Danny Chodoff 27. Island/Rock On (Roads) Rod/Holmes 28. ATV (St Lewis/Perren) Freddie Perren 29. Albion (Stranglers) Martin Rushent 30. Warner Bros (Van McCoy) Van McCoy

## Albums Producers

1. Ramones/Sire 2. 3. Yes 4. Robbie Robertson, 5. Fleetwood Mac 6. Mink DeVille 7. Giorgio Moroder/Pete Bellotti 8. Bill Strickley 9. 10. Steve Winwood/Chris Blackwell 11. Bob Marley 12. Mink DeVille 13. Anderson/Universal 14. 15. Greg Lake 16. Martin Birch 17. 10cc 18. Tangerine Dream 19. Richard Perry 20. Neil Young 21. David Griggs 22. Lynne 23. 24. 25. Richard Perry 26. Tommy Lipuma 27. 28. 29. Pink Floyd 30. Anderson/Universal

## U.K. Reggae

- 2 (2) MY CECILIA Del' y Wilson, Caribbean
  - 1 (1) EXODUS Bob Marley and the Wailers, Island
  - 17 (17) MAN IN ME/AFTER TONIGHT Malumba, Trojan
  - 4 (3) I'M STILL IN LOVE WITH YOU Hortense Ellis, Conflict
  - 5 (4) I CAN'T SATISFY Matumba Trojan Rockers
  - 6 (7) TRULY Diana Heron, Ethnic Fight
  - 7 (5) FLAT FOOT HUSTLING Dillinger, Third World
  - 8 (8) I'M IN LOVE WITH A DREADLOCKS Brown Sugar, Lovers Rock
  - 9 (14) LOVING YOU Janet Kay, Stonehouse
  - 10 (—) A SO WE STAY Jah Woosh, Creation Rebel
  - 11 (11) WHEN I NEED YOU Owen Gray, Lightning
  - 12 (12) FOUR SEVENS Big Youth, Third World
  - 13 (—) WOLF AND LEOPARD Dennis Brown/I Roy, Third World
  - 8 (8) TEDIOUS Junior Murvin, Island
  - 15 (19) CHANT DOWN BABYLON KINGDOM Vivian Jackson and Trinity, Prophets
  - (—) NATTY WAIT IN VAIN Danny Ray and Superstar, Golden Age
  - 17 (12) POINT BLANK I Roy, Third World
  - 16 (16) HELLO STRANGER Brown Sugar, Lovers Rock
  - 19 (19) YOU'RE GONNA GET NEXT TO ME Bill and Pat Campbell, BB
  - 20 (—) SLAVE MASTER Gregory Issacs, Third World
- Two titles tied for 13th and 15th positions.

## U.S. Country

- 2 (2) ROLLIN' WITH THE FLOW Charlie Rich, Epic
- 1 (1) DON'T WANT TO CRY Larry Gatlin, Monument
- 4 (4) I CAN'T LOVE YOU ENOUGH Conway Twitty and Loretta Lynn, MCA
- 6 (5) A SONG IN THE NIGHT Johnny Duncan, Columbia
- 5 (9) WAY DOWN/PLEDGING MY LOVE Elvis Presley, RCA
- 6 (7) A TEAR FELL Billy "Crash" Craddock, ABC
- 7 (8) HONKY TONK MEMORIES Mickey Gilley, Playboy
- 8 (10) I'M THE ONLY HELL (MAMA EVER RAISED) Johnny Paycheck, Epic
- 9 (11) (AFTER SWEET MEMORIES) PLAY BORN TO LOSE AGAIN Dottie, RCA
- 10 (14) TILL THE END Vern Gosdin, Elektra
- 11 (16) RAMBLIN' FEVER Merle Haggard, MCA
- 12 (12) COWBOYS AINT SUPPOSED TO CRY Moe Bandy, Columbia
- 3 (3) IT WAS ALWAYS LIKE A SONG Ronnie Milsap, RCA
- 14 (—) DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists
- 15 (20) BARBARA, DON'T LET ME BE THE LAST TO KNOW Mel Street, Polydor
- 16 (—) SUNFLOWER Glen Campbell, Capitol
- 17 (17) GENTLE TO YOUR SENSES Mel McDaniel, Capitol
- 18 (18) IN THE JAILHOUSE NOW Sonny James, Columbia
- 19 (19) SHE'S THE GIRL OF MY DREAMS Don King, Con Brio

- 20 (—) SOUTHERN CALIFORNIA George Jones and Tammy Wynette, Epic



GLEN CAMPBELL: "Sunflower," a track from his latest album, comes in at 16.

# Top Thirty Albums

- 1 (1) A STAR IS BORN Soundtrack, CBS
- 2 (2) THE JOHNNY MATHIS COLLECTION CBS
- 3 (8) GOING FOR THE ONE Yes, Atlantic
- 4 (4) LOVE AT THE GREEK Neil Diamond, CBS
- 5 (7) RUMOURS Fleetwood Mac, Warner Bros
- 6 (9) STRANGERS IV (RATTUS NORVEGICUS) Stranglers, United Artists
- 7 (3) I REMEMBER YESTERDAY Donna Summer, GTO
- 8 (5) HOTEL CALIFORNIA Eagles, Asylum
- 9 (14) 20 ALL TIME GREATS Connie Francis, Polydor
- 10 (11) STEVE WINWOOD Island



MANHATTAN TRANSFER: do the double as "Coming Out" comes in at 19 while their previous album enters at 25.

- 11 (12) EXODUS Bob Marley and the Wailers, Island
  - 12 (6) THE MUPPET SHOW Muppets, Pye
  - 13 (10) ARRIVAL Abba, Epic
  - 14 (—) BEST OF ROD STEWART Rod Stewart, Mercury
  - 15 (15) WORKS Emerson, Lake and Palmer, Atlantic
  - 16 (18) ON STAGE Rainbow, Polydor
  - 17 (13) DECEPTIVE BENDS 10cc, Mercury
  - 18 (17) SORCERER Tangerine Dream, MCA
  - 19 (—) COMING OUT Manhattan Transfer, Atlantic
  - 20 (28) AMERICAN STARS 'N' BARS Neil Young, Reprise
  - 21 (16) A NEW WORLD RECORD Electric Light Orchestra, Jet
  - 22 (29) FACE TO FACE Steve Harley and Cockney Rebel, EMI
  - 23 (—) NEW WAVE Various Artists, Vertigo
  - 24 (19) LOVE IN THE AIR AGE Be-Bop Deluxe, EMI
  - 25 (—) MANHATTAN TRANSFER Atlantic
  - 26 (22) IN FLIGHT George Benson, Warner Bros
  - (—) SMOKE'S GREATEST HITS RAK
  - 28 (20) THE BEST OF THE MAMAS AND PAPAS Arcade
  - 29 (30) ANIMALS Pink Floyd, Harvest
  - 30 (24) ABBA'S GREATEST HITS Epic
- Two titles tied for 26th position.

Meon M. De. Queen Conch. Be Bug Dubba

OTO SOUND music strings

Giving Out Good Vibrations

FROM THE NEW PSYCHOTIC SINGLE

QUARK, STRANGENESS & CHARM

FROM HAWKWIND

NEW ALBUM IN THE CHARTS NOW!

THE NEW PSYCHOTIC SINGLE

QUARK, STRANGENESS & CHARM

FROM HAWKWIND

NEW ALBUM IN THE CHARTS NOW!

IN NEXT WEEK'S MM...

Stop, thief!

IS ALL London filled with rogues, cut-throats, foot-pads and jackanapes of every description? It seems the Bow Street Runners are powerless to prevent a serious outbreak of theft which is hitting young groups very hard. Every week the MM receives heart-rending tales of groups who have lost all their equipment and transportation, which in many cases effectively finishes off the band, or at least prevents them working for a long time. The MM investigates the problem with advice on insurance, security, and ways to combat the menace of those who prey on hard-working musicians.

WILLIAM "Traps" Bruford may have cringed to hear he was forming a "supergroup," but many will be delighted to hear that the man who has inspired so many rock drummers is at last recording and heading out on the road with his own

SUPPORT YOUR LOCAL ROCK STAR

BILL BRUFORD: hard-hitting music

band. Bill is sharp-witted, funny and has very definite ideas about music and the role of the thinking musician. His pithy comments match the hard-hitting urgency of the music he has been making on demo tapes in his home studio these past six months. After working with Yes, King Crimson, Roy Harper, Gong, National Health and Genesis, Bill feels he has learned much and is ready to inflict Brufordmania upon the world. If not mania, then certainly a great deal of interest in his band and proposed album.

THEY call them... The Sons Of The Pioneer. No, not a movie, but an epic production by MM's Colin Irwin as he looks back upon those poets, singers, writers and guitarists who were influenced by folk giant Woody Guthrie. We recall those who fell by the wayside, those who went on to greatness, and assess who amongst them kept closest to the Guthrie spirit and who felt the need to compromise. Compare the adventures of Bob Dylan, Phil Ochs, Richard Farina, Tom Paxton and many more in a fascinating document.

DON'T MISS IT!

Roogalator works on Virgin.

New single out on Virgin Records August 12th. VS185

MCA ACTION SINGLES

B.J. THOMAS Don't Worry Baby

BLACKFOOT When Will I See You Again?

MCA RECORDS







# Instruments '77

# Presidents' messages

OVER 2,000 trade buyers from all over the world are expected to attend the British Musical Instrument Trade Fair, to be held in London between August 14-18. This annual event is jointly organised by the Association of Musical Instrument Industries, the Electronic Organ Distributors Association and the Piano Manufacturers Association.

Visitors from home and overseas attend to plan their autumn sales programmes, and music shop dealers will be placing their orders for old and new products that will be available in High Street shops from September.

Musical merchandise and amplification equipment continue to benefit from research and development — particularly in the electronics field — and some of the new equipment that will appear in retail shops this autumn will be of considerable interest to professional and amateur musicians alike.

As a hobby, music continues to grow in popularity, and the industry is determined to provide the best products to meet this increasing demand. I hope you all have a very successful exhibition. — JOHN H. SKEWES, President of the Association of Musical Instrument Industries.

THE electronic organ exhibition will be the focal point of all electronic organs and the platform by which they are introduced to retailers throughout the United Kingdom. It is anticipated that this year the attendance of dealers will be larger than ever, indicating the growth of the industry. New organs will be exhibited which, together with further advances in both the technology and features within electronic organs, will ensure that the coming year is both successful and stimulating.

Each year thousands of new families are introduced for the first time to the benefits and rewards gained by learning to play an organ. The organ manufacturing industry recognises this, and is more conscious than ever of the need to provide organs for these people, to help them gain confidence and develop their own natural talent by the inclusion of easy-play features.

Accomplished organists are equally catered for with organs offering even more features and variety. It should be a great show. — BILL GREENHILL, President of the Electronics Organ Distributors Association.

**S**LOGANS will abound at the 19th British Musical Instrument Trade Fair, organised by AMII, EODA and PMA, which opens on Sunday for five days at the Russell and Bloomsbury Centre Hotels and the Connaught Rooms, in Central London. Norlin will swing into action with the rousing challenge: Listen To The Future With Norlin. This will be the theme of their separate exhibition, under the auspices of AMII, at the Imperial Hotel, Russell Square.

It will be applied to all their merchandise, which covers such famous brand names as Moog, Gibson, Lowrey, Pearl, Selmer Paris Armstrong, Maestro Tosco Olds, Reynolds and Maxwin. Norlin will stage daily demonstrations by instrumentalists, including Jerry Allen, Harry Stoneham, Mike Brown (Lowrey) Dave Roberts (Gibson, Maestro), Val Podlasimski (Moog) and Glyn Thomas (Pearl, Maxwin).

Several other exhibitors will be using colourful tags and one of the brightest is by music publishers Chappell, who appropriately declare Chappell Are Right On Song!

Elka-Orla promise to present The Sound Of Tomorrow and Crumar remind us that they are Carrying On A Tradition. Logan maintain they are Flying On The Music. Carlisbro have set up an outpost in the Grafton Room of the Hotel Russell and have called it Carlisbro Country.

Rosetti with some justification describe themselves as The House of Music Clearstone sigh for other exhibitors who think they've got some new products because they emphatically declare Clearstone Have Them All!

Introducing a new organ aid called Touch Tempo Ham-

mond proclaim. The Organist Taps In The Tempo H/H Electronic guarantee Better Sounds For Musicians. And Wood, of Bolton, insist that their new Syntax synthesizer Has All The Sounds You've Ever Dreamed Of. Which, after all, is what we all hope to produce from a musical instrument.

mentor haven't a slogan, but they cheerfully anticipate that their stand in the Hotel Russell will raise the adrenalin of even the most jaundiced dealer.

There will be several promotional stunts at the fair and the most outstanding of these will be the first-ever comprehensive musical instrumental rental programme ever designed, financed and promoted by a UK manufacturer/wholesaler — namely Boosey and Hawkes, who have designed a special symbol to

his far-seeing project will undoubtedly be the talking point of the fair and will provide essential answers to present-day diverse economic problems experienced both by dealers and consumers. B and H urge all their dealers to go along and discuss this proposed joint venture with their specialist staff in attend-

anner will be launching a big press advertising campaign for their popular Pianet to coincide with the exhibition. John Hornby says that he will have a special display of musical accessories shop at the Hotel Russell, where a selection of their enormous range of musical accessories will be displayed in a highly original setting.

The importance of maintaining a stock of having sufficient stock is illustrated by Stentor, whose own record in supplying goods speedily is without question. Examples of their impressive range of instruments include cellos, 600 Maya electric guitars, 400 Rampone flutes and over 2,300 bows, all immediately available. This should be a lesson to

As usual, members of AMIL are accommodated at the Hotel Russell and the Bloomsbury Centre Hotel, except for Norlin, who will be at the Imperial Hotel. Members of EODA and the PMA will be at the Connaught Rooms in Great Queen Street, off Kingsway.

opening hours of the fair, which is confined to manufacturers, wholesalers and retailers, will be 9.30am to 6 pm at the Russell, Imperial and Bloomsbury Centre Hotels. It will be from 9 a.m. to 6 p.m. at the Connaught Rooms, except on Tuesday and Thursday, when closing hours will be 4 p.m.

There are at present no plans for the fair to be staged elsewhere, but a survey carried out by AMIL has shown that 50 per cent of respondents from the entire industry came out strongly in favour of trying to find a really spacious venue in London which would accommodate all exhibitors under one roof. It is still felt that to admit the public would interfere with the smooth conduct of business transactions and

## Who's where

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Seven-page MM supplement by Chris Hayes spotlighting the new gear at London's AMI trade fair next week

EVERY musician needs accessories and requires those to be as good as the instrument for which they are intended. Manufacturers are therefore making even more determined efforts than before to ensure that these vital extras are top class and made to last.

A typical example are the Ace accessories marketed by CLEARSTONE and originating from America. These cover straps, slings and other requirements for the guitarist, saxophonist and banjoist.

Accessories form a large part of the enormous business done throughout the country by STEVEN Y. COCKOCK. They are showing the full range of Shadow pick-ups from Germany and La Bella strings from America. These last two lines will be the subject of special promotions during late 1977 and early 1978.

MOHNER will be exhibiting a big range of accessories and HÖRMER SKEWES will doubtless attract a lot of attention with their comprehensive accessory shop at the Hotel Russell, described in our opening story. ROSE-MORRIS will show the full range of De Armond pick-ups and

## Extra efforts Accessories

pedals and an inviting selection of other accessories. STEVEN Y. COCKOCK has a vast assortment of accessories for all instrumentalists, and 1977 is no exception. Included in this category are tools and wood for the makers and repairers of stringed instruments. This section has been greatly increased and there will be some new tools straight from USA.

STRINGS AND THINGS will be presenting Velvet Hammer guitar pick-ups — very hot humbucking power-plus performers. These are made to fit Les Pauls, Stratocasters, Telecasters and Fenders, making them a boon for the guitarist who

wants to get the all-star sound. Strings and Things will also market super-deluxe case, extra cash-lined and solidly built to protect expensive guitars and basses, and tailored for most popular models. Guitarists often forget the need to protect their instruments and regret it when they get smashed, causing expensive damage. So take a tip, and get a case.

MUSIC MAN (Strings & Things) are introducing a new range of accessories specially for the fair. These will include guitar and bass strings, machine heads, picks, knobs, levers and straps.

SUMMERFIELDS claim that they have the largest accessory range available anywhere in Europe today. Of most interest are the Ibanez guitar accessories, made as solidly as the guitars of that name.

GENERAL MUSIC STRINGS market the P and M range of stands which are intended for any type of use in the music business. Effects pedals and similar electronic gadgets are dealt with under their own heading, due to their great importance in the present-day music scene.

# THE SOUND HEARD ALL OVER THE WORLD

TONY WILLIAMS  
Lifetime

LENNY WHITE

JOE LABARBERA  
Chuck Mangione  
Quartet



## WEM go back to valves

CHARLIE Watkins, boss of WATKINS ELECTRIC MUSIC, is now completely sold on the argument for valve amplifiers and has decided to drop all his transistor lines. He says never to use another guitar unit with transistors because he is convinced that valves are far superior in every respect.

WEM claim, for instance, that their 30-watt Dominator valve amplifier is louder than 60-watt transistor job and sounds better.

WEM's long-established Dominator and Westminster range of valve amplifiers have also been face-lifted for an improved stage appearance and are available from 10 to 50 watts. This year will also mark the debut of the latest Copicat echo machine.

The new model is already rated by music dealers as a 50 per cent improvement over the original, with increased frequency response, four input channels and four echo heads. NOBLE will be introducing a completely new series of Morlin

## Amps

amplifiers incorporating highly advanced technology.

BRITISH MUSIC STRINGS, the new UDC of Cardiff Music String, have come up with a brand new amplifier called the Phoenix which results from two and a half years of development costing £30,000 and will be distributed to over 70 dealers in mid-August.

BMS believe they have a world-beater with this amplifier, which has a remarkable new design and should cause tremendous interest at the trade show. In the K series they have a solid-state practice amp, K800, retailing at £19.95.

CARLSBRO's wide range of amplification includes many new and exciting products. There is a 12-channel stereo mixer desk featuring dual impedance inputs, gain, full EQ, feedback, pan, auxiliary send,

slide fader and peak programme indicator on each channel.

Called the Constellation, other special features are comprehensive LED display for monitoring and extra tape facility, and matching power amp in the new M20 slave unit with 12 digit LED display output indicators and capable of 120 watts into a 4 ohm load.

The eagerly-awaited Carlsbro wedge monitors are also to be seen for the first time. Available with a built-in power amp or as an extension, and incorporate an RCF horn along with the Powerstone 60-watt 12-inch driver for that extra clarity on stage.

The new range of nine effects units, designed and manufactured by Stuart Mercer and his crew, includes a phenomenal Flanger which produces some amazing sound effects.

Stringray bass equipment, with the revolutionary Band Pass Filters, has been enthusiastically received and will be part of Cam's impressive instrument amplifier display in the Hotel Russell.

The dual-impedance UDCL microphone, a unique amplification will be known at the fair as Carlsbro Country, situated in the Grafton Room.

The 150-watt Stringray Bass has been especially created for the gigging bassman. It has no phono effects, but lets you choose your sound at the push of a button. If you want the

## is the sound made by GRETSCH GREATS!

These are not your common ordinary musicians. The sound they make is uniquely their own. But one thing they do have in common is the trademark on their instruments — GRETSCH.

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WEM: valves are far superior

Fender, Gibson or Rickenbacker sound, the Stringray Bass will help you achieve this.

Combined with the new 18-inch Powerstone 180 watt bass speaker in a front loaded reflex enclosure, it is for the musician who wants a solid bass sound from a portable system.

Scorpio II, but fitted with two Celestion G25H 30-watt speakers. Full Pange Flare is a three-way speaker system for high quality p.a. and disco applications.

The ported flare cabinet contains two G25H 30 bass drivers plus a mid-range FRB horn and two Piezo electric tweeters with variable horn attenuators. A 12 Lead 240-watt has 4 x 12-inch Powerstone 60-watt speakers rated at 240 watts wired for dolby.

One of these units will handle the full 150 watts output of Carlsbro's solid-state guitar amps. 2 x 12 Flare Bass 120-watt is Carlsbro's latest speaker design, a ported flare cabinet with a superb bass response.

Featuring two C12 60 Powerstone bass drivers with ventilated coils and extra low resonance, the 800hm Imped-

continued  
overleaf

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# GROUP KEYBOARDS

## CRUMAR

### ELECTRONIC PIANOS and THE NEW

# Le Logan

## STRING MACHINES



hornby skewes

**WURLITZER** will be exhibiting several new models at the Cornwall Room (2nd floor) of the Connaught Rooms, including three direct from the Atlanta Music show in the USA. Model 35T is a de-luxe spinet horseshoe console organ. Model 35S is another unique console design in contemporary fruit wood finish, with two 40-note manuals, 13-note pedal board, unique and exclusive Synthesizer Solo, preset clarinet, accordion/harmonica E. piano, etc. on Synthesizer Solo. 13-note Swinging Rhythm, Touch Tone Memory Chords, 41 automatic and versatility controls and one 30-watt amplifier. Price with bench to match is £1,512. Wurlitzer will also have on display their striking and exclusive Duetterly electronic baby grand piano.

**ALLEN ORGANS** will display their extraordinary digital computer organs. These have become well established in the Church organ field, and the advent of a full theatre computer organ range will undoubtedly produce a similar success story in the home organ market.

**BENTLEY** will be unveiling their new Music-Makers in the Empire Room on the first floor at the Connaught Rooms. These comprise their Carousel range, which will be displayed to augment their already popular Allegro range.

**JAMES T. COPPOCK** will be showing off their keyboards in the venues. The first-floor display at the Russell Hotel will be the home of the new Marconi and Anafra reel organs, a constant favourite in the home.

Elgam organs will be on show at the Connaught Rooms, where several new models are due to arrive from Italy in time to make their bow. One new item certain to be available is the Elgam Montreal, a two-manual electronic piano retailing at £1,000.

**SHARMA (KEITH HITCHCOCK)** will display the complete range of their professional and home-model dual-purpose tone cabinets in the Devon Floor of the 4th floor at the Connaught Rooms. The idea

**ROSE-MORRIS** will display ARC and Shattisburg microphones plus a full range of Shattisburg microphone stands and fittings.

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MIKE RUTHERFORD of GENESIS



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# More mighty Wurlitzers

## Keyboards

of one cabinet that can be used with both portable and console organs was the first time put into practice immediately following the 1976 British Trade Fair.

For the synthesizer addict who wants a small, compact and versatile instrument at a price to suit his pocket, one cannot do better than see and hear the new Korg Micro Preset, which will be exhibited by ROHNER at the Hotel Russell. It will be one of the high spots of their extensive display, retailing at under £300.

**HORNBY SKEWES** will be showing console organs in the Cambridge Room on the first floor of the Connaught Rooms and portable organs on their main stand on the ground floor at the Connaught Rooms. The attraction of their big keyboard range will undoubtedly be the phenomenally popular Eko Tivoli.

The centrepiece of Yamaha 77 presented by REMBLE in the Surrey Room of the Connaught Rooms will be the new CP70 electric grand piano, a superbly awaited in Europe and used so successfully by artists such as Herbie Hancock, George Shearing, Ramsey Lewis and a host of other American and British. Also on display will be the all-electronic Casio, a two-manual acoustic piano keyboard and total touch response.

**MUSIC MAN** distribute a wide range of organ instruction and favourite organ music books covering pop, rock, blues, jazz, spirituals, gospel, etc. with the music of the Beatles, the Carpenters, Elvis Presley, Simon and Garfunkel, Bertie Bacharach, etc.

**VARIOUS PANASONIC** have introduced a new electronic organ incorporating advanced features, that bring a wide

range of beautiful orchestral sounds into the home, club or pub. It is the SX4300, which is an addition to their existing line-up of four models, and it incorporates many of the best features of the other units besides introducing several brand-new effects.

**LAWREY** home organs, marketed by HORNBY, have been at the forefront of the organ boom and are now reputed to be the No. 1 selling organ in North America. This year's Lawrey display by HORNBY at the Imperial Hotel will prove just why they are at the head of the parade, with scintillating new

models at the top, bottom and middle of the last range.

The invention of the Moog synthesizer was one of the most significant developments in modern music. The new Moog will start another musical revolution in electronic keyboard instruments, if we are to accept the assurance of Norlin. Until now, most synthesizers have been monophonic, playing one note at a time, like a clarinet. The Polymoog is, however, fully polyphonic—all 16 keys can be played simultaneously.

**EMI** will have a considerable display of organ albums containing hit songs and instruction methods. Among the new Screen Gems publications are books for organ and piano by player-teacher Richard Bradley. Best-selling folios will include Dilettando Piano Solos and Organ Master Chord Charts.

**ROSE-MORRIS** will be presenting the new 3-manual organ, which has built-in amplifier, built-in rhythm bass, and a variety of other features. This is an ideal instrument for the student.

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HAMMOND: designing for the organist 'on the move'

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**ROSETTI** will feature a new range of budget-priced electronic organs, all with built-in amplifiers and some with built-in rhythm effects.

**THOMAS** have had several important changes in the past year. The significance of some of these important developments will be seen at the British Trade Show.

**WOODS** will be exhibiting all future Thomas products will originate in their factory in California, and to emphasize this change, Thomas will be presenting not only a new range of organs, but an entirely new concept in organ design and development.

For the first time Thomas dealers will be able to customise an organ to suit the needs of individual customers.

**WOODS** of Bolton will be presenting a full range of electronic organs and keyboards, including three models on show for the first time in the UK. The first of these newcomers is the Prestige 365, a really impressive club and theatre organ. The second attraction is the new Grandiose, which will be making its debut in the UK.

The third special is the Grandifalut, which says to C upper and lower manual keyboards, also voice tabs on the organ manual and two on the lower.

**ELKA-ORLA** will be situated in the Cornet. The Room at the Connaught Rooms and will be exhibiting a big range of their novel organs, notably the Artist 707, Artist 606, Crescendo and Prelude 22/L.

**FAIRFAX** will be exhibiting in the Penthouse Suite of the Connaught Rooms and will be showing their new models Cascade, Cascade de luxe, Cascade de luxe, Balneario de luxe, Coronet and Synchrocord. The existing line-up of Balneario, Berkeley, Biersford, Buckingham and the well-known range of portables will also be on view.

**HOMER** will be getting their sales organisation right behind the promotion of their popular Piano to show its compact size and wide versatility, demonstrating why it is used by leading performers, with special emphasis on recording work.

**ROSETTI** catch the late news with a new range of electronic organs under the catchy name Pigmy, retailing at between £145-£175. As their name suggests, they are compact, portable, strong and reliable.

**HAMMOND** will concentrate on the successful X-5 portable in the Connaught Rooms. Designed exclusively for the organist 'on the move', it offers full Hammond performance and harmonic tonalities and touch response percussion.

Star of the show for BROOK JORGENSEN will be the new Roland guitar synthesizer at the hotel.

Guitar synthesis being the major new musical development that it is, much interest is expected in this revolutionary development which has overcome the drawbacks previously associated with guitar synthesis.

# THE VOCAL PROTECTOR

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# Music Publishing

**MUSIC** publishers have gradually taken an interest in the annual musical instrument trade fair, realising the possibilities it provides them for the exploitation of their sheet music, song books and instruction books, plus biographies, historicalographies, discographies, etc. This year there will be four music publishers tabling their wares: Belwin Mills, EMI Music and Chappell. These represent the biggest wholesalers and retailers in the entire business.

The most important development in the publishing activities of catalogue, which comprises editions of the standard serious music repertoire in publications for keyboard and freeboard instruments, wind and string instruments, voice and opera, vocal score, miniature and full scores and orchestral parts.

A representative display of Belwin Mills publications will be presented by Belwin Mills, together with selected ranges of publications from the catalogues of Belwin Mills Music, EMI Music, Chappell, Southern Music Co (Texas), Musikverlage Hans Sikorich, Hal Leonard, Big Pig/Reck Music and Grandstaff International.

**CHAPPELL**, who regard themselves as the major international music publishers, will display a large variety of publications and a complete new range of catalogues, which they new distribute at the fair. Over the last year Chappell have acquired sole selling rights to the catalogues of Jobite (Moscow), United Artists, EMI Music, and many others, who has given a tremendous uplift to the pop section of their catalogue.

**EMI** come into the trade fair at two locations this year. The primary spot is at the Bloomsbury Centre Hotel, where they will feature for the first time a large and more extensive display which combines efficient music display, music storage, shelf space and browsing facilities in one permanent display.

**EMI** will, of course, be featuring displays of best-selling books and albums from all their catalogues, including Screen Gems and Campbell Connolly, which they new distribute at the fair. There are a number of interesting Screen Gems publications, including books for organ and piano by player-teacher Richard Bradley.

**MUSIC SALES** will be exhibiting their complete range of music product from the catalogues of 50 popular music publishers. They have also been appointed by many major book publishers, namely Guinness/Pan Books/Transworld (Corgi Books), Paddington Press/Hamlyn and many more companies, to distribute their music titles on a sole basis to the music trade. Hopefully, they say, their Book About Music catalogue will be available for the trade show. This will give some indication of the unbelievable range of material they handle.

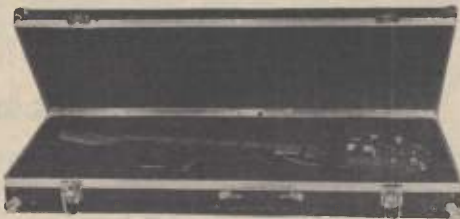
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## Chris Hayes gives a rundown of what's on show at the independent exhibitions

CBS/ARBITER will once again stage their own exhibition showing their considerable range of well-known products at the US Trade Centre, 4-5 Langham Place, London W1, right opposite Broadcasting House. It will combine the merchandise of CBS/Arbiter Ltd/Vox Sound Ltd/Dallas Musical Ltd and will be open from Monday, August 1 until Friday, August 10.

CBS/Arbiter, UK distributors of Fender, Rogers, Rhodes and Paiste, are enjoying their best year since the formation of the company four years ago.

Among new lines on show will be the Super Twin amp + reverb. All the features of the previous model are being retained — 180 watts RMS output 5-band equalisation, all tube amplifier section plus reverb. The retail price is £243.62 plus VAT.

A separate Fender tube reverb unit is now available at £131.25. The 300W guitar and bass amp recently introduced is proving a winner. The features are 300 watts RMS output, with the advantage of requiring only one head for bass or guitar through a bass or guitar cabinet. New Super Bullet strings are proving best-sellers at £3.16 a set in regular extra light and super light gauges.

The new Rogers Greater Londoner V drum kit in larger sizes is now available comprising 24 x 14, 16 x 16, 14 x 10, 13 x 9 plus Dynasonic snare drum, costing £658.75, including Memnilite stands.

Perhaps the most interesting feature of CBS/Arbiter's activities this autumn are their promotional plans. The introduction of the Fender range of big bags has been an enormous success and with seven models in the range, a great deal of advertising is planned in music papers, notably the Melody Maker, with whom CBS/Arbiter are promoting an exciting Win A Band competition with £5,000 worth of Fender instruments to be won.

Don Pallas, designer of CBS/Arbiter exhibitions in the UK and internationally, is designing a window strip incorporating the brand names of CBS in conjunction with a window-dressing competition with £1,000 worth of prizes.

Palma cymbals continue to dominate the cymbal scene and the growth in this side of the business has been phenomenal.

Arbiter Autotune drums consolidate their solid entry into the drum market with the introduction of a range of single-headed kits.

Designed to run alongside the original double-headed kits, Autotune is making big inroads into the conventional market.

Vox still means amplification in more and better form — AC30 with or without reverb, the new AG120 combo with reverb plus harmonic equalisation and 120 watts RMS, the tremendous Escort mains/battery and battery models and the new Escort 30 amplifier.

Vox also means keyboards — the Pianovox, one of the biggest volume electric pianos on the market and now the new Vox Concord single manual electronic organ with rhythm and automatic walking bass designed to sell at £232.50 plus VAT.

Ivor Arbiter, Andrew Wallace, Martin Friedman and the entire CBS/Arbiter sales force look forward to welcoming their many dealer friends to the U.S. Trade Centre for the two weeks.

DARBURN will be showing their products in Suite B of the Cambridge Rooms at the Royal Hotel, in Woburn Place. The Darburn KGP-100 and KG P50/80, is an amp designed for all keyboards, including synthesizers, organs, electric pianos, electronic ac-

## Stars shine for CBS/Arbiter

prior to the main show, dealer seminars and special appointments are being made, but Sunday, August 14 to Thursday, August 18, is the main show week and the centre is open from 10am to 6pm.

CBS/Arbiter will be staging daily demonstrations by star musicians at the U.S. Trade Centre. Their schedule is as follows.

August 3: Special night for the public to come and see all the exhibits. August 4: Don Lusher Quartet, 7.30pm. August 8: Service Seminar starting chief engineer Jon (Screwdriver) Hinnisett. August 9: Jon Hiseaman and Friends, 7.30pm. August 10: Don Lusher Quartet, 8pm.

August 11: Drummers' Forum with questions answered by Mark Goodwin, Jon Hiseaman, Jim Ledgerwood (Paiste), Radja Dalmonte (CBS/A-GM3h) and guests Henry Spinetti, Rod Deane, Tony Newman, Mick Cook, Keef Hartley, etc.

August 12: Shobud-Fender Steel, featuring session steel guitarist B. J. Cole. August 13: Sales Meeting. August 14: CBS/Arbiter Exhibition.

DARBURN will be showing their products in Suite B of the Cambridge Rooms at the Royal Hotel, in Woburn Place. The Darburn KGP-100 and KG P50/80, is an amp designed for all keyboards, including synthesizers, organs, electric pianos, electronic ac-

cordions and accordions fitted with inductive or crystal pick-ups plus guitars.

The Darburn reverb has four channels with separate volume and reverb lever on each and comes complete with cover, footswitch and mains cable stored in integral compartments for easy travelling. It costs £77 plus VAT.

The SRV50 and the SRV100 guitar combos have some outstanding features and the most important of these is the provision for pure undistorted sustain for any volume, made possible by the inbuilt compressor and noise gate.

Two new combos designed for 4th keyboards will be available in time for the trade show. Details are: controls, channel 1, two plus volume / treble / bass / middle / treble / boost / vibrato (speed) / vibrato (depth)/reverb. Channel 2, two inputs / volume / treble / bass / middle / treble / boost / vibrato (speed) / vibrato (depth)/reverb. Channel 3, two inputs / volume / treble / bass / middle / treble / boost / vibrato (speed) / vibrato (depth)/reverb. Channel 4, two inputs / volume / treble / bass / middle / treble / boost / vibrato (speed) / vibrato (depth)/reverb.

Prices are: KGP-100 100-watts 2 x 12 bass reflex cabinet £273 and KGP 50/80/50 50-watt 1x12 reflex cabinet £199, both plus VAT.

JEREMY LORD D. SYNTHESIZERS is a new company with a brand-new synthesizer called Synweave, which they will show at the Cambridge Rooms of the Imperial Hotel. It is a synthesizer for musicians, flexible and simple to operate, with a finesse of control and expressive control aided by inventor Jeremy Lord, musician turned electronic engineer, to be unequalled.

The entire layout and control system are focused around the unique three-dimensional joystick and expression controller. The result is a rich sound easily obtained with the two VCOs and square wave modulation.

Here is a summary of the main features: two VCOs, graphic waveform controllers, mixer, external input, noise source; 44 0 Hz standard, touch operated illuminated programme selectors; ring modulator with null and input controls; VCF with sweep, time, gain, tune and low/high pass controls; VCA with attack, delay, time, sustain and release controls; output module with bass and treble controls, sample and hold; headphone output; unique three-dimensional joystick and expression controller; four control oscillators; four octave keyboard. The retail price will be in the region of £380 including VAT.

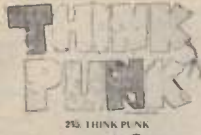
JON HISEMAN: demonstrating at U.S. Trade Centre.



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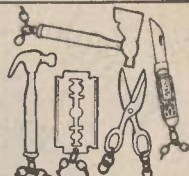
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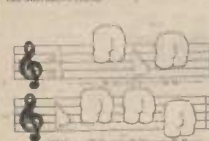
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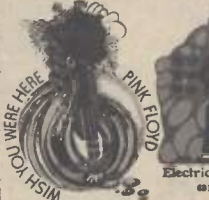
706. NEW STATUS QUO



707. ENGLISH CHEDDAR



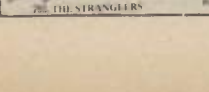
210. LYNKYRD SKYNYRD



692. NEW FLOYD



708. PUNK ROCK



112. NO HANDS

TOOTHICK FOR



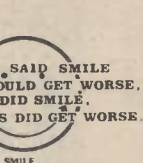
251. TOOTHICK FOR PERNOD



647. PERNOD FLY UNITED



132. FLY UNITED



257. SMILE



658. CHOKED



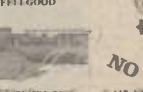
677. SUPER SIGN



691. E.L. ORCHESTRA



154. FEEL GOOD



111. SEWASTLE BROWN



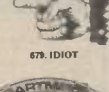
682. HAWKWIND



146. LOOK BEFORE YOU MOUNT



679. IDIOT



254. DARE TO BE OLD BOYS



121. BAD CO.



584. ROW TIE



156. FLOYD



586. STATUS QUO



714. STAY COOL



298. FRANKENSTEIN'S CLUB



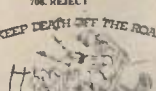
709. WELL-BEHAVED



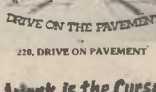
697. LORRY



704. REJECT



220. DRIVE ON PAVEMENT



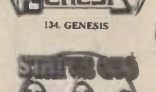
143. SON OF A BITCH



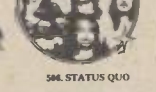
148. WORK



134. GENESIS



583. SCREW



683. IN THE DARK



544. DIRTY FOKKER



608. LFD ZEP



113. BLACK SABBATH



697. LORRY



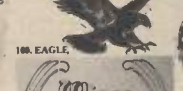
111. SEWASTLE BROWN



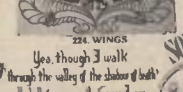
250. PUNK PANTHER



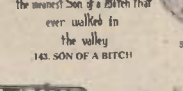
156. STATUS QUO



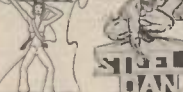
224. WINGS



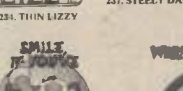
188. EAGLE



338. SOUTHERN COMFORT



231. THIN LIZZY



237. STEELY DAN



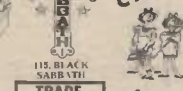
683. IN THE DARK



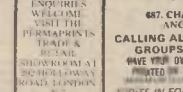
544. DIRTY FOKKER



608. LFD ZEP



113. BLACK SABBATH



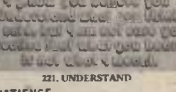
697. LORRY



111. SEWASTLE BROWN



167. JOIN THE ARMY



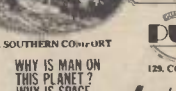
221. UNDERSTAND



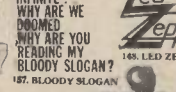
142. SANTANA



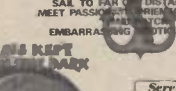
567. PINK FLOYD



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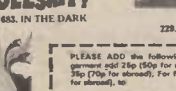
148. ZEPPELIN



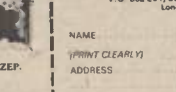
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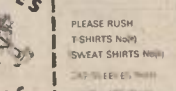
228. SKENE BOOZER



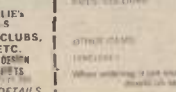
544. DIRTY FOKKER



608. LFD ZEP



113. BLACK SABBATH



697. LORRY



111. SEWASTLE BROWN



861. GENIUS



214. BIONIC COCK



567. PINK FLOYD



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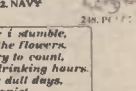
148. ZEPPELIN



322. NAVY



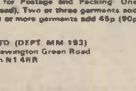
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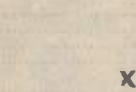
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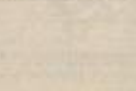
608. LFD ZEP



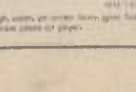
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697. LORRY



111. SEWASTLE BROWN



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# Folk

**L**OONIES OF The Folk World, Volume 397. The venue is the magnificent town of Kingston (Surrey, not Jamaica). We've just emerged from the Fighting Cocks (hostelry, not sport) where Mr Sean Cannon, entertainer, has been thrilling the troops in incomparable manner at what seems to be an encouragingly healthy Friday night folk club.

Cannon isn't drunk or high or anything devous like that, but he does appear to be on a, let's say, different plane to the rest of us. His nose twitches in search of the nearest curry shop — he shares with Vin Garbutt and Hamish Imlach a passion for Indian food — and Kingston is notorious for its Friday night curries.

He suddenly stops dead and looks at me in astonishment. "Is it Friday?!" Yes, I think so. "Jeez, I could have sworn it was Wednesday. It must be later than I thought it was."

He's still not totally convinced, and it bothers him for the rest of the night, a night which gets increasingly crazy as the full extent of Cannon's wayward mind becomes evident.

Quite unexpectedly, and against the run of the conversation, he goes off on a highly knowledgeable diatribe of the Spanish elections, with a tirade on the press for not giving it more publicity. And, equally suddenly, he's back talking about his interest in learning to play pipes. And then the topic is Pat Cooksey, the outstanding songwriter whose work is getting some deserved exposure from Cuckoo. In particular, his famous depiction of Gerard Hoffnung's "Paddy And The Bottle" As a Phil Colquhoun, whose "Song For Ireland" is now with such compulsion by several to become one of the most popular numbers in his set.

And if you're driving to a Cannon set, be sure to watch him for every blithering — but he's not. He's just looking to his own gigs. The Cannon-Winter agency once

## Cannon's roar

issued a circular informing the clubs. Sean's fee was being raised to buy him a good overcoat and a decent pair of shoes for hitching round the country.

At Easter he put his thumb out to travel to the Inverness Festival, and got a lift all the way. "You meet some grand people hitching — most of them know something about the folk scene. The other day I had a lift with a Yugoslavian bloke who knew Andy Irvine. And there was a Cypriot fellow who was a big fan of Steeleye Span, and most people know about the Spinners. I like the Spinners a lot — they're not pretentious at all."

Cannon comes from Galway — his father played (traditional) music on the fiddle and his mother played piano — but the family moved to Coventry in the Fifties when he was still a

child. But he didn't take up music himself until later; the family even smashed up their piano because it was in the way.

Sean is mortified as he remembers that "it was kind of fashionable at the time. An 'It's A Knockout' type thing. Breaking up pianos — that's sacrilegious. Fancy smashing up a musical instrument. Scandalous".

When he was 21, almost at whim, he decided he'd like to learn another language, chose German, and upped and went to live in Germany. (Gerhard, a German pen friend, had come to live in England to learn the language and the idea appealed to Sean).

While there he had another whim — he spent 100 marks on a guitar. "I stuck it in a corner and couldn't make head nor tail of it." Eventually he took lessons and learnt to play a few old German folk songs (he still

**SEAN CANNON**  
"You meet some grand people hitching"

knows a couple of verses to "Wondert Heart," if you're interested).

After nine months in Germany working on farms, on buildings, painting, learning German folk songs, and attending beer festivals, he now managed to learn French. So he went to live in Switzerland (which I hope is more blather to you than it is to me).

He didn't learn too much French. "It's all Germans and Americans there. God, they're filthy rich there."

So he left Geneva, but still intent on a linguistic ramble round the world, popped across to Spain for 12 months, where he thought his advancing interest in music, and guitar-playing in particular, would gain further inspiration from all the flamenco guitarists you trip over in the streets. Or so the travel advertisements try to mislead us.

"I was looking for flamenco players but I was in the wrong part of Spain. I needed to be in Granada for that," though he did take lessons in flamenco guitar while he was there.

The next language he faced learning was English, as he came back to Coventry (around 1965), and armed with an interest in music he didn't have before he left, sought out the British folk scene. Presumably Sean then has been slightly (only slightly) more enthralled by involvement with a folk club in Coventry, joining a group called the Gals, helping to run a new folk club at Monks Kirby, and then a slowly developing career after the group had split and someone offered him two guineas to sing on his own at a club.

"It was in Swadincote or some bloody place," said I couldn't do it, but I went along and I got through it. When was that? Jesus, it must have been about 1970.

"After that, people asked me to do gigs and places all over the place — every day I was thinking I must get a proper job. I still do. I just think 'I'll do the bookings I've got and then get a

## by Colin Irwin



proper job, but then I get letters from Jane saying go here and go there and that's it."

Initially the music was all Clancy Brothers stuff, sung with thick white lumps, but has developed to his present sophisticated selection of material interspersed with humour.

"It's a pretty good living for somebody who's angle with commitment," he concludes.

"But for somebody with a family and all that, who have to think seriously about it. Now it's all tied up with the money thing. It's become very formalised, which has taken some of the spontaneity away, but people who do it as a living have to think about the money."

But he does believe folk music is important, and has some significance. "It's a big money in that if you can name yourself do it. That has really been the end. Because you destroy your soul when you don't believe there's anything serious or significant in what you're doing."

"People say folk music will fade out but I don't think so. There's so many people interested now, I think the whole thing's phenomenal. I'm really glad to have got to know about it, because you can live close to something and not know anything about it. So many people think folk's Burt Ives singing 'Little Bitty Tear'."

I wonder if there's a case for crusading the non-initiated. If the folkies were to take over Radio One, it could catch on. Ah! That could be really something.

## Lost weekend at Rotherham

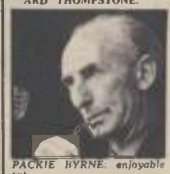
**I**F YOU found the crowds, queuing and general hustle of the Cambridge festival too much, perhaps you should have been at Rotherham, where they had the courage (or stupidity) to hold their third festival the same weekend.

The heart of an industrial housing estate cannot compete with the picturesque Cherryinton Hall, and Rotherham obviously lost out in attendance to the larger event. At its maximum there were about 450 people. Musically, from the guests, the festival was on a winner, with the hard-working Pete and Charlie Cox and Muckram Wakes leading the cellidhs as the New Victory Band, enjoyable sets from Packer Byrne and Bonnie Shallean and Roy Bailey. Undoubtedly the hit of the weekend were the Water-songs, who played a couple of spots at the Saturday concert before Carthy dashed off to that other event I mentioned earlier.

Apart from the lack of people, which effectively killed the singarounds, a number of things marred the event. The venue, a large leisure centre hall, created a sound-distorting echo, which was further hampered at times by a terrible p.a. system. It didn't matter so much for the cellidhs (it was nice to have enough space to dance) but it spoiled much of the singing. Noddy maitors on a glass-washing machine behind the bar had a more than one disparaging remark from guests. Shallean's harp solos in particular were affected.

Childish was a great time thanks to Major Mustard's Punch and Judy show, and the adults had equal fun.

As make-or-break year it's a matter of working it out the sums. The organisers agreed they picked the wrong weekend but were still happy. Should we see them next year? I'll be happy if they find another weekend. — RICHARD THOMPSON.



**PACKIE BYRNE**: enjoyable set

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69. Waterford	98	Swiss	45
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**WOODY HERMAN**  
and his Orchestra

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Mon. 15th  
Tues. 16th  
Wed. 17th  
Thurs. 18th  
Fri. 19th & Sat. 20th  
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Barry Job, Jazz, W. 1  
**Rock Night**  
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Monday 15th to 16th  
**THE BOBBY WELLS QUINTET**

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**THE JAM**  
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Wednesday 17th to 18th  
**KEN COLYER'S**  
ALL-STAR JAZZ MEN

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Saturday 20th to 21st  
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Monday 22nd to 23rd  
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Sunday 28th to 29th  
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Tuesday 30th to 31st  
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Friday 2nd to 3rd  
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Monday 5th to 6th  
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Wednesday 7th to 8th  
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LIVE LOFT Jazz comes to London!  
JOE LEE WILSON

America's No. 1 new music singer with The Art Thermen Quartet 9.30-12.30  
Pizza Express, 10 Dean Street, Soho. Tel. 01-437 9595.

**MISTER SISTER**

THE GREEN MAN, St. Portland St.

# Club Calendar

NAG'S HEAD, London Rd. High Wycombe

**TONY MCPHEE'S TERRAPLANE**  
FOR 2 NIGHTS, FRI. SAT.

BRIDGE HOUSE, Baring Rd. Canning Town

**SLOWBONE**

PEGASUS,  
**SUCKER**

Griffin Lane, Stoke Newington

PEANUTS, Kings Arms, 213 Bishopsgate, new Liverpool St. Station

**MIKE OSBORNE QUINTET**

THE PLOUGH  
Sackwell Road, SW9

ALAN  
**HOLDSWORTH**

JOHN  
**STEVENS**

TRIO  
FREE ADMISSION

THE SWAN, Chalfont, Stevenage

**ROGER THE CAT**

Thursday  
BLACKBOTTOM STOMPERS,  
Dorling Cricket Club, Surrey

CATHAL ESTATE Festival, Leytonstone (afternoon)

**HOTLINE**

HAMBOURGH TAVERN, Uxbridge Rd. Southall

**ROGER THE CAT**

LIVE LOFT Jazz comes to London!  
JOE LEE WILSON

America's No. 1 new music singer with The Art Thermen Quartet 9.30-12.30  
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TREVOR  
**WATTS**

WITH  
**AMALGAM**

FREE ADMISSION

THREE RABBITS

**SUCKER**

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Friday, August 12

Saturday, August 13

Sunday, August 14

Monday, August 15

Tuesday, August 16

Wednesday, August 17

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Thursday, August 11

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+ GAGS  
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+ JAPAN  
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