

# Melody Maker

SEPTEMBER 17, 1977 15p weekly USA 75 cents

## £5,000 worth of instruments to be won!

**DON'T MISS NEXT WEEK'S MM FOR DETAILS OF A GREAT CONTEST**

# TOWNSHEND BLASTS THE STRANGLERS

## Bowie plans tour

DAVID BOWIE plans a full British tour at the beginning of next year, opening in Glasgow and working his way down the country.

Bowie told the MM this week he was looking forward to getting back on the road and was keen to start the tour as soon as possible in the New Year.

Bowie was in Manchester for a rare British TV appearance when he recorded an edition of "Marc" as a guest on Marc Bolan's networked Granada TV Show. Bolan and Bowie, great friends since the early Sixties, have been recording songs together, although contractual difficulties would make it difficult for them to release an album.

Bowie has also been working on a Bing Crosby Christmas TV special for ATV on which he duets with Bing on "The Little Drummer Boy." The show, "Bing Crosby's Merry Old Christmas," has Bowie guesting with TWIGGY, Stanley Baxter, Roy Hudd and the Trinity Boys Choir, set in a country house. Filming is now completed.

On the Marc Bolan show Bowie sang "Heroes," his new single and album, plus another untitled piece featuring the two together.

(For full story of the studio scenes when Bowie visited Manchester, turn to page 18.)

Bowie's tour will be his first since the Spring of 1976, when he appeared at London's Empire Pool before going on tour in Europe. He played keyboards for Iggy Pop when he toured Britain earlier this year, although Bowie kept himself very much in the background.

His new album "Heroes" is released by RCA on October 7, as reported in last week's MM, featuring Brian Eno and Bob Fripp as well as Bowie's regular backing band.



**PETE TOWNSHEND**, creative force behind the Who and father-figure to a whole generation of rock lovers, lashes out of his recent silence this week with a blistering double-edged attack on the opposite ends of the rock spectrum — the Stranglers and Rod Stewart.

In an exclusive interview with the MM, Townshend, who has just released an album with Ronnie Lane that features old friends like Eric Clapton, hit back at criticism by the Stranglers with the comment: "For s— outpourings, that group must take the biscuit for really not knowing anything."

### Discrimination

He condemns the band for speaking out with what he calls disregard of the facts, and for deliberately discriminating against musicians rather than the bad business side of rock.

Townshend also turns on Rod Stewart, one of the super-tax stars whose desertion of the British music scene was one of the contributory factors to the birth of the new wave.

"If Rod Stewart comes back to Britain he's going to have to fight to earn his old mates back. You don't last long as a human being if you live his type of life."

In general, Townshend is sympathetic to new wave. "What I can see, without bitterness, is that the current explosion is SO similar to us. Maybe not to someone like Mick Jagger, maybe not to Ian Anderson, maybe not to Rick Wakeman or Genesis, but for Ronnie Lane and I, it's exactly what we did, EXACTLY what we went through. They are so like us, or the way we were."

● Then Townshend put on the verbal gloves and took on the Stranglers, who recently attacked him and the Who for the way the Who developed with massive football stadium concerts and laser shows.

"For ostensibly intelligent people, not knowing what goes on behind the scenes of a rock group, or concert, condemning out of hand any band that plays in a football stadium, condemning out of hand any band that uses a laser beam, saying that rock groups don't pour their money back into the business, it's all so much s—."

"We don't tell people we're putting on a big show for charity like the Royal Variety Show. I'd be embarrassed about that. We don't want the OBE. But if people knew what the Who had done, well, I'd be embarrassed about it, listing our achievements and showing the f— big-mouth in the Stranglers how much I've given to charity, how much we've given to our roadies, how much I've spent on other groups to try and help them along."

"Let him see if he can do it and keep it up for 15 years. THAT's what commitment is all about, but I don't want a knighthood for it."

● As for Rod Stewart, Townshend blasted: "There ARE certain individuals, your Rod Stewarts who quit the country, took all his bloody money and went off, but took what he's got. Nothing. Ronnie Lane is out of the group. Ronnie Wood, his best mate, went off to join the Stones. If Rod Stewart comes back to Britain he's going to have to fight to earn his old mates back."

● He did mellow about the general new wave scene — "There is a great humanity in the punk scene, a great moral-social conscience. It's making it work that is difficult" — and praised one band in particular: "I relate to writers, like the geezer with Vibrators who writes songs that say something."

● For the rest of what Townshend says in an astonishing interview, turn to page 8.



**Meanwhile, the Stranglers, who found their keyboardist through a small ad in the MM, are profiled on page 38**

**Star album reviewed on p18**



Wilmette  
Evanston

**Chicago**

East Chicago  
Michi Ci

# Drive into Chicago

Chicago isn't just a place, isn't just a band. It's a way of life.

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Chicago X, Chicago's tenth American platinum album, featured the beautiful No. 1 single 'If You Leave Me Now' which put them right on the map in the U.K.

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**Chicago XI. Chicago's new album**

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## Trower: new album

GUITARIST Robin Trower's new album "In City Dreams" is released by Crysalis Records on September 30. The record is his first studio LP for more than a year and features the same band that recorded the successful "Long Misty Days".

The new album was recorded in Miami's Criteria studio with producer Don Davis, who used to be the house producer for Stax Records and was responsible for Johnny Taylor's hits and Marilyn McCoo and Billy Davies' recent chart single "You Don't Have To Be A Star".

Trower is currently rehearsing his band in Los Angeles for an American tour, but it does not look as if he will be playing British dates before next Spring.



## Manzanera 801 tour

PHIL MANZANERA and his band 801 start a major British tour on October 11, three weeks after the release of their new album, "Listen Now," on Polydor (September 23).

The band's line-up is Manzanera (guitar), Bill MacCormick (bass and vocals), Paul Thompson (drums), Simon Ainley (rhythm guitar and vocals) and Dave Skinner (keyboards and vocals).

Tour dates are: Cambridge University Lady Mitchell Hall (October 11), Southampton University (12), Guildford University (13), East Anglia University (14), Leicester University (15), Birmingham Town Hall (16), Plymouth Castaways' Leisure Centre (18), Oxford Polytechnic (20), University of Essex (21), Nottingham University (22), London Victoria Palace (23), Southport Floral Hall (25), Liverpool University Mountford Hall (26), Huddersfield Polytechnic (27), Newcastle Mayfair Ballroom (28), Hull University (29), Swansea Brangwyn Hall (November 1), Manchester University (2), Falkirk Maniqui (3), Dundee Student Association (4), Glasgow Strathclyde University (5) and Redcar Coatham Bowl (6).

## ULTRA VOX! DATES

ULTRA VOX! tour dates are: Liverpool Eric's (September 23), Malvern Winter Gardens (24), Middlesbrough Town Hall (25), Doncaster Outlook (26), Coventry Locarno (27), Birmingham Barbarella's (30, October 1), Chelmsford Chancellor Hall (2), Swindon Brunel Rooms (3), Leeds Polytechnic (4), Huddersfield Polytechnic (6), Edinburgh Heriot Watt College and London Roundhouse (9).

## Mink DeVille kick off

A LAST-minute change means that American band Mink DeVille kick off their British tour at Aylesbury's Priors on Saturday. The concert, a warm-up for the band's appearances with Dr. Feelgood starting at Leicester de Montfort Hall on September 26, follows a line of scoops for the club that included Iggy Pop's world debut with David Bowie in March.

## Strangers additions

The Strangers have added a concert to their massive 40-date tour, at the Ipswich Gaumont on September 28.

● Racing Cars have added two dates to their October tour — Nottingham Albert Hall on October 3, and Corby Festival Hall on October 12. ● The Depressions start a Wednesday residency for five weeks at the London Speakeasy from September 28.

## MUSIC MACHINE: PUNK TAKEOVER

LONDON'S Music Machine will be taken over on Thursday next week for a new wave evening featuring the Subway Sect, the Slits, the Killjoys and a new mystery band (could it be?) the Cog-noscent Orchestra.

The show, arranged by the Clash's manager Bernard Rhodes and associates, will also feature the original Roxy Club DJ Don Letts, and is planned "to make the scene less stilted, to get back to the original ideas of what we were trying to do," said Rhodes. Admission will be £1, with tickets available in advance and on the door.

● The Damned have been added to the bill of the Punks Plus festival at Chelmsford Football Ground on Saturday. The festival also includes the Rods, Chelsea, Slaughter and the Dogs, the Doctors of Madness, the Lew Lewis Band, Aswad, Fruit-Eating Bears, Glory and Solid Waste.

# Elton at Wembley

ELTON JOHN plays a concert at London's Wembley Empire Pool on November 3. The show, to raise money for children's charities, marks the reunion for Elton and two members of his former band, Davey Johnstone and James Newton-Howard.

The guitarist and keyboard player are part of China, who will play a set at the concert and then back up Elton after his solo show. The full line-up of China is Johnstone, Newton-Howard, Jo Partridge (guitar) Cooker Lopresti (bass) and Dennis Conway (drums).

The concert is presented by John Reid and Harvey Goldsmith, and all proceeds will go to the Gaidiggers charity and the Variety Club of Great Britain Children's Charity and the show will be recorded for BBC Television transmission later in the year.

Tickets priced at £5.50 and £3.50 go on sale on Saturday and are available by post or personal application from the Elton John Box Office, Wembley Stadium, Middlesex HA9 0DW. Cheques and postal orders should be made payable to Wembley Stadium Ltd (Elton John), and be sent with an s.a.e. There are no plans for Elton to perform again in Britain this year.

## Deniece debut

DENIECE WILLIAMS, the singer whose "Free" single took her to number 1 in US and British charts, makes her UK debut with three concerts in October.

She appears at Birmingham Odeon (October 6), London Rainbow (7), and Manchester Free Trade Hall (8). Her current single, "That's What Friends Are For," is climbing the British charts, and a new album, as yet untitled, will be released on November 4.

## Manchester bans new wave

THE new Manchester dates from the Strangers' massive U.K. tour have been cancelled because the management of the Believe centre have refused to feature any punk or new wave acts.

The Strangers were provisionally booked for two nights at Manchester's Elizabethan, part of the Believe Centre, when the board of directors reached their decision.

Mr Chris Hind, Area General Manager, said: "The concerts have been cancelled because of possible adverse publicity and the company's fear of what sometimes follows this type of music."

At press-time promoter John Curd was trying to re-arrange the concerts.

# Graham Bonnet

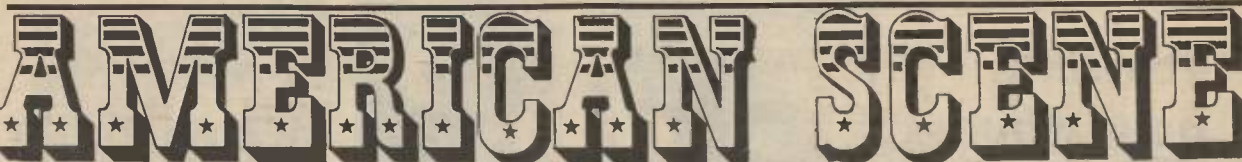
## DEBUT ALBUM

## OUT NOW!

RING RECORDS







## The Whiskey's hot-spot summer

Los Angeles by Harvey Kubernik

THE WHISKEY A GO GO continues to have a hot summer. Rex, AC/DC, the Dogs, Spirit, Van Halen and Blondie are playing the popular Sunset Blvd. nightspot in September.

Murphy, who helps book the acts that gig at the Whiskey, along with owner Elmer Valentine, are starting a special Sunday afternoon policy. For \$2.00, youthful patrons will be able to see local talent and headliners from 4:00 to 7:00. The troubadour started its 20th anniversary with a Friday night performance by Johnny Rivers. There was an opening night party to celebrate the September activities with guest sets by Warren Zevon and David Blue.

Earlier in the week Tony Powers and friends did a weekend stint. Powers penned "98.6" for Keith, "Lazy Days" for Spunky and Our Gang and helped write "Today I Met The Boy I'm Gonna Marry" for Darlene Love. Leonard Cohen with a sense of humor, was how Troubadour door man Paul Bode described Powers.

The Roxy has a busy schedule for the month. Stanley Clarke sold out six shows and recorded for a live album. Coming: Andy Gibb, Dwight Twilley, Graham Parker and Andy Pratt.

The Starwood will be presenting Devo, Delaney Bramlett, the Quicks and the Continental Minutemen in the next two weeks.

On September 18, Aaron Russon will be producing A Star Spangled Night For Rights A Celebration For Human Rights, with Bette Midler, Lily Tomlin and Richard Pryor. All proceeds go to Save Our Human Rights Foundation, Inc.

Anita Bryant will not be at the Bowl but other Americans supporting the show are Woody Allen, Herb Alpert, Joni Mitchell, Mo Ostin, Paul Newman, Barbra Streisand, Peter Onorati, Alan Fiske, Cooper, Helen Reddy, Ray Blumentry and Candice Bergen.

While Iggy Pop tours Europe with Hunt and Tony Sales, Snopy Sales, their father, opens in the main room of the Comedy Store. Spike Jones Jr. will be at the in spot next week if Sales isn't held over.

John Stewart has finished his long-awaited album. Titles include "Fire In The Wind," "On You Like The Wind" and "Promise The Wind." The disc is being mixed at the studio track carried in Brian Aher's Coldwater Canyon driveway.

Booker T & the MGs played to packed houses at their brief Roxy engagement. Opening night Bryan Ferry, Randy Melner, Stephen Peeples, Don Snowden, Jan Wenner and Terry Reddy, called the music-makers and partied afterwards at Mama. Lee Housekeeper's pad in Mulholland.

Streetwood Mac did three SRO nights at the Forum and could have added another if a couple of shoupe schedule permitted. Tickets from scalpers were going for \$50 each. Mac's album "Runners," has been number one for 15 weeks in the U.S. and based on record sales and this highly successful tour, they should lay claim to the most popular group stateside.

Pat's repertoire was culled mostly from their last two albums with a couple of older tunes, "On You Like The Wind" and "Promise The Wind." "World Turning," thrown in for those who supported the boyz back then. Opening night at the show I attended the crowd earned their money and Lindsey Buckingham's stellar guitar work was the prelude to cheers from the press and paying public. Buckingham dedicated "Go Your Own Way" to Elvis Presley.

Get on the stage, dear. Pop music critics are getting tired of reporting the action and a couple of them have tried the other side of the fence. The Pies, featuring John Men-

A SLEEPY musical week here was capped by a near-desertion of the Big Apple over the long Labour Day weekend. Where was everyone? Well, 125,000 crazed fans had turned out in mid-week for the Beach Boys' free concert in Central Park, co-sponsored by WNEW-FM, which proclaimed its own Beach Boys Day in New York.

New Yorkers swamped the Sheep Meadow in the park, and blessed with good weather, they camped there all afternoon, while the Beach Boys meandered their old and new repertoire for an audience that must have been largely new to the bulk of the Surfin' Sixties sound. The crowd was nearly twice as large as WNEW's last successful outing, featuring the Jefferson Starship.

This time, only the Grateful Dead was featured. Then, Sunday afternoon, 150,000 kids showed up (could it be the same group?) at the Holmdel State Fair Grounds (actually, it's a racetrack) in Englishtown, New Jersey, for the largest outdoor concert the tri-state area (NY, NJ, Connecticut) since Woodstock.

Then, Sunday afternoon, 150,000 kids showed up (could it be the same group?) at the Holmdel State Fair Grounds (actually, it's a racetrack) in Englishtown, New Jersey, for the largest outdoor concert the tri-state area (NY, NJ, Connecticut) since Woodstock.

Residents of the county are planning to have the concert promoters a \$100,000 clean-up bill for a sanitation effort that local officials say will take a full week. The Dead's new record, "Terrapin Station," was New York's most requested and best-selling disc over the last few weeks.

Arista Records (whom the Dead record for) announced they have had their most successful year ever, following the reported patterns of CBS and WEA, who also waxed ecstatic with profits earlier this summer.

Arista's report, claimed not only the biggest year, but the biggest final quarter as well: net revenues are up 18.1 per cent (over \$36 million) for the year, and their final quarter was up 120.8 per cent over last year.

London Records, rumored to be on the brink of bankruptcy, somehow found a \$2 million profit for last year, and decided to throw a luncheon at the Plaza Hotel's Trade Vix Restaurant to spread the news.

So now why must we report the same old, same old? — Motown, Fantasy, Prestige and Milestone Records lead the pack. Arista, Chrysalis, WEA, and

CARL WILSON: Free Beach Boys concert in Central Park



CARL WILSON: Free Beach Boys concert in Central Park

London: Laurie Henshaw and Geoffrey Smith / New York: Jeff Atterton



BILLY BUTTERFIELD playing at McKinley's

Hotel, London 2, 12:30 to 4:30 pm, Concordia Club, Southampton (8), Ettington Park Country Club, Stratford-upon-Avon (6), Whitney FC (1), Great Harwood FC (12), Jazz Cellar, Stockport (14), Linn Inn, Keadell (15) and Birch Hall, Hotel, Oldham (16).

There have been changes in the itinerary of Benny Waters. Due to the illness of his son, David, London (September 30), South Hill Park, Bromley (October 1), Purton (October 1), Purton

ETHEL Waters, one of the most influential and popular black singers to emerge in the twenties, died in California on September 1 of

## The Presley legend lives on San Francisco: Joel Selvin

ALTHOUGH such extravagant gestures as purchasing new Cadillac for strangers were widely reported, a lot of the good deeds by Elvis Presley went entirely unpublicized.

One such incident in the Bay Area involved a patient at Stanford's Children's Hospital — a nine-year-old girl dying of leukemia a year ago.

The young patient had an unbelievable crush on Presley and when hospital officials contacted JCA Victor in Hollywood about some kind of communication with Presley, the call was returned from Memphis before the day was out.

Hospital officials were told that Presley would phone the patient at 9:30 a.m. the following Tuesday and to have her by a phone at the time. Worried he might not call, hospital officials apprehensively told the patient about the anticipated call and she didn't sleep at all the night before out of excitement.

### Excitement

At 9:30 that Tuesday morning, the phone rang and Presley was on the line. She lit up for that last week, according to the hospital worker, wearing a scarf sent to her by Elvis.

CBS-TV will begin its fall schedule of special October 3 with Elvis In Concert, a documentary shot at one of his final concerts in South Dakota.

### Gold

Pablo Cruise celebrated gold status for "A Place In The Sun" last week at a mansion in swank Pacific Heights. Pablo will perform next week at Freddy Herrera's belated 40th birthday party. Pablo also, remembering the many jobs Pablo worked at his club before "Whatcha Gonna Do."

Coming up in the Bay Area: Crosby, Stills and Nash play October 22 at the Oakland Coliseum Arena; singer-songwriters Andy Pratt and David Harris appear September 8-10 at the Boarding House; the Runaways and Doug Money, whose debut album should be released by then perform September 24 at the Old Waldorf.

### Epics

Russel Dashiell has been signed by Epic Records, which will release his already-recorded album in January. The resident guitarist-composer at Berkeley's Factory Records, Dashiell, a former Creech Clearwater rhythm section. Sly Cook and Doug Money, whose debut album should be released by then perform September 24 at the Old Waldorf.

Richi Ray, veteran of countless Marin county rock bands who currently surfs at Family Light Music School in Sausalito, has released his own first 45 — "I believe in" and "She Says" — on his own Ray-O Records label.

### Fidelity

With Ray providing virtually all the instrumental and vocal parts, he evokes the summer of Beach Boys records with greater fidelity than any recent release by the mill group itself. He has completed the World of Earl Kings, which will be published by Scribner's in late September. Duke Ellington in Person, with Mercer Ellington, new completed and will be published in early 1978. Dance is presently at work on the concluding volume of The World of Duke Ellington to be published by Scribner's.

Soul artist Marvin Gaye, along with Melba Moore, LTD, drew a disappointing 1200 customers on last Saturday's concert at the 1800-seat Oakland Auditorium.

## Butterfield's British tour

AS reported recently, American trumpet star Billy Butterfield has taken over the British dates scheduled for pianist Al Haig, who has had to cancel his proposed trip here during this month and October. Al has to stay in the States for personal reasons.

Butterfield, who also visits Holland, Austria, Germany, Italy and Denmark, kicks off his British tour at Clarkson's, of its kind in the history of British jazz.

As briefly mentioned last week, Saturday was Humphrey Lyttelton Reunion Night and the recordings from this may well prove the best of the bunch. McKinley programming had sets from the present Humphrey band with Bruce Turner (alto, clarinet), Mick Payne (piano), Malcolm Vernon (baritone), Harvey Weston (bass), and Tony Mann (drums), and a combo of Humphrey with some "old boys" recapturing the hard-riffing Ellingtonian small group of 15 or more years ago.

Dates follow at Batsall Common, Mr. Birmingham (28), Great Harwood Football Club (29), Saxon Arms, Derby (30), Hurlfield Campus, Sheffield (October 1), George Hotel, Burslem (2), West End Club, Edinburgh (9), Blenheim, Glasgow (9), Braumstone Hotel, Leicester (11) and Concordia Club, Southampton (12).

On November 6, Butterfield returns from his Continental dates to open for a week at George McKinley's new club, McKinley's, at 2106, Haverstock Hill, Hampstead, London.

Jubilee albums AT least six albums should be the result of the London Jubilee Jazz Week live sessions at the 100 club, certainly the most comprehensive recording venture

### Benny changes

Waters tribute

### Waters tribute

ETHEL Waters, one of the most influential and popular black singers to emerge in the twenties, died in California on September 1 of

## Stars for Artpark

A N ALL-STAR line-up is set for the Artpark Jazz Festival to be held in Buffalo, N.Y., on September 7-11. Among those taking part in the five-day event will be Lionel Hampton, Zoot Sims, Clark Terry, Ullie Green, Kenny Burrell, Ramsey Lewis and Walter Fournelle. The festival is being produced by Bill Haselt, president of Improv Records.

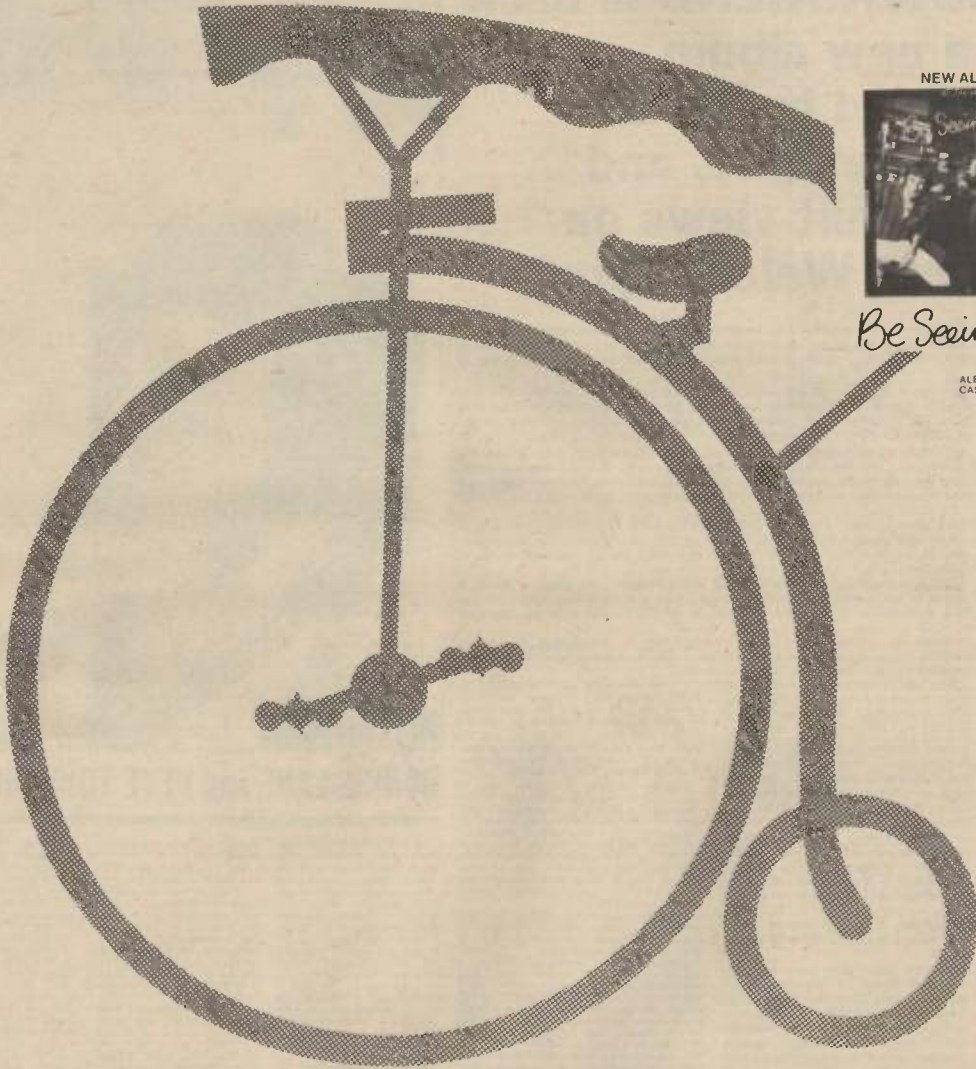
AFTER a long period of hospitalization and convalescence, veteran trombonist Dickey Wells has made a near-miraculous return to musical activity. He has appeared at WNY's Third Phase with a band under the name of Earl Warren's band. Wells has also as a member of Bobby Boker's Senior Citizens Big Band, which played for dancing at Small's Paradise when a show entitled The Cotton Club Comes Back To Harlem was recently presented.

HOUSTON, Texas, dedicated the month of August to its native son, Billie Holiday. The month was also a celebration of the life of the late singer, who moved into Harlem in the 1930s. "Cleanhead" Frazier, who moved into Harlem in the 1930s, was honored at the Houston Jazz Club during August.

STANLEY DANCE, author of The World of Duke Ellington and The World of Swing, has completed The World of Earl Kings, which will be published by Scribner's in late September. Duke Ellington in Person, with Mercer Ellington, new completed and will be published in early 1978. Dance is presently at work on the concluding volume of The World of Duke Ellington to be published by Scribner's.



# DR. FEELGOOD



NEW ALBUM



*Be Seeing You*

ALBUM UAS 30123  
CASSETTE TCK 30123

SEPTEMBER

'22 THU BELFAST, ULSTER HALL  
'23 FRI CORK, CITY HALL  
'24 SAT DUBLIN STADIUM  
26 MON LEICESTER, DE MONTFORT HALL  
27 TUE BRADFORD, ST. GEORGES HALL  
29 THU ABERDEEN MUSIC HALL  
30 FRI EDINBURGH, ODEON

OCTOBER

1 SAT GLASGOW APOLLO  
2 SUN NEWCASTLE, CITY HALL  
3 MON SHEFFIELD, CITY HALL  
4 TUE HANLEY, VICTORIA HALL  
6 THU MANCHESTER, FREE TRADE HALL  
7 FRI LIVERPOOL, EMPIRE  
8 SAT BIRMINGHAM, ODEON  
9 SUN BRISTOL COLSTON HALL  
10 MON SWANSEA, TOP RANK

*Ontour*

11 TUE CARDIFF, TOP RANK  
13 THU CANTERBURY, UNIVERSITY SPORTS HALL  
14 FRI BRIGHTON, TOP RANK  
15 SAT HAMMERSMITH ODEON  
16 SUN HAMMERSMITH ODEON  
18 TUE PORTSMOUTH, GUILD HALL  
19 WED BOURNEMOUTH, WINTER GARDENS  
20 THU OXFORD, NEW THEATRE  
21 FRI CAMBRIDGE, CORN EXCHANGE  
22 SAT SOUTHEAST, KURSAAL  
23 SUN HEMEL HEMPSTEAD, PAVILION

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# LONE STAR

## FIRING ON ALL SIX

“The hottest new hard rock band  
to emerge this year...as potent  
a slice of rock and roll as you’re  
ever likely  
to find”

Harry Doherty, Melody Maker

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Records  
& Tapes

Produced by Gary Lyons

The tour.

Harvey Goldsmith presents:

October	7 CAMBRIDGE, Corn Exchange
2 CARDIFF, Capital Theatre	8 BIRMINGHAM, Hippodrome
3 BRISTOL, Colston Hall	10 MANCHESTER, Free Trade Hall
4 NEWCASTLE, City Hall	11 SHEFFIELD, City Hall
5 LIVERPOOL, Empire	12 LONDON, <i>Rainbow</i>



# BARCLAY JAMES HARVEST



## TOUR DATES

### SEPTEMBER

28th SHEFFIELD City Hall  
29th MANCHESTER Palace Theatre  
30th BIRMINGHAM Hippodrome

### OCTOBER

2nd LEICESTER De Montfort Hall  
4th LIVERPOOL Empire Theatre  
5th BRISTOL Hippodrome  
6th LONDON Hammersmith Odeon

7th IPSWICH Gaumont  
8th SOUTHEND Kursaal  
9th CROYDON Fairfield Hall  
11th EDINBURGH Usher Hall  
12th GLASGOW Apollo Centre  
14th NEWCASTLE City Hall  
16th OXFORD New Theatre  
17th PORTSMOUTH Guildhall  
18th BRIGHTON Dome

ALBUM CASSETTE

Available Now Their New Album  
**GONE TO EARTH**





## Hot zitz of the week

**ALBERTO Y LOST TRIOS**  
**PARANÓIAS:** "Snuff Rock" (Stiff). Four magnificent pastiches from the lunatics who coined Snuff Rock and its attendant musical Sleak! The package comes with the customary Stiff trademarks eg "Dedicated To Decca" nestles beside the matrix number; producer Nick Lowe becomes Mick; the track titles are on the wrong sides. They are, incidentally, "Snuffin' Like That," "Snuffin' In A Babylon," "Kill" and "Gobbing On Life," which is a brilliant send-up of Mr Rotten. He should love it.

● PHIL MANZANERA/801: "Flight 19" (Polydor). Hark at this for a guest list: Eno, Eddie Jobson, Simon Phillips, Kevin Godley, Lol Creme (complete with their gizmo), Bill MacCormick and Simon Ainley. Couple that to Man-

- **DENNIS BROWN:** "Have No Fear" (Penguin). Another perfect song from the best of a singer who died. This is the one that Diffing's based on the superb "Flat Foot Hustling." A Niney production.
- **JIMMY LONDON:** "Moving On" (Terminal). Typically spare and subtle Phil Pratt production for this underrated singer and a pleasant song reminiscent of Tradition's hit of the same title last year.
- **TRINITY:** "Up Town Girl" (Conflict). The best of the newer deejays with a similarly crucial follow to his hit, "Three Piece Suit."
- **TECHNIQUES:** "Love Is Not A Gamble" (Carib Gems). Good reworking of an old treasure late tune. Ranking Trevor showing

DON'T TAX ME: E.P.



● **BUDDY HOLLY AND THE CRICKETS:** "Maybe Baby"/"Think It Over"/"That'll Be The Day"/"It's So Easy" (MCA). Released to coincide with the second Buddy Holly

● **DANNY MIRROR:** "I Remember Elvis Presley" (Stone); **SKIP JACKSON:** "The Greatest Star Of All" (Alaska); My worst fears con-


SHONDELLS: "Mony Mony" /  
"Hanky Panky" / "Crystal

Transylvanian effects "Drac"  
re-works John Zacherle's

runner for J. Richman. Accompanied by a simple acous-

guitar. It should grow and  
consume like a psychosis

# JOE ELY



"Certainly the British country programmes will find that his album fits their formats ... but the music is fresh and contemporary enough to gain plays on many other programmes as well."

MUSIC WEEK

"This is a rarity: a country album without a duff cut: an impressive achievement for a debut. I think we'll be hearing a lot more of Joe Ely in the future."

MELODY MAKER

"Joe Ely" is a very strong debut album from an important new name, and it's got a lot within its tracks that's gonna make the album be listened to time and time again."

COUNTRY MUSIC PEOPLE

"JOE ELY" OUT NOW ON  
**MCA RECORDS**



# Caught in the Act

## Elvis dies a death

A PART from the inebriated gent observed threatening the St. John ambulance ladies trying to lay him on a blanket and take his photograph, it was a quiet, nay peaceful, Saturday afternoon at Crystal Palace Garden Party.

Perhaps a shade too peaceful for Elvis Costello, who burst upon the stage steaming with passion, straight from the stew of the Nashville Rooms only to be confronted with the biggest exhibition of natural apathy I can ever recall seeing at a rock concert at home or abroad.

It should have been the wonder singer and composer's big day. Expectations were high. A friend told me he had been waiting 18 years in the rock business for someone like Elvis Costello. The man himself raced on stage with his tight little band, the Attractions, and launched himself into a succession of songs nearly all at the same tempo and pitch. Despite his most manful efforts to arouse the crowds stretched out in the warm

autumn sunlight, even the kindest of critics would have agreed that he died the death. At one point I observed exactly two people out of an estimated crowd of 20,000 clapping and they were both in the press enclosure.

Whatever happened to all his fans? To be fair to Elvis his big problem was a strong breeze blowing towards the stage carrying most of his fine words and heartfelt sentiments back into the shell-shaped concert bowl. Manager Jake Riviera who rushed out into the audience came



THE JAM: a vital band rooted in Seventies' reality.

back reporting that you could hardly hear a note.

The p.a. system seemed to be operating at only half power, and I suddenly realized that at only a few feet away from the horn cabinets it was possible to conduct a perfectly normal conversation. I could imagine that Elvis in a club situation would be quite powerful, but either due to nerves or frustration he did not seem to know how to pace his set.

One number followed another with barely a pause, and most of the audience had obviously never heard the material before. Thus songs like "Welcome To The Working Week," "No Action,"

"Less Than Zero," and "Lip Service" had no effect.

I had a nagging feeling that I had heard the main theme that forms the basis of many of Costello's songs before somewhere. The melody of "Listen To The Falling Of The Rain" kept recurring. But then he is probably using the pop song structure merely as a vehicle in order to provide ironic contrast with his own bitter thoughts. I enjoyed the band however, featuring Pete Thomas (drums), Bruce Thomas (bass) and Steve Nason (keyboards).

It was a day of worthies, without any real excitement. Crawler and Brand X kicked

off the day, the latter playing a workmanlike set before rushing off to France for another festival gig. Southside Johnny and the Ashbury Jukes were excellent, a raunchy rock and soul band who reminded me of Zoot Money's Big Roll Band of the 1964 era, or even the original Amen Corner.

They sported a tallgating trombone player with a tone a mile wide, while Southside John in his white suit kept the soul ticks a'coming. Applause came freely and the feeling of Sixties nostalgia was heightened when they played "You Don't Know Like I Know," the old Sam & Dave anthem. They were greeted with a tumult of huzzahs.

Santana caused many guitarists in the audience to wander about moaning: "They should cut his (Carlos) hand off, he's too good!" And the monstachlood gent with the ace sure let loose a succession of fiery runs, helping to whip a percussion-laden band to heights of ecstasy over repetitive riffs. Just for contrast they actually played the Zombies' old hit "She's Not There," which caused raised eyebrows.

I personally remained unmoved by Santana while all around were cheering. It's all that Latin America Tico Tico rhythm I never liked, even at the Palais. It's too much like Edmundo Ros meets the Tondos. But by gum they could play, and Harvey Goldsmith and Michael Alforday looked reasonably happy, there were no backstage rows, the sun shone so who's complaining? — CHRIS WELCH.

### JOHN MARTYN

LAST time I encountered John Martyn was at uni-

versity amid an adoring cross-legged audience, and then the sheer power of the cult estheticism he generated was too much for me to stomach. Martyn, after all, is the archetypal case of cult following: popular break-out, and that makes for a high-fidelity following which half-represents outlanders, torn as they are between wanting success for the artist and wanting him to remain exclusively theirs.

Martyn's whole on-stage personality — beer-milling rag-bait earthiness coupled with humorous intelligence — encourages that kind of response, as do his mumbled vocals (you can only make out the words if you've got his album). But this time he won me over, despite the London Marquee's sweaty faint-trap.

His husky, but lubricated voice slides rather than grates despite its roughness, just this side of a moan as his tongue loafs around the words. His set is split between flashy guitar effects and gentle love-songs but somehow the whole evening seems to fall within a consistent mood — late-night music for when you're wasted or wistful or both.

Sometimes he goes over the top in his one-man Floyd bit, putting just too many meanders into the pieces, but at other times his random exploration as he does lazy justice to each theme creating entrancing seascapes full of waves and caves. And the aural carnes of song like "One Day Without You" and "Genuine The Revers" pleads for sympathetic response. . . . You got it, John, and anyone who says he'd play six nights in a club rather than one in a hall where everyone is "18 miles away" deserves all the good reviews he gets. — CHRIS BRAZIER.

### THE JAM

FOR Jam gigs kids probably die out suits that a year ago they were telling their parents they wouldn't be seen dead in. They bring in album covers for the band to autograph and fondle official press photos — Highway Sixties Revi-

sited. But this is no all-but-dead revival group nor a set of packaged robots but a vital band rooted in Seventies reality as little like "In The City" and "Modern World" suggested when they played the Nashville Rooms, London, on Saturday.

The former is a fine song, and its message that "you kids know where it's at", together with the urban wasteland awareness of "Bricks and Mortar", indicate that Paul Weller is more in tune with the spirit of punk than he's been given credit for. Listen, for instance, to the lyrics of "All Around the World" with its clarion-call for "Direction-Creation-Reaction!" and its demand "We want a new life in every way".

Weller's Tory outpourings disappointed me as much as anybody else, but he seems to have retreated into wholesale condemnation of Establishment politicians now and, besides, for all its misguided exaggeration, "Time For Truth" is so incredibly potent that it can't help but sing along with its lyrics.

And the Jam have always been musically superb every album-track is performed with disciplined freneticism, and they're so sharp in everything they do, from analogue collages to the meshing of guitar build-ups and melodic vocal lines in "Sounds From The Street", that it's hard to imagine them turning in a bum concert.

That slickness and professionalism can prove alienating in a large hall but at the Nashville the intimate club situation sweeps away that sort of doubt. The Jam are a perfectly controlled explosion. Two reservations: "The Midnight Hour" and "London Traffic" from the new album sounded rather ordinary; and I wish they'd play "Away From The Numbers" — don't they realize it's infinitely their best song?

Supporting were the Jell, a Glasgow band who came on too much like the Jam to fully impress in their own right (some three-piece live-up, same musical accent). In another context they could well excite, though the lead vocals sounded like Weller without his all-important soulfulness. — CHRIS BRAZIER.

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## Records: the price of love

I AM APPALLED by the way the price of rock albums has soared virtually unchecked over the past few years. I am talking about single albums almost doubling in price since 1973 when I first started buying albums, and double albums rising from £3.00 to some nowadays retailing at £6.99.

Admittedly some of this price rise must be attributed to the economic chaos the country has been in recently, but this doesn't account for the total rise. Due to the increasing number of 12-inch singles being issued at the moment, the vinyl shortage that the record industry suffered a few years back must be over, so the price should fall or at least stay stable instead of constantly increasing with every new album that is released.

To check the rising price of albums, I propose that the packaging should be brought down to sober proportions by eliminating gate-fold sleeves and keeping to the conventional type of sleeve. Gatefolds are quite unnecessary as lyrics sleeve notes can be printed on the inner sleeve and sleeves such as the one housing "Going For The One" by Yes is utter extravagance!

Secondly, the perks released with albums i.e. posters, stickers, E.P.s, etc. should be cut out altogether and sold over the counter if the customer wants them. However, though I feel that album prices should be checked, the amount of vinyl used should NOT be reduced as the quality of albums is bad enough at the moment.

Finally, it seems to me that the albums with the highest prices are those released by the so-called giants; for example, "Going For The One" retails at £3.99, some Pink Floyd albums selling for £4.10 and ELP's "Works Volume 1" at £6.99.

Surely this would add extra fuel to the argument of the punks against these giants, who seem to be squeezing their audience for every penny they have. Not only with albums but also at concerts as well — GARY BUCKLEY, Litcham, Clons, Brixham, 5, Devon.

● LP WINNER

IT IS TIME to defend record shops, in particular the case for implementing record booths so that the consumer can listen to the product before purchasing. There are two main arguments against this perfectly reasonable sounding suggestion:

(1) Most customers insist on buying unplayed product which we obviously cannot guarantee if everybody insists on listening to their record before purchasing.

(2) It is most annoying when customers continually ask to listen to albums that they have no intention of buying.

The role of the record retailer is to sell records and to look after regular customers, not to play records for anybody who likes a couple of tracks off an album, and who requires a listening station. PAUL DAVIS, Dorchester Gdns, Finchley, London.

## The strange world of the punks

By SIM MULLING, September 15 William Beamish complained of the punk stronghold on today's music. Some readers reply

WILLIAM BEAMISH & CO. can't get a record deal cos they ain't punk or reggae? B— to that!

There's a third factor in the equation: Band, business, and AUDIENCE. If you make music large audiences enjoy, the business will want to know (look at the End second time around!)

Sure you gotta right to make any kinda music you want, but nobody owes you a living — ask any jazz or classical musician. Whoddy want — some kinda Arts Council Grant? Ignore the in-ordinant companies and managers get out there and PLAY anywhere there'll have you — pubs, prices, youth clubs, schools — You can't fool an audience — TOM ROBINSON (of the Tom Robinson Band), Highgate Avenue, London.

● LP WINNER

I, WILLIAM BEAMISH, would welcome Beamish's letter in last week's MM, as my band were fired with the same attitude. I am a manager, agencies, managers and record companies that Mr Beamish has experienced.

In our case, trying to bring any interest in a band that was not punk, reggae or reggae — was like bashing our

heads against a brick wall. The gigs we managed to get, but we were paid, and as with Mr Beamish's band, all the company representatives we invited to our gigs, not one turned up. Is that what they're paid for? We played London gigs so they wouldn't have far to go, but still no dice.

O.K., the music mightn't have been everyone's cup of tea, but surely we deserved a fair chance — most companies rejected us out of hand without even coming to see the band play!

This was the main cause of the band's eventual split — the guitarist left to join a cabaret-type band playing box standards and getting more gigs in a week than we would get in a month. The singer and drummer also called it a day, leaving myself (on bass) and the keyboard player to try and get things going again.

Now, with only a singer needed to complete the line-up, we're ready to start again, but it, after we got a new manager, we received new demos — this time the singer and I got the same response from the biz. I'll be tempted to, like our old guitarist and I, and fire a big band, although I'll never play musical material as I do.

A lot of bands out there

are in the same position, playing their own music but getting no feedback from the biz. O.K., new wave bands sell at the moment, but there's an awful lot of people who'd rather listen to something else — KEVIN PIKE, St Albans Rd, Kingston-upon-Thames, Surrey.

WILLIAM BEAMISH's letter has shown the true attitude of the record business. On the one hand, they say that they intend to cover all aspects of popular music, and, on the other hand, not wanting to move out on the new "in" music, are only signing up punk bands — If it moves, has spiky hair and ripped T-shirts, sign up. What a pathetic attitude! Punk is not the only music people buy and listen to. What's going to happen when the next new form of music comes in, and they find they've got all these punk bands on their books under contract for the next few years?

I seem to remember reading an article last year about the New Club Punk festival, where record companies types congregated around the bar saying that the music was amazing and that they would never sign up these bands of skin heads.

Come on record companies, who are all new wave and interested in music since decent (not

punk — old wave if you like) bands like Z Bonds, Saboteur and the Sunday Band? The talent there only you'd take off your blinkers and look for it. STEVE COLLINS, Blackburn Rd, West Croydon, Surrey.

## Elvis: man, myth, magic?

THIS Elvis business really has got out of proportion. The way people try to make him into a God is really pathetic; he was no different to anyone else, only human.

The way his body "lay in state" with flags flying at half-mast was really sickening. Who the hell do people think he was? Kennedy? Churchill? Don't make me laugh. He was just an ageing entertainer living on past glories.

People say that without him we wouldn't have the Beatles or Stones; what rubbish, especially in the latter case. The Stones' roots lie in the same place as Presley's, R'n'B, and therefore they owe Presley nothing. But where would Presley have been without R&B? He just happened to be in the right place at the right time. — P. VAINCE, Beckfield Farm Bungalow, Thorford Road, Northwold, Thetford, Norfolk.

WHILE ELVIS lived there was the hope that he'd come through alive. Now there's no hope. Rick 'n' roll really has gone down the tubes. Take it away, punks, it's all yours! — PAUL BARRETT, Queens Road, Penarth.

Still, what is and what is not art must remain a subjective judgment. PAUL PHILLO, Bedford Road, South Woodford, London.

● LP WINNER

IN reply to K Modabber's terribly innocent letter (MM Mailbag, August 20), since when has "The Music Industry" ever claimed to be a "youth industry"? One look at the American "trade" Magazine Billboard would immediately dispel such a naive view. Music is referred to unemotionally as "product". There are various kinds of "product". You can get "pop" product, "southern" product and now disco (the probability of "punk" product, this product is sold to more money or stupider than sense — ALEX CREEVE, Daphne Gardens, Chingford, London).

Similarly, there are different types of market, just as there are different products. Product is allocated to market by surveys and probe sales. You can get a white market, a black market, a youth market and middle-aged

markets. A host of markets exist. The new Stranglers' album "The Effect" has a massive cross-over status between pup and the minority, special-interest market that the punks are.

The "Music Industry" is exactly what the name implies, an industry producing a product to meet up with "demand". It's a business whether that money be in the form of dollars, pounds, rands or yen? They make no money about it.

Why are you afraid of the truth? The fact that young people eat meat does not mean they are slaughtering youth industry. The same thing applies to the "Music Industry". — SATCH MEHTA, Dryden House, Tisbury School, Dundee, Nr Perthshire, Northants.

IT'S a great pity to see that the obvious talents of such a great musician have to be destroyed in one fell swoop. I refer to an article printed in the MM, stating that the artist, George

Lake, was surprised to see that in discussing the single "What Is the Use of the Force?" he was of

the English language brings a new concept to the word "horrible". There is nothing at all wrong with the lyrics that Pete Sinfield and Greg Lake have written.

As for the accordion piece during the song, well, the rich sounds are beautiful to anyone with an understanding of music (using the word in the proper sense and not just bangs and screeches being squeezed out of an instrument by someone who would be better employed operating a fork in a pie). It is in this day and age, groups like Emerson Lake & Palmer should be treated with respect and not crushed under foot by new groups who have been blown completely out of proportion by companies who obviously have more money or stupidity than sense — ALEX CREEVE, Daphne Gardens, Chingford, London.

I HATE to add my voice to the clamour stirred up by the new wave, but I feel that a few points from my recent attendance at Sex Pistols and Elvis Costello gigs at The Penthouse, Scarborough, are worth mentioning.

After hearing so much about how the Pistols are close to the fans, I was surprised that the whole Elvis mixed with the audience before and after his set. The Pistols chose to remain aloof!

Secondly, Elvis was only too pleased to pose for photographs, while the Pistols, in order (one presumes) to subject us to large posters of J. Rotten at £1 a time, banned all cameras.

Finally, a deliberate snub was brought back by a rapturous reception for two encores, we witnessed the pathetic spectacle of a Sex Pistols' radio jockeying the audience by abusing and eventually having to lead the chanting himself in order to bring back the band who had no desire for superstar ep's tripping.

It is a deliberate snub given no opinion of the music content of either concert but merely to advertise the fact the Sex Pistols have joined the old farts, and Tories can now boast to anyone who will know that J. Rotten and S. Venetian both lack of taste and sense. — SATCH DOUGLAS SMALL, Monifield Road, Broughty Ferry, Dundee.







# Nazareth

THEIR FIRST E.P.

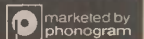
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disimilar to the superior disco-funk played by Tom Scott's own LA Express; they have a musical predecessor in "Green Earrings" on "The Royal Swan," an album which was otherwise more elegant and accessible.

In the liner notes, which he shares with the effulgent and effusive new president of ABC, Steve Diener, a rock critic named Michael Phalen writes that "Aja" signals "the onset of a new musical logic, one correct to the point that it's the logical product of Steely Dan's leanings towards sophisticated jazz."

"Aja" sounds graceful, rounded, complete. But it is also a little dry, as if from

These are a mere sample of the musical highlights.

If one had to pick out an example here of the two composers' daring, I suppose it would have to be "Aja" itself. Its skilled combination of a quasi-Oriental sound, using Victor Feldman's percussion, of a substantial

connections.

But for how long Steel Dan can go on exploring these connections and yet retain a sizeable audience is an interesting question. All I would say, finally, is that "Aja" requires perseverance — but that it has its reward — M.W.

Instrumental m-n-section embracing Dias's guitar and the drums and tenor of Gadd and the vocalists. The music is a distribution of the vocal theme before the number explodes out on Gadd's tub-thumping. The group most merrily joins in, and the music is a bit ambitious — yes, yet, while remaining within the vocal songwriting tradition. This is the real advanced rock music of the 1970s. The music comes up with if they had any wit and some jazz

to produce the very worst kind of cliché-ridden mood music. Hackneyed concepts like the descending "Leaves" (onomatopoeia, God help us) and the disconcerting of the "conversation" "Dance" are rendered more tedious still by Evans' halting, introspective style. He seems hamstrung more by them than by them. Since past work has often shown him to be a decisive and inventive player, and since the album of "MUSIC" is a bold re-arrangement by Evans that features fine, roaming flugelhorn and irresistible rhythmic play with the drums in one of its three basic movements. Pity the brass momentum can't then be followed elsewhere, so that it might disturb the exquisite tastefulness of Evans' project. Sincerely for those who like jazz music, as I have seen and not heard — M.P.

**L**INDA RONSTADT: "Simple Dreams" (Asylum). There you've got it, a "simple" formula that's made you the most successful girl singer in America in the last extremely short time and has also made for great records, even I guess these new ones on easy listening. You shouldn't stick to it. So it is with Linda Ronstadt's new double CD, *Simple Dreams* (It's So Easy), a couple of pop classics ("Simple Dreams" and "Summertime"), a couple of country tunes ("You're Still the One" and "I'm a Country Underdog"), a couple of pop songs ("Simple Dreams" and "Summertime"), a couple of country tunes ("You're Still the One" and "I'm a Country Underdog"), a couple of pop songs ("Simple Dreams" and "Summertime"), a couple of country tunes ("You're Still the One" and "I'm a Country Underdog").

successful solo career of his own, and this is, in fact, a much more satisfying album than his previous work as a clinical predecessor, "Hasten Down the Wind." This is a more direct, less over-the-top approach all around. Asher's songs are a lot easier on the big ears, but they're also a lot more emphasis on acoustic arrangements, but also more direct. As for Linda Ronstadt, whose singing continues to mature and improve. At one time, her singing was almost unaccountable limitations, but now, with a seemingly usual ease, she can move from electrifying you with a rockier like "Lumding Bird" to a more intimate, like the beautiful ballad like "Maybe I'm Right," Warren Zevon, who has been in Brazil last year on the Jackson Browne tour, seems to have become a more of a touring act. Ronstadt camp, a prospect which filled me with dread, but she's got a lot more of an embarrassing self-conscious grandness about them, but she's got a lot more of a well — you don't tend to respect too closely the supporters of the album. "Carmelita," while "Poor Poor Pitiful Me" is handled with a lot of grace. Other highlights of the album are the two classic heartbreakers, "Mama Told Me" and "Simple Man, Simple Dear," a great little guitar instrumental, "Dancing Ding" and "It's So Easy" (done in identical fashion with the Doors' "Mystic Time" more), and most surprisingly, a delicate version of the Doors' "Mystic Time." Never Will Marry," popularized by the Weavers, Parton. She's a bit at sea with the album, but there's little point in setting another traditional number, but she's got a lot more of a slightly quieter than usual collection must rank as one of the best. The real reservations are that it's so short (ten tracks lasting 35 minutes), and the nagging feeling that you can predict right now how the next record will be.

C. C.

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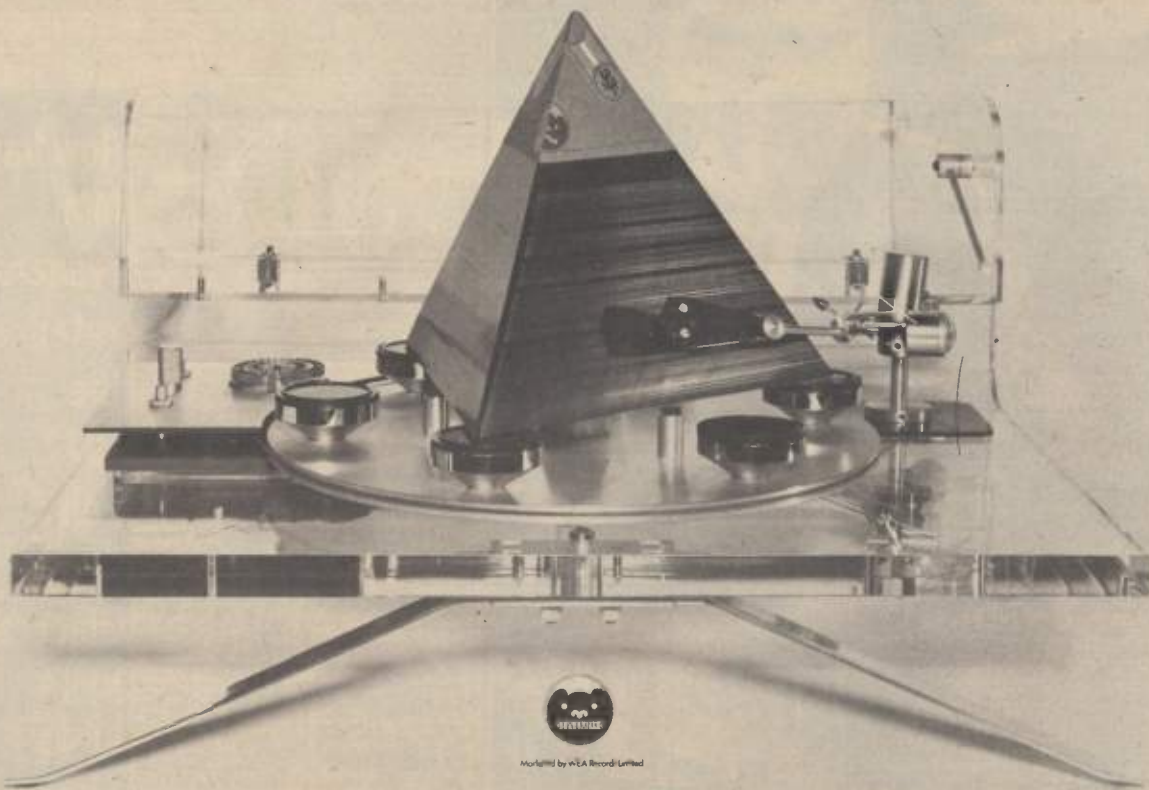


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# Albums

Reviewers: Harry Doherty, Ray Coleman

## Delivering the 'Goods

**DR. FEELGOOD:** "Be Seeing You" (United Artists UAS 30123). Lee Brilleaux (vocals, harmonica), John Mayo (guitar, vocals), John Sparks (bass) and The Big Figure (drums), with Paul Carrack (keyboards). Produced by Nick Lowe.

FOR those schooled in the sharply honed rhythm and blues of Dr Feelgood as recorded on their four previous albums, "Be Seeing You" will come as something of

a shock. I am sure it will severely test the band's popularity.

The difference, of course, is that John Mayo has taken over on guitar from the inimitable Wilko Johnston, and, anxious to establish a new identity and eliminate threatening noises that the band couldn't get it on without Johnston, the Feelgoods went into the studios to put down a quick follow-up to "Sneakin' Suspicion." With a couple of reservations, they have



JOHN MAYO AND LEE BRILLEAUX OF DR FEELGOOD: emerging with their reputations intact sans Wilko

emerged with their reputation intact. All in all, the band has pulled together to prove that they have what it takes. Mayo, undoubtedly working under a mountain of pressure, is a skilled guitarist and has widened the Feelgoods' musical direction, spanning areas as diverse as rock and roll and soul.

Lee Brilleaux leads splendidly, not only turning in his usually raucous vocals but playing mean harp while Sparks is brought to an even more prominent position with the bass pushed well to the forefront by producer Lowe.

I'm not entirely impressed by Lowe's production and, to be honest, I don't think he has brought out the best in the band. The guitar at times is criminally low in the mix, and Brilleaux's vocal is occasionally sunk into the rhythm section, flat and lacking its essential attack.

Otherwise Nick, the lack of all trades, has pretty

well captured the magic. He has even contributed one track, "That's It, I Quit," ideally suited to the Feelgood format, and once more revealing his talent of writing to match a style.

To persist with the poorer aspects of "Be Seeing You" for a minute, I must also refer to the compositions written by the band. Previously, Johnston handled most of the writing, but now the band has taken over, and the songs on this album indicate that they are still learning the trade.

"She's A Wind-Up" (a weird choice for a single) is particularly shoddy, with the band desperately attempting to make up for its ineptness in their instrumental performance.

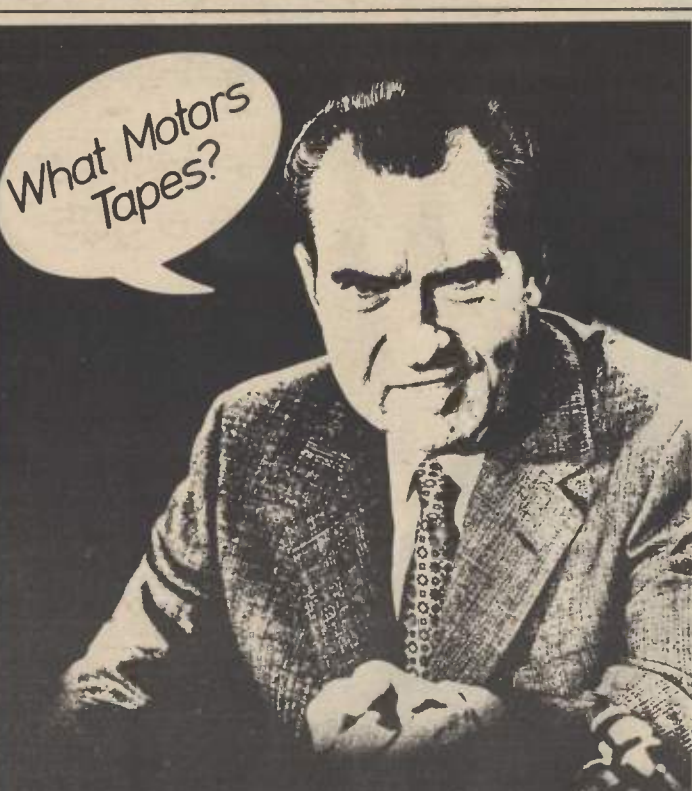
However, "I Thought I Had It Made" and "I Don't Want To Know," both by Mayo/Brilleaux compositions, are raunchy rockers and show that the duo will quickly mature. Mayo has one of his own compositions here, the in-

strumental "Hi Rise," and that in itself epitomizes the change of direction the Feelgoods are taking. On one spin it sounds quite weedy, but the track gradually grew on me. It sounds very like Booker T at his best.

"Ninety Nine and A Half (Won't Do)" (by Steve Cropper, Wilson Pickett and Eddie Floyd), "As Long As The Price Is Right" (Larry Wallace — it sounds very like the Climax Blues Band's treatment on "Couldn't Get It Right"), and "Sixty Minutes Of Love" (Isaac Hayes), show the width of material.

Many Feelgoods stalwarts will find the diversity on this album hard to swallow after the straighter r&b the band played when Wilko was in force, but ultimately it's at least as rewarding as any past album. Once they get the original material together and with a fine line John Mayo, there's no reason why the Feelgoods shouldn't even improve on past achievements. — H.D.

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"Magazine" (Arista). Rip-off time, children. Four of the tracks on this album should have formed the basis of Heart's second album for Mushroom Records, the band's former record company, but after closing their doors they signed to Portrait for Lots Of Money and Arista Records. Mushroom, left in the lurch, decided to cut their losses by putting the four tracks alone, with a load of sub-standard stuff, culled from early demos and live recordings and called it a Heart album. Arista release the album in Britain. So instead of a healthy EP, we are given this trite collection. Must the public really be the victim of group-company hassles? Apparently so. Heart are an excellent band and the material meant for the real "Magazine" album, which they never finished, is excellent stuff. There's the medium-paced and haunting "Heartless," which deserves by its understated force first time around, the melancholy and enchanting single "Just The Wine," with Ann Wilson's relaxing vocal waiting over acoustic guitar and strings; the title track, another carefully constructed piece with Ann's story-telling voice at its soothing best, and Roger Fisher's guitar juxtaposing it perfectly; and "Devils Light," a mean and moody, Fisher-twisting strings menacingly. And there's also a sweet interlude with the brief "Here Song" by Ann Wilson. The material mentioned reinforces Heart's reputation as one of the very best new groups to come out of America in an age that emphasizes the importance of Ann and Nancy Wilson as writers of class, demonstrating the unique balance they hold between out-and-out rock, pop, and pop, and sensitive love songs. They've got it all. Had Heart stayed with Mushroom and brought

"Magazine" to its proper conclusion, I'm sure it would have been a classic album instead, the set is padded out to album-length by the addition of "Without You," the Badfinger masterpiece which is very good but a little to the Nilsson version; a cop-out of a "Blues Medley" by "Mother Earth"; and "You Shook Me Babe," and a pretty appalling rendition of "I've Got The Music In Me" the Kiki Dee song. If Heart had not quite for another company, I doubt if any of that material would ever have seen the light of day. It does the band no justice at all, although it's interesting to hear the band in their crudest form. It's an introduction to the band you want, try either "Dreadlocks" (Arista) or "Little Queen" (Portraits). Either of them will give a better view of Heart's scope than this half-baked collection. — H.D.

Hill" and the plaintive "Is That All There Is?" contribute to the beauty of the record, a fine memento of a rare concert. When Peter Dinklage came to the British concert stage to sing on Bing Crosby's bill last year, it was astonishing to note how immediately the years faded. Her performance was an elegant blend of strong singing and infectious mature personality. Now, with the announcement that she is to return with Crosby soon for more shows, comes this record of 1977 Clooney at her best. She is best remembered, of course, for "This Old House," but from an easily identified vocal style, she offers an excellent, smoky version of Randy Edelman's "You," Paul Simon's "Fifty Ways To Leave Your Lover," "Send In The Clowns," and Eric Carmen's "All By Myself." Nice, uncluttered album of fine songs, warmly sung. — R.C.

**PEGGY LEE:** "Live In London" (Polydor). **ROSEMARY CLOONEY:** "Be Around" (United Artists). It's a curious twist of fate that two of the most accomplished American lady singers to have erupted from the dance band era have re-surfaced with albums made during visits to London for concerts. Peggy Lee played one concert at the London Palladium in March, and her album was recorded there; Rosemary Clooney was on the Bing Crosby bill at the same venue, although her album was made in London studios. Endearing records these are, too, displaying all the trademarks of each artist that first stamped them on the music map more years ago than it would be polite to recall. Peggy Lee shows all the misty delicacy which has long made her unique, a delectable whisperer of songs which melt in her vocals "Mr. Wonderful," "Sings A Rainbow," "Folks Who Live On The

How have readers voted in the 1977 Poll? Are the winners NEXT WEEK!

## Short takes

**SHIRLEY BASSETT:** "Thoughts" (United Artists). The lady never makes a bad record, and here she injects her very special readings of such songs as "Killing Me Softly," "The Way We Were," "If You Go Away," and "You Are The Sunshine Of My Life." Excellent songs, all theatrically sung by the best better in the biz.

**JACK JONES:** "All To Yourself" (RCA). It's amazing how popular, but then he's rather handsome, so it's understandable. Vocally he's so competent but extremely cold. Full marks for this record, though, which features no less than 20 tracks, all winning songs, ranging from "We're Only Just Begun," "Your Song," and "What Are You Doing The Rest Of Your Life" to wistful tracks like "Everything I Own" and "If You Could Read My Mind." A

powerful collection, difficult to beat in terms of value in the ballad field.

**JOHNNY MATHIS:** "Greatest Hits, Volume 4" and "Mathis Is" (Both CBS). This man must rank among the most prolific recording artists of all time. Recently a hot album came with his "40 Greatest Hits" collection, he is again in evidence here with two albums as good as most of his work. "Volume 4" contains "I'm Still In Love With You" and "Feelings," both testaments to his special brand of syrup, beautifully stirred, as well as a smother "Killing Me Softly With Her Song." The other records have lesser-known material, with "Hung Up In The Middle Of Love" and "As Long As We're Together," the best tracks. Choose your songs and take your choice; the man's a true professional in the "cool ballad singer" department.



# Trick a treat

**CHEAP TRICK:** "In Color" (Epic PE 34884). Robin Zander (lead vocals/rhythm guitar), Rick Nielson (lead guitars/vocals), Tom Petersson (bass/vocals), Bun E. Carlos (drums). Produced by Tom Werman, Engineered by Antonio Reale. Recorded at Kendon Recorders, L.A. Import available from Virgin.

**CHEAP TRICK** will probably not ring too many bells. The American quartet is hardly a household name but if they continue to unleash product of such quality as "In Color" they will dominate the nation's turntables. Another over-the-top review? I fear so.

The Trick has already issued one album (also available on import) which was a muddle, though promising, affair. The band apparently came together in France when lead guitarist Rick Nielson and fellow traveller / bassman Tom Petersson bumped into future drummer Bun E. Carlos. Then vocalist Robin Zander appeared on the horizon and the group coalesced. Background information is not plentiful as yet.

What makes the band special is their compass point in relation to Heavy Metal and Pure Pop for the Now. People New wave is not the only force to have achieved lift-off this year. In the States particularly, the HM Bombardment has mushroomed, heading often deeper and deeper into outer space.

The cybernetic technocrats include Kiss, Starz, Rex, Angel and Rush on the rougher side, with the Discharge and Blue Oyster Cult on the consummate artistry flank. Heavy metal violation where the power chord reigns supreme.

That's one aspect. The other concerns the lyrical revival of pop sensibilities in clean, cut-and-thrust rock. Over here there's the ubiquitously talented Nick Lowe, while in America, Dwight Twilley and Tom Petty effectively break the standard.

Cross-fertilise the best of these two categories and expect to find Cheap Trick. If the pop melodies are siphoned through chromium-plated chords, which are uniquely but not imitatively. The transplant is even echoed in the lavishly mounted gatefold sleeve, which employs a two-pronged conceit.

On the front Zander (the Petty resemblance is unmistakable) and Petersson (combining the tousled cool of Twilley and David Johansen) straddle their horsepower in full Kodachrome Pin-up melancholy.

Turn to the back and the neoclassic image is splendidly deflated. Carlos (a type of Mahfouz hulk in mud-stained sneakers) and Nielson (staring psychotically from beneath his coach's cap) balance precariously on cheery, unloped in grainy black and white. They also have to contend with the limited information. The boys, I'm pleased to report, have a finely developed sense of the berserk.

The full attack hits straightway between the eyes on "Clock Strikes Ten," an incandescent rocker. "Big Eyes" is equally unremitting but taken at a slower, beeper

pace. The pop transfusion emerges loud and clear on "I Want You To Want Me," which connects instantly with its crisp, telegraphic rhythm, restrained guitar, echoey chorus, and sparkling, honkytonk piano. There is never any wastage or slackness. Scalpel economy.

The elements dovetail into another on "Come On, Come On," which combines breathy precision and an instantly catchy hook. Any of the giants in the Sixties pop-parade would be proud to use his albeit limited vocabulary. The same can be applied to "Downed," where a sharp, waterfall guitar sound recalls a tactic favoured by the Four Tops on the likes of "Dear Prudence."

The man chiefly responsible is songwriter Nielson, but that is not to bypass the other three. Carlos wields an iron grip over his drums. A King in white evening gloves, the man is forever tough, vital and painstaking. Petersson's bass undercuts his power and skill, while Zander knows exactly how to use his albeit limited vocabulary to best effect. He can switch from the a frenzied scream on "Southern Girls" to more dulcet, insinuating tones on "I Want You To Want Me."

From all accounts the band was a red-hot talking point at the recent CBS convention in London, and plans were mooted for a major launch in America. Cheap Trick have the potential to tear your soul and feet apart. — LB.

**JOHNNY WINTER:** "Nothin' But The Blues" (Blue Sky). Well, it had to happen. The celebrated Muddy Waters-Johnny Winter workshop of "Hard Again" positively begged for a follow-up, and here it is. Very definitely B-movie

tatus, hurriedly retrieved from the cutting-room floor, and desperately trying to salvage some of the magical action of "Hard Again." The main fault lies with the very inferior Winter material (only one song, and that's Muddy's, the coasting "Walking Thru The Park") delivered in Winter's characteristic choked roar, so that Muddy's own from "Hard Again," have a dull time of it indeed. The lation Muddy proved to be the direction needed to revive Winter's somewhat itinerant career. After all, at his very best, he has in the past proved one of the more faithful blues-rock guitarists, despite the obsession with heavy metal that interminable tracks like "Sweet Love And Evil Women," are distinctly out of place. But after all, did it much better with "Wine, Women And

## JOHNNY WINTER: leery stab at humour

Whiskey" Far more credible as truly original compositions are "Mad Blues," commanded by Jimmy Cotton's glorious swollen harp rushes (a feature of "Hard Again"), the swinging bar-room gaiety of "Drinkin' Blues," and the quite outstanding "Everybody's Blues," with mesmeric four-note harp hums as an ever-present motif behind Johnny's gliding guitar. The song slowly unfolds in a haunting, tricky way that's quite devastating to the unready ear. And so to the rest: the occasional leery stab at humour ("Just come on here, baby, I'll show me tube to you" — from "TV Mama"), a wheezy "Blade Man" played on a steel acoustic guitar, and the aptly-named piece of consequence, "It Was Raining."

The best Johnny Winter album in ages, but considering his erratic track record, that's no great shakes. — MJ.

## VARIOUS ARTISTS: "San Francisco Blues Festival"

(Jefferson). The blues as she is spoke, sung and sweated, and if you ever sought an authentic insight into the forces behind this harrowing and deeply expressive music, then this album warrants and all will part-way fit the bill. Recorded at the Fourth Annual San Francisco Blues Festival in 1976, it includes material from Mike Bloomfield, Charles Brown (one of Ray Charles' early mentors), Bernie Burns, Al Tido, Little Frank Lee, Robert Lowery, A.C. Robinson (brother of L.C.), Gary Smith and Luther Tucker — old and new, city and delta, the famous and the oddballs who never made it to the large crowds except on an occasion like this. As such, it's an irresistible combination that takes off on sheer euphoria as much as anything, with plenty of fluffed notes and some truly awful blowing along the way. Mike Harris is a case in point, but then judging by the photo on the sleeve, his one-dimensional boogie music probably made out by plenty of partying and roasting around. Set that against the peerless A.C. Robinson's cracked ailetto on the ecstatic, vaulting gospel of "He's Sweet I Know," and you have all the difference between mediocre body music and an ageing genius who has lost none of his chops (he plays a mean harp, too). Charles Brown, crumpled white suit and all, leaves cocktail behind for once to get down to some rootsy, extant vocalising on the two songs ever associated with him, "Driftin' Blues" and "Merry Christmas, Baby," and quite wonderful it is too, while Mike Bloomfield, like Brown before him, a major influence in the development of the blues, plays marvel-

ously masochistic slide guitar on "Women Loving Each Other" (though his simulated negro rasp in the presence of the real thing is something less than perfect). Special credits, too, for the superb Gary Smith & the Messaround Blues All Stars' swerving rhythm and blues, Little Frankie Lee's confessional,

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Reddingish delivery on "Wait It Out" and "Bluesin' and see this album shifting many copies except to dreivels needing the aforementioned relief, a quick amuse, or a tour of the duan talent. A cumbersome album that could have been edited down to a three track 45 — R.G.

## CERRONE: "Cerrone's Paradise" (Atlantic).

At first discus featuring the three-minute 45. Then the elongated "disco 45" lasting five minutes was issued, and lately we've been deluged by the bigger 12-inch 45s that last even longer. Now comes the ultimate whole album side containing one disco funk track, tailor-made for the deejay to place on the turntable before retiring to the toilet and thence to the bar. I refer to the title track, a repetitive groover lasting 16 minutes which features strings, brass, chucks, chucka rhythm, female chorus, and John Dickenson (keyboard, accordion, harmonica, and vocals), Al Bowery (guitar, mandolin, banjo, steel guitar, bass and vocals) and Timo Licinio (bass, guitar and vocals) are its mainstays. The album is very much a co-operative effort, it was recorded in the band's own studios in Somerset. It's a well cultivated pop music, featuring some excellent arrangements and instrumentation. Its only fault is

as if we needed a nuptial after 16 minutes. Can't really see this album shifting many copies except to dreivels needing the aforementioned relief, a quick amuse, or a tour of the duan talent. A cumbersome album that could have been edited down to a three track 45 — R.G.

## KING HARRY: "Divided As We Stand" (EMI).

Would have to review this one wouldn't I? Well, I must admit that after an initial feeling of disenchantment with this album, I've gradually grown to like it very much indeed. There are still a few needling points about the performance, but overall this new band can justifiably feel proud. King Harry have apparently been together for about two years now, and John Dickenson (keyboard, accordion, harmonica, and vocals), Al Bowery (guitar, mandolin, banjo, steel guitar, bass and vocals) and Timo Licinio (bass, guitar and vocals) are its mainstays. The album is very much a co-operative effort, it was recorded in the band's own studios in Somerset. It's a well cultivated pop music, featuring some excellent arrangements and instrumentation. Its only fault is

that the lead vocal tend to do a disservice to the standard of the compositions, but then there's plenty of time for that to be put right. There are also a couple of pretty dull tracks, such as "Can You Hear The Music," which just about makes the grade with a strong chorus and neat instrumental middle section. But these poorer moments are pushed into the background when an overall view of the album is assessed. There are, for instance, a few times when King Harry produce brilliant touches. Grandpa's Farm, to take one example, is pure pop exhilaration, beautifully built-up. The end, which features some incredibly tight and lush harmonies, will leave you stunned. Other tracks, which possess the same startling characteristics as "You Stand Accused," to a lesser degree, "Endless Miles," while "Fighting Talk" and "Dread Up To Kill" are above average pop songs. There's a lot of scope for improvement here, but with the right producer (John Dickenson produces this one) the potential in this band possess could produce a pop masterpiece. They have the writing and playing ability, and only need to slightly sharpen the vocals. A healthy debut — H.D.



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# A giant-size error

**GENTLE GIANT:** "The Missing Piece" (Chrysalis). For the best part of their career, Gentle Giant have lived in the shadow of their more accomplished contemporaries, Genesis and Yes, and at the risk of offending Giant's considerable but seldom acknowledged talents, I have to report that "The Missing Piece" again fails to distinguish them from either. Their dilemma is

apparent even on the outstanding track of the album, "I'm Turning Around," a song in that sophisticated genre of rock; but it only becomes as much Genesis as GG. Like the two other bands in whom Giant find themselves inevitably grouped, the vocals continue to be a major liability. Neither Jon Anderson nor Phil Collins are distinguished and Giant's own chanter, Derek Shulman is

only adequate. In many ways, they seem to be frustrated by their own limitations; at least that's what they seem to be doing to show us all that they can rock with the best of them. Unfortunately, their feeble attempts at getting it on in a convincing way are embarrassing. Giant, I notice, are steadily gathering support in America. Second-rate stuff wears better there. — M.D.







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# Chapin: On the tip of the iceberg

**Harry Chapin talks to Karl Dallas**

IT'S a simple image, arresting and effective in its very simplicity: if Western civilisation is the good ship Titanic, slowly sinking into the ocean as the seas flood into her watertight compartments, then the music business must be the dance band that played, according to legend, "Nearer My God To Thee" as the ship slipped beneath the waves.

But who or what then, is Harry Chapin in this parable? The lead guitar player in the band?

Just to go back specifically to that event, he says, "39 seconds before the boat hit the iceberg, the lookout spotted it. He called down. It took 29 seconds for the boat to react.

"At that moment the boat swung a little bit to the right, but it still struck. It was a glancing blow, but what happened was that it peeled a three-foot wide strip over 305 feet long into six watertight compartments. If it had only done five, the boat wouldn't have sunk.

"I think that one individual can have a tremendous impact, if you're willing to make long-range commitments. I see my function, that of art, all the way through the ages, as sensitizing people to things that they already know. I mean, God almighty, we all know there're a lot of major problems around. The problem is a most of us are playing ostriches.

"So my job is a little bit different from the look-alike, but somewhat analogous. The job is to show in the most graphic terms the reality of the iceberg. Not in the sense of saying if you hit the iceberg at 50-and-so it will sink this and this. That's for the engineers, that's for the scientists, that's for the politicians.

"But musicians and artists of every kind through the ages, the meaningful ones, have created a tonality so you realise the impact — not



HARRY CHAPIN: 'My job is to show in the most graphic terms the reality of the iceberg'

m.p.h. impact, but the human impact — of those kinds of short-range decisions of ignorance and their implications.

"A perfect example is a song like 'Cat's In The Hat', a non-political song externally. If it was done politically, you know, the politics of relationships, it would be: fathers, pay attention to your kids, or else they won't pay attention to you.

"Well, I did it a different way. I did it from the point of view of me being the father. It came from a poem my wife wrote. And I took it and I made it an emotional thing.

"It's not telling anybody listening something that they didn't know, but it's clarifying the fact that if you haven't got the time. Then the ultimate irony of saying 'Well, I paid my dues, he's grown up just like me'.

"So I would like to think that, on the new album, the first song is literally about the Titanic, but the thing about the other 11 songs is that they are songs of the human condition, dealing with the kinds of problems that we deal with when we're not looking out the portholes, we're not looking forward. Most of them are about male-female relationships, a couple of them are about relationships between friends. But even in those there are elements that trigger towards larger issues.

"I think our external, political decisions, in the final analysis, come down to a bunch of realities that we make in all the mini-political decisions we make in our relationships. I think, for

example, that the sort of person you are is very much reflected in the sort of relationship you have with your wife or your girlfriend or your kids or your parents or your friends or your business."

That, more or less verbatim, was his off-the-cuff but hardly ill-considered reply to a simple question about the artistry of a single metaphor, and it says a great deal about the man.

Part of it came almost too pat — I had read the remark about the family-political significance of "Cat's In The Hat" the previous day in his interview with The Guardian — but the way his mind swept back and forth, like a radar antenna, from the particular to the general and back again, the way that for him a metaphor wasn't just a metaphor but a freer frame of reality, the part standing for the whole, reminded me that before Chapin took up music seriously, he was a far from unsuccessful film-maker.

It's no surprise to learn that his early "Taxi" was in part an inspiration for the film Taxi Driver, for instance. What is telling is the way that the images of his song-movie are actually more concrete, more specific than the allusive shifts of camera angle in the cinema-movie, and, ultimately, more powerful in the literature they leave in your memory centres.

Seeing Chapin as a filmmaker who uses sounds instead of visual images also illuminates the way in which he and the other contemporary writers of story songs differ from the old ballad-makers. For though in conversation he is apt to cite his admiration for Pete Seeger, Guthrie and the rest, his presentation of reality as a montage of flashes, as if illuminated by lighting, in which the persistence of vision in the mind's eye supplies the continuing thread, owes more to the cinematic tradition of Eisenstein and Griffiths, as well as that great pre-film scriptwriter, Charles Dickens, than to the creator of "Pretty Boy Floyd".

The ballad-makers presented reality as a series of set pieces, usually one to a verse, in which the continuity was supplied by the continuing characters, masked with their identities like players in a mummified charade: the outlaw, the sheriff, his faithful wife, the traitor.

Interestingly, the closest modern parallel to this approach is not a songwriter or novelist but a film-maker, for this is very much the approach of Jean-Luc Godard, whose episodic cutting breaks away from the quantum flow of the editing familiar from cinema like Birth of A Nation and Battleship Potemkin.

Though the success of Harry Chapin in the past year — two years, at least, since his last and only hit, "Taxi" — has led to a very much more serious attention with the music business than the musicians in the Titanic, seems to make him from general inside in the music

industry, he is far from remote from what is going on inside it.

"The line I quote all the

time is Bob Dylan's," he said. "I think it's the greatest line he ever wrote: 'He who is not busy being born, is busy

dying. I think there are too few of us in our society busy being born.

"I think, for instance that in some ways the punk phenomenon is probably more realistic than the southern California surf-rock, 'sail off into the sunset' Desperado kind of theme. In one sense, it's not articulate at all, but in another sense it's probably more articulate than anything.

"The American version of punk rock right now is bulls—. It's really just bad old rock 'n' roll. Some of the lyrics that I've seen in some of the English bands, though, are really, in a basic sort of way, trying to deal with that frustration.

"Now that, without any new system of beliefs, is nothing. But recognition is the first step towards positive action; recognition of the fact that we're all emperors with no clothes, as we trust along on our pre-ordained routes, pretty much the middle class on up, I think the punkers have got something to say, in that sense.

"It's obvious, what's going to happen, as my brother Tom once said. We were doing

WNEW, which is the number one FM station in New York and somebody was asking him what happened to the revolution.


"He said 'Warner Brothers owns the revolution'. You know, when Clive Davis and a whole bunch of record company moguls went to Monterey Pop in 1967 they bought up the revolution, they signed 'em the Grateful Dead or whatever.

"Well, I'm sure that within the next six months or a year, not only will punk be merchandised as it is being, but you will then find that all the fashion people will be merchandising it all of a sudden, even though it's a healthy breath of fresh air, the genius and the curse of our societies is that as long as it sells, they'll sell anything."

Whatever happens, there'll still be that important anti-establishment grain phenomenon of the minority who don't sell out, as Pete Seeger, Chapin's great hero, has not sold out, and I suspect Chapin himself will not sell out.

Even if he does, in fact, work for one of the companies which have bought up the revolution and sold it back to us at bargain rates.

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# LITTLE RIVER BAND

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STRAIGHT FROM THEIR SMASH U.S. TOUR  
SOON ON THE ROAD IN THE U.K.

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## Oct 2 LONDON, Rainbow Theatre

Oct 1 AYLESBURY, Friars	Oct 8 SHEFFIELD, University
Oct 3 OXFORD, Polytechnic	Oct 10 BIRMINGHAM, Town Hall
Oct 5 LIVERPOOL, University	Oct 11 LEICESTER, University
Oct 6 LEEDS, Polytechnic	Oct 13 SWANSEA, University
Oct 7 SALFORD, University	Oct 15 DURHAM, University
Oct 16 MIDDLESBOROUGH, Town Hall	

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Their latest single  
**Happy Anniversary**  
EMI 2702  
from their album *Diamantina Cocktail*

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# In the Hall of the Crimson King

It was as if Daryl Hall had been wired up to a battery charger all night, so enthusiastic was he.

The cause of this enthusiasm was not, however, "Beauty On The Backstreet," the latest Hall and Oates album, a record that is already picking up the expected reviews and radio plays in America. It is not that Daryl doesn't like it—he is far more positive about the album than any of the duo's previous recorded output—it is just that there is something bigger on his mind.

Daryl Hall's proud father of a solo career—that is about to spring forth and, he hopes, eclipse any high he has done in his past six years of music-making with John Oates.

Partner in this ambitious enterprise is Robert Fripp, an electronic Don Quixote who tilted at the musical windmills of the early Seventies with King Crimson.

Since Fripp pulled the plug on Crimson in order to direct his energies into organizing himself and those around him for the imminent apocalypse, little has been heard of one of the most eloquent and cerebral guitarists rock has known. He recently surfaced from his New York mansion to jet over to Berlin and finger the frets on David Bowie's latest masterpiece, "Heroes," but now, as before, silence reigns. Until, that is, Daryl Hall came onto the scene.

I have known Robert for about three years now. We have a number of interests that we share, and we hit it off personally. We have been talking about working together for about as long as we have known each other, and discussions about this particular album have been going on for about the last year and a half. It has really been a matter of trying to get the time to do it. He is living in New York, but has been trying to stay out of the business as much as possible.

Logically enough. After all, the last time Mr Fripp spoke about music he seemed less than thrilled by the idea of writing, recording, playing, producing and making money in fact, the whole business of living as a musician. We had been talking about doing the album, and just waiting for the opportu-

**Robert Fripp has brought new energy to the music of Daryl Hall, but the future of Hall and Oates is in doubt. JOHN ORME reports.**

to work on the solo album." The enthusiasm, that bursting energy, is working up. "I am more pleased with this than anything I have done on record before. I wanted to communicate to a lot of people, but at the same time I wanted to do different things. I wanted to raise the level of what I have been doing, but without being obscure. I think Robert and I have achieved it with the solo album, although it is not as esoteric as Crimson."

"The album, as yet untitled, is definitely more rock than what I have done before, but in a very different way. Robert and I have done some things with musical collage and other ideas which stem from trying out some new approaches to songwriting. Bob has been working on a lot of new ideas, using loops and tapes and so on, and the effect we have achieved is very hypnotic, very like music, achieving a very high energy level in the full sense of that description. It is, I shall I put it, very intense."

The studio sessions with Fripp served an additional and valuable function. Daryl was looking for players for the next Hall and Oates tour and in choosing the nucleus of Elton John's most recent band—Colin Oates, Rumsey Pope and Kenny Pennington—to help out on his album, he had the chance to add something for the touring group.



DARYL HALL: new solo album is more rock than anything he's done before



JOHN OATES: plans to follow Hall's example and make a solo album next summer

and Robert. We did the basic rhythm tracks, me on piano and Robert on guitar, and then Caleb, Roger and Kenny came along and played it all worked very well. The result is, well, you can still tell it is Daryl Hall, but it is very different. Robert's ideas and mine are so close, and his guitar style is exactly what I wanted.

"That sound he gets—he uses two linked Revoxes for that sustain—is exactly right for what I was doing. With this album we are breaking new ground, without question."

"Fripp sees music the same as me, and it moves us in the same way. I was very interested in his music, especially his mid-period with 'Lark's Tongues In Aspic,' which I think in his heart he regards as his favourite period of King Crimson."

"The way he is experimenting and working with sound is intriguing—when he plays it sounds like the universe crying." It is, perhaps, the feeling of complete freedom in the studio that Hall most appreciated while working on his solo project. The mere mention of "spontaneity" and his enthusiasm flies off the dial into the red zone.

"The standard Hall and Oates album easily takes two months to make—in comparison this was ridiculous. Working with Chris Bond, who has produced our albums since 'Abandoned Luncheonette' in 1969, getting an album done is like having a hobby. It is like wrenching your soul. He is crazy—a genius, but crazy. To be spontaneous with Bond is a real psychodrama. I think that after four albums we have run the race with Chris Bond."

Hall still considers him about the best guitar and synthesizer player he has worked with, but too much of a finicky perfectionist for his tastes. "To my ears our albums have seemed cold and sterile—that has been my criticism of our albums in the past. I think, however, we have got so far away from this problem with the new album as we could have with Bond."

"But I have never made, experiment to a degree he has never achieved before. In the past I have not experimented as much as I am prone to do. I am more oriented towards probing and testing than John, and the

result has been that John and me back a bit, so that we end up somewhere in the middle between us, which is good to an extent."

One positive aspect of the

new Hall and Oates album is that the Philly white soul gloss is absent. This has been achieved in two ways—partly by conscious effort, and partly because the duo have lived in New York for the last seven years.

Hall explained: "We are very autobiographical in our music, and as we have not lived in Philadelphia since 1970 we have left all that behind."

"I don't feel any affinity to Philly now. We have not really lived in New York for the last couple of years because of travelling and recording, and I think the new record is definitely a New York album. The sound is what we heard in New York, and our inputs were more straightforward than before."

The casual listener will notice a detached quality about the lyrics. "We are, and always have been, observers, rather than people who take an active part in what is going on. The songs we produce are a synthesis of our individual reactions to what we observe around us. This, combined with the more basic rock approach of the new album, means that we have come up with what I regard as our strongest album to date."

"We are trying to get closer and closer to the energy of our live show. In our hearts we have always been a lot more rock-orientated than our records indicate, and with the new record we tried to keep as close to the rhythm section as possible. There was very little overdubbing in comparison to our previous albums."

continued p48

**VAN DER GRAAF GENERATOR**

THE QUIET ZONE/THE PLEASURE DOME

It's practically a new band—  
It's definitely a new album—  
It's positively a new direction—  
And emphatically it's their best yet.  
But intrinsically it is still Van der Graaf Generator.

Album CAS 1131

ROBERT FRIPP: admits Hall is far more powerful



# OXYGENE STAR UNMASKED

CHARLOTTE RAMPLING swept into the hotel suite with all the confidence of an international celebrity and radiated a forbidding and complex network of warning signals.

Why do scientists debate whether telepathy exists? We experience it daily. Charlotte said: "Hello." Electronic micro-circuits in the brain read a different message. "Go away," it said. More followed. "How much longer are you going to be here?" And then, the final transmission. "What a bore."

The reason these curt messages and comments were being beamed was clear. I was presenting a direct obstacle between Charlotte — star of the motion picture triumph "Orca, The Killer Whale" — and her love, a doe-eyed timid young man settled lightly on a settee who was earnestly explaining the importance of oxygene in his life.

I haven't actually seen "Orca, The Killer Whale," but doubtless Orca is stopped in his tracks by one glance from Charlotte. Miss Rampling is number one movie actress in France and thus shares honors with her bosom companion and intended spouse Jean Michel Jarre, who has been number one with his album "Oxygene" for an incredible five months.

The comparisons between Jean and Charlotte and Rod and Brit are rather obvious, so I don't know why I mention it, except to suggest it would be a box office smash if they made Jean And Charlotte And Rod And Brit.

What a story! The shy genius of the keyboards, flower of Parisian culture, meets the delectable Swedish starlet Brit, and instantly receives a violent blow from tough working class hero Rod Stewart, who then falls in love with Charlotte. Brit attacks Rod with a meat cleaver, but is separated by Jean who plays a few bars from his latest gaseous epic which calms them. All four then go on a bicycle ride in the forests of the Ardennes and meet a hideous fate at the hands of two psychopathic gypsies. (Copyright Tri-Welch Productions 1977).

The success of "Oxygene," the album and single, has not only taken all France by surprise, but Britain too. Now it looks like America will fall prey to the curiously attractive synthesizer music — modern electronic instruments and recording techniques — that Jarre has concocted in his laboratory of sound.

Only a few weeks ago Jean Michel was totally unknown outside of France, but now thousands of British record buyers are marching into their local record stores and demanding in their usual knowledgeable fashion: "ere ave you got that record? You know, the one that goes, deedle - deedle - deedle-deedle-dum." To which the assistant replies: "Oh you mean the one that goes, 'deedle, every deedle breeze seems to whisper Louse, deedle, dum?' THAT'S the one, dum?" THAT'S the one, dum?

## Theory

Pete Townshend has a theory about "Oxygene." He reckons it's "Popcorn" by Hot Butter, a Pye International hit of 1972, speeded up. And for years I, thought it was "Hot Butter" by Popcorn, which just shows how terribly wrong one can be. I'm sure Jean would be hurt and baffled by that and other dark accusations if he had heard going the rounds. For Jean I thought years, nay his entire life, working towards the pageant in sound that is "Oxygene Paris I-VI."

JEAN is a man steeped in the traditions of classical composition who at an early age decided to break with those traditions and experiment with the freedom provided by

## CHRIS WELCH encounters no French resistance to his fearless probing of the sudden success of Jean Michel Jarre

and realised the need to reach a mass audience away from luddy duddies and the tight community of "Serious" composers. He gradually assembled his own recording studio while writing music for films, the ballet, background music for airports and department stores, and commercials for Pepsi Cola. "Oxygene" is, however, his first album, and it's success has left him delighted, slightly bewildered and not yet with a gentle sense of humor intact.

## Project

After all, it would probably seem Rick Wakeman and Keith Emerson with a bit of back-up from David Bedford and Linda's Expanding Headband to get all those ARP, AKS, VCS3, RMI Harmonium synthesizers, Farfisa organs, Mellotrons and computer printing, all together on a desk. It took him six months to get it done in tape. Physically, "Oxygene" lives with me, but it's not mine. I've got this sound in my head," he used to tell friends. "Something to do with five axes and a clarinet."

"Don't be that way, Jean," chided his companions. But he persevered

been such a big hit in England, land of punk rock and earthy delights? Jean spoke enthusiastically, a quick smile emphasizing that electronic musicians are not necessarily automatons. Why did Jarre Whooosh up the charts? Before we discussed that, there was the formality undergone by all musicians on meeting rock scribes today. We discussed punk rock.

"When the fans are spitting on each other, they are spitting on England!" was the centrepiece of Jean's thesis. How dire they spit on England, Charlotte last week, of Shakespeare, Milton and Meccano Magazine. "The success of 'Oxygene' is rather surprising, but maybe England is more open now about what is happening outside of the island."

"The album has been number one for five months in France, and it is also a hit in Belgium and the Netherlands. It's very surprising. This is the first time a French record has been successful in England. Really, the invasion in the other way. I think the reason is because of pop music and so far we have only been able to make excellent copies which would not be of interest outside of France."

"My music is not rock, nor is it classical. You can't really put it into any category. I get lots of letters about it from all over the world, from teenagers and older people. Yes, it is very melodic music, it's like one of those old songs which I

quite different from most pop music forms. In the old days a composer used to write for the orchestra and make it into a piece for any particular fashion. Bach used to make up pop songs every Sunday for his villagers."

"But today you can use the media to bring music to the public and it's a very elitist, almost fascist attitude. They write for close friends of the composer or their families. That's crazy!" Jean Michel broke into a smile.

"At the beginning of the 20th century all composers were looking for a new style for writing, and thinking about music. They realised the acoustic instruments could not evolve anymore. They began to think more in terms of sounds, rather than melodies. The traditional school of music was for me totally old-fashioned. I went to the Music Research Centre in Paris and met composers like Stravinsky. I had the opportunity to use the biggest synthesizer in the world."

JEAN explained that electronic music dated back new sounds. Now we have new instruments — electronic instruments to adapt to the needs of our time.

"I agree with that, but people in the media. How do we listen to music now? Through the loudspeaker, through Hi-Fi and television — electronic diffusion. Even acoustic instruments are heard through electronic machines. It's not wild. When you play a note on an acoustic piano, it is a MECHANICAL result. "I'm sure we can use electronic instruments to develop music more efficiently."

was a bit deceived about that music. "Oxygene" — was it intended as a warning about pollution of the earth's atmosphere?

"There is no message in the music. I'm sure people have that attitude. However, when you listen, just use your imagination. The music is not purely improvised. I composed it. I had a rough idea and as I began to play it, it transformed it."

"The creation took place before and during the recording. It was rather like being a painter in front of a canvas. But I prefer to use electronic rhythmic patterns to paint, as long as I've paid the bill for the electricity!"

"Many people say electronic music is purely automatic. You just put the machine on and it plays for you. But that's the wrong idea. A lot of German groups have that attitude. However, they are totally different from me. Tangerine Dream and Kraftwerk (although not so much Klaus Schulze) seem to make appliances for their machines. Sometimes they leave the stage and let the machines make the music for the audience."

WHAT was the theme to music? "Oxygene" — was it intended as a warning about pollution of the earth's atmosphere?

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## Emotion

"But I like the music! Klaus Schulze creates in his work. The difference between our music is that he is very horizontal, while my music is more vertical. He is a composer and makes big arrangements but there is evolution. The German groups use a lot of imagination and emotion. Actually I tend to disagree."

## I'm sure we can use electronic instruments to develop emotion

with the old myth about the German building emotion. I remember a Berlin taxi driver who got me carried away at dinner. I was a tourist but insisted on singing in a very possible tour voice. A collection of English music hall favourites with such vigour we were both moved to tears. I imagined he had spent his war years in the Holborn Empire. But we danced.

Young Jean Michel was still gesticulating wildly. "I'm working on the second album now," he revealed, reaching for a cheese sandwich. "I want this to be the start of a serious career in electronic music. Would he perform in public. I quashed anything as a ham sandwich. "If I did, I would like it to be a visual concept. If we are talking about a stage situation it would be better to sit at home and listen than just to watch me play." I wondered if he had considered Oxygene as less (thus producing clouds of smoke), but he did not seem over-motivated to be drawn on the subject of live appearances.

Instead he described how he had taken a keen interest in Chinese, Japanese and Indian music. "I realised it was all the same approach and went into the studio to start experimenting. I had a chance to make some music for an important ballet in France but I realised how much the serious composer is isolated from the public and decided to explore many different kinds of work. "I made music for films, TV and commercials. This was

regarded as a scandal in the museum of music. But to me, writing a single for Pepsi Cola is as important as writing music for a ballet. I did it all for experience, and it was most interesting. That way you learn how to communicate with the public. Certainly I was criticised, but I don't care. "All European music is an accident because we are the only people in the world to standardise our music. If you could see other types of music, Chinese for example, it has a very simple notation. In Europe for two centuries all the composers have followed the same system. In China music has developed over 20 centuries. (And they still hadn't produced me Beethoven, I missed in wonder.)

If Jean Michel Jarre does hit the road with his synthesizers he says "I'd like to begin here in London, because I am so happy about the English public. I'm very touched by their response. Everything so far has come from England, but now they need a different sort of music. I've got no plans at the moment, but if I do a concert I'd like to feature the music of the second LP."

JEAN says there were not a lot of overdubs on "Oxygene" despite the complex nature of its shifting inner rhythms. It took four months to make. But to prepare it took all his life. All the while I was writing pop songs and TV jingles in Los Angeles but there is the music I wanted to make. It was all for a purpose. I have a flat in Paris and have my studio there. I built it little by little and I wanted the in-



JEAN MICHEL JARRE with his lady, Charlotte Rampling, in London

strumental companies who want to exploit the system. But not, I'm not worried by it. They say, 'What's new?' Ah, yes, electronic music. We'll do it and sell a lot of records. It's totally crazy."

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struments, built permanently for me. I wanted engineers who could build for me the instruments needed for the central conception of the music. I have a huge rhythm computer that is almost human. Well none of us are perfect.

In October Jean Michel, with or without his rhythm computer, heads for the Americas, land of opportunity and freedom, for a fresh bout of promotional activity. Jean's famous father lives in Los Angeles but there is the music I wanted to make. It was all for a purpose. I have a flat in Paris and have my studio there. I built it little by little and I wanted the in-

just 18 years so I've not been influenced by him in anyway. But I believe he is quite pleased about my success. That's telling 'em, mate! As Charlotte returned to the room from the terrace where she had been pacing about, I gathered my few personal belongings and prepared to vacate the premises as there beautiful amulet of action. Jean Michel seemed amused at my nervous haste to depart. "Are you going now?" he asked innocently, loosening my collar. "It's a bit hit in here, sultry sort of day, not enough oxygen."

Suddenly there was competition on stage as the number ground to a halt. We're getting, electric shocks up here," shrieked Marc pointing towards the microphones. Nobody moved. Time was ticking dangerously away. At 7 pm the union could pull the plugs out and head for home and beauty sleep. Attempts were being made by the production team to stop the band. "We're rehearsing actually," said Marc somewhat put out. David smirked quietly to one side smiling and unperurbed. But suddenly he frowned. "That wasn't the actual take, was it?" he asked as the

## Bowie — Bolan

from page 16

But a little later manager Simon Townshend, not really let the entourage back to again to witness the final Bowe chapter. David smiling once more. At this point Marc fell off the stage with excitement.

"A woman box for Marc please," said David. "Look, we've got to do that again, it wasn't finished." But the studio man was calling. "Let's have the Reds please."

The Reds obediently re-arranging onto their positions. Marc and David instantly started jamming. At 7 pm precisely all the lights went out and the technicians disappeared. "You've got a black-out, mate!" called a voice from the floor.

The furious row broke out between the Reds and the producer when it was realised there was no time for the group to do their number. "This is really unfair," said Barrie Masters. "We've been waiting here all day to go on, and we came up from London yesterday to do the show. That's two days wasted."

The Reds stormed off to their dressing room where a certain amount of swearing went on. Bolan was allegedly locked in his dressing room in tears, and Bowie languidly viewed the results of the day's work on the video tape machine. All smiles when it was realised they had something of a classic in the can, even if it was a shambles.

If there was any animosity evaporated later. On the train going back to London David sat next to Bowie and the rest of the Reds shared beer, wine and chicken legs. "I want to do a tour of Britain in the New Year," he said, "starting in Glasgow and working my way down. I really want to play again. Today was great fun."

David also said that he had recorded a Christmas show with Bing Crosby of all people, and had also been recording album tracks with Marc.

But it was good to see him back again, and perhaps next time we see him he'll be hero not just for a day but a whole tour.

# GENERATION X

**FIRST 45:**  
**YOUR GENERATION / DAY BY DAY**  
**IN YOUR SHOPS NOW**

Tuesday 13th Sept.	- The Marquee, London (with Steele Pulse)
Friday 16th Sept.	- Lafayette, Wolverhampton
Sunday 18th Sept.	- Fiesta, Plymouth
Tuesday 20th Sept.	- The Marquee, London (with Black Slate)
Thursday 22nd Sept.	- Mr George's, Coventry
Friday 23rd Sept.	- Rafter's, Manchester
Tuesday 27th Sept.	- The Marquee, London (with Johnny Curious and the Strangers)
Wednesday 28th Sept.	- Babalu, Ryde, Isle of Wight
Saturday 1st Oct.	- North East London Poly (with The Pirates)
Sunday 2nd Oct.	- Greyhound, Croydon

**WORTH ITS WAIT**

Chrysalis



**THE MOTORS:** Marquee Club, 100 Tottenham Court Road, London, W.1. September 21. Admission: £2.50. Doors open: 7 pm. The Motors are one of the few bands to survive the current music scene. They are expected to sweep the charts with their new wave sound. The band consists of Nick Garvey and Andy Taylor. They owe their sound to a hard rock as to the lyrics, they are more like the Motown musical events in this country. They maintain a balance between hard rock and boogie and soul-like rock. Their first single is "Dancing The Night Away". It is a good example of their ability to produce a rocker with interesting lyrics.



## Top Thirty Singles

- 1 (1) MAGIC FLY Special Pye
- 2 (2) WAY DOWN Elvis Presley, RCA
- 3 (5) OXYGENE Jean Michel Jarre, Polydor
- 4 (4) SILVER LADY David Soul, Private Stock
- 5 (7) DOWN DEEP INSIDE Donna Summer, Casablanca
- 6 (6) NIGHTS ON BROADWAY Candi Staton, Warner Bros.
- 7 (14) TELEPHONE MAN Meri Wilson, Pye
- 8 (3) FLOAT ON Floaters, ABC
- 9 (21) DO ANYTHING YOU WANNA DO Rods, Island
- 10 (8) NOBODY DOES IT BETTER Carly Simon, Elektra
- 11 (10) THE CRUNCH Rah Band, Good Earth
- 12 (11) TULANE Steve Gibbons Band, Polydor
- 13 (13) THAT'S WHAT FRIENDS ARE FOR Deniece Williams, CBS



THE RODS: shooting up the chart with 'Do Anything You Wanna Do,' this week at 9.

- 14 (12) ANGELO Brotherhood of Man, Pye
- 15 (15) DANCIN' IN THE MOONLIGHT Thin Lizzy, Vertigo
- 16 (9) YOU GOT WHAT IT TAKES Showaddywaddy, Arista
- 17 (22) LOOKING AFTER NUMBER ONE Boombtown Rats, Ensign
- 18 (—) BEST OF MY LOVE Emotions, CBS
- 19 (16) SPANISH STROLL Mink DeVille, Capitol
- 20 (18) SUNSHINE AFTER THE RAIN Elkie Brooks, A & M
- 21 (24) I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO
- 22 (20) GARY GILMOUR'S EYES Adverts, Anchor
- 23 (26) DREAMER Jacksons, Epic
- 24 (29) I THINK I'M GONNA FALL IN LOVE WITH YOU Dooleys, GTO
- 25 (19) WE'RE ALL ALONE Rita Coolidge, A & M
- 26 (—) BLACK BETTY Ram Jam, Epic
- 27 (—) GIMME DAT BANANA Black Gorilla, Response
- 28 (—) FROM NEW YORK TO L.A. Patsy Gallant, EMI
- 29 (—) BLACK IS BLACK La Belle Epoque, Harvest
- 30 (18) I FEEL LOVE Donna Summer, GTO

■ 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



PETER FRAMPTON: another chart success as 'Signed, Sealed, Delivered' breaks in at number 24.

## U.S. Singles

- 1 (3) DON'T STOP Fleetwood Mac, Warner Bros.
- 2 (1) YOUR LOVE HAS LIFTED ME (HIGHER AND HIGHER) Rita Coolidge, A & M
- 3 (4) FLOAT ON Floaters, ABC
- 4 (2) HANDY MAN James Taylor, Columbia
- 5 (6) TELEPHONE LINE Electric Light Orchestra, Jet
- 6 (8) ON AND ON Stephen Bishop, ABC
- 7 (17) STAR WARS THEME Meco, Millennium
- 8 (7) I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO
- 9 (12) STRAWBERRY LETTER 23 Brothers Johnson, A & M
- 10 (11) SMOKE FROM A DISTANT FIRE Sanford-Townsend Band, Warner Bros.
- 11 (13) SWAYIN' TO THE MUSIC Johnny Rivers, Big Tree
- 12 (14) KEEP IT COMIN' LOVE K.C. and the Sunshine Band, TK
- 13 (15) COLD AS ICE Foreigner, Atlantic
- 14 (18) NOBODY DOES IT BETTER Carly Simon, Elektra
- 15 (5) BEST OF MY LOVE Emotions, Columbia
- 16 (24) THAT'S ROCK 'N' ROLL Shaun Cassidy, Warner Bros.
- 17 (19) STAR WARS London Symphony Orchestra, 20th Century
- 18 (23) JUNGLE LOVE Steve Miller Band, Capitol
- 19 (28) BOOGIE NIGHTS Heatwave, Epic
- 20 (29) I FEEL LOVE Donna Summer, Casablanca
- 21 (9) HOW MUCH LOVE Leo Sayer, Warner Bros.
- 22 (10) EASY Commodores, Motown
- 23 (—) SIGNED, SEALED, DELIVERED Peter Frampton, A & M
- 24 (25) HARD ROCK CAFE Carole King, Capitol
- 25 (—) CAT SCRATCH FEVER Ted Nugent, Epic
- 26 (27) EDGE OF THE UNIVERSE Bee Gees, RSO
- 27 (—) IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA
- 28 (16) JUST A SONG BEFORE I GO Crosby, Stills and Nash, Atlantic
- 29 (21) GIVE A LITTLE BIT Supertramp, A & M

## U.K. Soul

- 1 (6) BEST OF MY LOVE Emotions, CBS
- 2 (1) LET'S CLEAN UP THE GHETTO Philadelphia All-Stars, Philly Int.
- 3 (3) DOWN DEEP INSIDE Donna Summer, Casablanca
- 4 (10) HEAVEN COULD NEVER BE LIKE THIS / TURN THIS MUTHA OUT Idina Mulinard, Kudu
- 5 (2) FLOAT ON Floaters, ABC
- 6 (5) MAGIC FLY Space, Pye
- 7 (12) ANOTHER STAR Stevie Wonder, Motown
- 8 (4) NIGHTS ON BROADWAY Candi Staton, Warner Bros.
- 9 (7) THAT'S WHAT FRIENDS ARE FOR Deniece Williams, CBS
- 10 (12) GOING BACK TO MY ROOTS Lamont Dozier, Warner Bros.
- 11 (9) IT AIN'T REGGAE BUT IT'S FUNKY Instant Funk, Philly Int.
- 12 (—) FREE SPIRIT Dennis Coffey, Atlantic
- 13 (—) BEE STING Camouflage, State
- 14 (—) O-H-I-O Ohio Players, Mercury
- 15 (8) I FEEL LOVE Donna Summer, GTO
- 16 (20) BITE YOUR GRANNY Morning, Noon and Night, United Artists
- 17 (—) YU-MA/GO AWAY LITTLE BOY Marlene Shaw, CBS
- 18 (16) DREAMER Jacksons, Epic
- 19 (18) DEVIL'S GUN CJ & Co, Atlantic
- 20 (12) PIPELINE Bruce Johnson, CBS

## U.S. Soul

- 1 (9) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White, 20th Century
- 2 (3) WORK ON ME O'Jays, Philly Int.
- 3 (1) LET'S CLEAN UP THE GHETTO Philadelphia International All-Stars, Philly Int.
- 4 (7) THE GREATEST LOVE OF ALL George Benson, Arista
- 5 (2) LA, SUNSHINE War, Blue Note
- 6 (5) FLOAT ON Floaters, ABC
- 7 (17) DO YOU WANNA GET FUNKY WITH ME Peter Brown, Drive
- 8 (8) O-H-I-O Ohio Players, Mercury
- 9 (11) LET ME KNOW Special Delivery, Shield
- 10 (10) I BELIEVE YOU Dorothy Moore, Malaco
- 11 (14) KEEP IT COMIN' LOVE K.C. and the Sunshine Band, TK
- 12 (6) MAKE IT WITH YOU Whispers, Soul Train
- 13 (4) BEST OF MY LOVE Emotions, Columbia
- 14 (16) LOVE IS SO GOOD WHEN YOU'RE STEALING IT ZZ Hill, Columbia
- 15 (12) EXODUS Bob Marley and the Wailers, Island
- 16 (—) BOOGIE NIGHTS Heatwave, Epic
- 17 (19) JUST LET ME HOLD YOU FOR A NIGHT David Ruffin, Motown
- 18 (—) MUSIC Brick, Bang
- 19 (—) SHAKE IT WELL Dramatics, ABC
- 20 (—) GIVE ME SOME SKIN James Brown, Polydor



Barry White: back in the top 10 this time with 'It's Ecstasy When You Lay Down Next to Me.'



DONNA SUMMER: plenty of airplay for 'Down Deep Inside.'

## Radio's Top Spins

- CAPITAL, LONDON: Oxygene (Jean Michel Jarre) Silver Lady (David Soul) Best Of My Love (Emotions) Way Down (Elvis Presley) Another Star (Stevie Wonder).
- LUXEMBOURG: Way Down (Elvis Presley) Magic Fly (Space) Down Deep Inside (Donna Summer) Oxygene (Jean Michel Jarre) Silver Lady (David Soul).
- PICCADILLY, MANCHESTER: Oxygene (Jean Michel Jarre) Down Deep Inside (Donna Summer) Do Anything You Wanna Do (Rods) Telephone Man (Meri Wilson) Silver Lady (David Soul).
- CLYDE, GLASGOW: Way Down (Elvis Presley) Silver Lady (David Soul) Oxygene (Jean Michel Jarre) Down Deep Inside (Donna Summer) Magic Fly (Space).
- BRIM, BIRMINGHAM: Way Down (Elvis Presley) Magic Fly (Space) Float On (Floaters) Oxygene (Jean Michel Jarre) Down Deep Inside (Donna Summer).
- HALLAM, SHEFFIELD: Making A Good Thing Better (Olivia Newton John) I'm Just A Country Boy (Don Williams) Signed Sealed Delivered (Peter Frampton) Wonderful Stories (Yes) Jungle Love (Steve Miller Band).
- FORTH, EDINBURGH: Edge Of The Universe (Bee Gees) C'est La Vie (Greg Lake) Sad Songs (Alessi) So Here I Go Again (Liverpool Express) Sail Away (Sam Neely).

## Singles Composers/Publishers/Producers

- 1 Herb Levy (Epic) Philip 2 ATV (Martin/Kannard) Eric Presley 3 Black Neon (Jean Michel Jarre) Jean Michel Jarre 4 Macaulay/DJM (Tony Macaulay/God/Stephens) Tony Macaulay 5 Screen Gems/EMI (John Barry/Donna Summer) John Barry 6 Apple/Philly (Gibb Brothers) Monopoly/Rampro Campbell Connolly (Meri Wilson) Candi Staton/Roddy 7 Anchor (Williams/Frampton) Williams/Frampton 8 Island/Rods On (The Rods) Rods/Rods 9 United Artists (Carole Bayer Sager/Martin Hamisch) Richard Perry 10 BMD/Philly Int. (Richard Newman) Richard Newman 11 Chappell (Chips Barry) Kenny Rogers 12 VLP/Philly Int. (VLP/Philly Int.) VLP/Philly Int. 13 VLP/Philly Int. (VLP/Philly Int.) VLP/Philly Int. 14 Tony Miller/ATV (Tony Miller/Sheffield) Tony Miller 15 Pippin The Friendly Ranger (Philly Int.) Tony Viscusi 16 Lundy (Garry/David/Goddy) Lundy 17 Savoy Int. (Caldor) Langer 18 Carlin (William White) William White 19 BMD (Way De Villi) Jay 20 United Artists (Bee Gees) Bee Gees 21 VLP/Philly Int. (VLP/Philly Int.) VLP/Philly Int. 22 Carlin (Carole Bayer Sager/Martin Hamisch) Richard Perry 23 Carlin (Carole Bayer Sager/Martin Hamisch) Richard Perry 24 Screen Gems/EMI (John Barry/Donna Summer) John Barry 25 Screen Gems/EMI (John Barry/Donna Summer) John Barry 26 Screen Gems/EMI (John Barry/Donna Summer) John Barry 27 Screen Gems/EMI (John Barry/Donna Summer) John Barry 28 Screen Gems/EMI (John Barry/Donna Summer) John Barry 29 Screen Gems/EMI (John Barry/Donna Summer) John Barry 30 Screen Gems/EMI (John Barry/Donna Summer) John Barry

## Albums Producers

- 1 John Marshall 2 Eric Presley 3 David Glynne 4 Richard Newman 5 Tony Macaulay 6 John Barry 7 Tony Macaulay 8 Tony Macaulay 9 Tony Macaulay 10 Tony Macaulay 11 Tony Macaulay 12 Tony Macaulay 13 Tony Macaulay 14 Tony Macaulay 15 Tony Macaulay 16 Tony Macaulay 17 Tony Macaulay 18 Tony Macaulay 19 Tony Macaulay 20 Tony Macaulay

## U.K. Reggae

- 1 (2) WE PLAY REGGAE In Crowd, Cactus
- 2 (1) WAITING IN VAIN Bob Marley and the Wailers, Island
- 3 (4) NATTY WAITING IN VAIN/WAITING IN VAIN Danny Roy/Superstar, Golden Age
- 4 (3) THREE PIECE SUIT Trinity Conflict
- 5 (5) WOLF AND LEOPARD/MAGGIE BREST Dennis Brown/I Roy, Third World
- (—) UP PARK CAMP Johnny Clarke, Justice
- 7 (6) MAN IN ME/AFTER TONIGHT Matumbi, Trojan
- 8 (12) TAKE A TRIP TO ZION/ZION TRIP Dennis Brown/I Roy, Third World
- 9 (17) A SO WE STAY Jah Woosh, Creation Rebel
- 10 (9) I'M STILL IN LOVE WITH YOU Marcia Aitken, Lightning
- 11 (8) UPTOWN GIRL Big Youth, Third World
- 12 (7) FOUR SEVENS Roland and Carolyn, Lovers Rock
- 13 (14) I ADMIRE YOU Roland and Carolyn, Lovers Rock
- 14 (—) CAN'T SATISFY Matumbi, Trojan Rockers
- (—) I'M STILL IN LOVE WITH YOU Alton Ellis, Bam Bam
- 16 (20) MILITANT MAN Jah Stitch, Penguin
- 17 (—) BLAZING Tommy McCook & Bobby Ellis, Grove Music
- 18 (15) I'M IN LOVE WITH A DREADLOCKS Brown Sugar, Lovers Rock
- 19 (16) WHEN I NEED YOU Owen Gray, Lightning
- 20 (17) JAH COME HERE I Roy, Third World

## U.S. Country

- 1 (1) WAY DOWN Elvis Presley, RCA
- 2 (9) I'VE ALREADY LOVED YOU IN MY MIND Conway Twitty, MCA
- 3 (3) RAMBLIN' FEVER Merle Haggard, MCA
- 4 (11) DAYTIME FRIENDS Kenny Rogers, United Artists
- 5 (5) SUNFLOWER Glen Campbell, Capitol
- 6 (8) TILL THE END Vern Gosdin, Elektra
- 7 (2) DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists
- 8 (17) I DON'T WANT TO CRY Larry Gatlin, Monument
- 9 (10) SOUTHERN CALIFORNIA George Jones and Tammy Wynette, Epic
- 10 (13) THAT'S THE WAY LOVE SHOULD BE Dave and Sugar, RCA
- 11 (—) WHY CAN'T HE BE YOU Loretta Lynn, MCA
- 12 (—) IT'S ALL IN THE GAME Tom T. Hall, Mercury
- 13 (—) I GOT THE HOSS Mel Tillis, MCA
- 14 (—) EAST BOUND AND DOWN Jerry Reed, RCA
- 15 (—) I LOVE YOU A THOUSAND WAYS Willie Nelson, Columbia
- 16 (—) SHAME SHAME ON ME (I HAD PLANNED TO BE YOUR MAN) Kenny Dale, Capitol
- 17 (—) IF YOU DON'T LOVE ME (WHY DON'T YOU JUST LEAVE ME ALONE) Freddy Fender, ABC
- 18 (—) WE CAN'T GO ON LIKE THIS Eddie Rabbitt, Elektra
- 19 (—) DON'T SAY GOODBYE Rex Allen Jr., Warner Bros.
- 20 (—) BABY DON'T KEEP ME HANGING ON Susie Allison, Curb



LINDA T. LYNN: the country's daughter has a new hit and her latest entry at number 17.

## Top Thirty Albums

- 1 (1) OXYGENE Jean Michel Jarre, Polydor
- 2 (3) MOODY BLUE Elvis Presley, RCA
- 3 (2) A STAR IS BORN Soundtrack, CBS
- 4 (4) 20 ALL TIME GREATS Connie Francis, Polydor
- 5 (16) GOING FOR THE ONE Yes, Atlantic
- 6 (3) RUMOURS Fleetwood Mac, Warner Bros.
- 7 (16) ELVIS' 40 GREATEST Elvis Presley, Arcade
- 8 (7) I REMEMBER YESTERDAY Donna Summer, GTO
- 9 (—) 20 GOLDEN GREATS Diana Ross and the Supremes, Motown
- 10 (17) WELCOME TO MY WORLD Elvis Presley, RCA
- 11 (10) HOTEL CALIFORNIA Eagles, Asylum



ELVIS PRESLEY: it's fast becoming the LP chart. This week's entry is 'Elvis In Demand,' in at 26.

- 12 (8) STRANGLERS IV (RATTUS NORVEGICUS) Stranglers, United Artists
- 13 (13) ARRIVAL Abba, Epic
- 14 (12) NEW WAVE Various Artists, Vertigo
- 15 (11) EXODUS Bob Marley and the Wailers, Island
- 16 (20) G.I. BLUES Elvis Presley, RCA
- 17 (9) THE JOHNNY MATHS COLLECTION CBS
- 18 (26) THE BEST OF ROD STEWART Mercury
- 19 (18) LOVE AT THE GREEK Neil Diamond, CBS
- 20 (19) THE FLOATERS ABC
- (—) WORKS Emerson, Lake and Palmer, Atlantic
- 22 (15) MY AIM IS TRUE Elvis Costello, Stiff
- (—) MAGIC FLY Space, Pye
- (—) ANYTIME, ANYWHERE Rita Coolidge, A & M
- 25 (—) ON STAGE Rainbow, Polydor
- 26 (—) ELVIS IN DEMAND Elvis Presley, RCA
- (—) IT'S A GAME Bay City Rollers, Arista
- 28 (30) THE MUPPET SHOW Muppets, Pye
- (—) PLAYING TO AN AUDIENCE OF ONE David Soul, Private Stock
- (—) STEVE WINWOOD Island

Two titles tied for 20th position. Three titles tied for 22nd and 28th positions.

## BREAKOUT SINGLES!

Peter Frampton  
"Signed, Sealed, Delivered  
(I'm Yours)"  
AMS 7312

Rita Coolidge  
"Higher And Higher"  
AMS 7315

MODERN LOVE  
THE NEW SINGLE FROM  
Peter Gabriel

## IN NEXT WEEK'S MM...

## Street Heat in Glasgow

In Strathclyde, which contains half of Scotland's population, there are 180 teenage gangs, many of whom wear their scars like Prussian dualists. Sixty per cent of all Scottish crime happens there. There is also a boom in new wine.

Next week the Melody Maker starts a new series which takes the temperature of Britain's music scene — just how much of a hole does punk rock have torn into this country? And it kicks off in Glasgow, a city which is reported to have more social problems than any other in Britain.

Street Heat will be visiting all the major areas of the U.K. and looking at their clubs, their fanzines, the fact



IGGY POP: caught on camera on the Continent.

has interest to them and the audience's relationships with local government. Glasgow — are you getting a good deal?

A LOT of people thought Iggy Pop was lame when he toured with David Bowie earlier this year. They may not think the same after his most tear, which began last week and comes to Britain in October. People around him are saying that right now. The Iggy is more than a little crazy. Well, we're crazy too, and we went over to the Continent to check the opening scene. Just how crazy you'll have to read for yourself.

WE were also in Stockholm, where Camil started their comeback after 16 months absence. Has it made the art scene better? Peter Dinklage and Co. visited MM's Most Promising New Band last year, and we went over to the back streets that broke Camil's back? (Answer)

**DON'T MISS IT!**

**The Pirates**

OUT OF THEIR SKULLS TOUR

SEPTEMBER  
15th Unity Hall  
16th Electric Circus  
17th J.B.S. Club

Wakefield  
Manchester  
Dudley

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**AVANT Gardener**

Gotta Turn Back / Back Door  
Strange Girl in Clothes / Bloodclad Boogie  
E.P. Out Now on Virgin VEP1003



# WHAT'S NEW

Four-page MM  
Factsheet

## Singles

- THE STRANGLERS: "No More Heroes" (United Artists, UP 34300). Taken from the album of the same name.
- FLEETWOOD MAC: "You Make Loving Fun" (Warners K 17013). Another track from "Rumours", driving melody with beautiful vocals.
- LINDA RONSTADT: "Poor, Poor, Pitiful Me" (A&M K 13064).
- ARETHA FRANKLIN: "When I Think About You" (A&M K 11007).
- SPLITTER: "Round And Round" (Dark Horse K 17009).
- EVERLY BROTHERS: "Silent Treatment" (Warners K 17004).
- GARY GLITTER: "On What A Fool I've Been" (Arista 137). Has he seen the light, or is it just a bit more self-gard?
- RINGO STARR: "Drowning in the Sea of Love" (Polydor 2001 744).
- STYLISTICS: "I Plead Guilty" (Phonogram HNL 616266).
- ANDREA: "Mercury" (EWT565).
- THE WURZELS: "One For The Bristol City" (EMI 2686).
- DOCTOR HOOLE: "Sleepin' Late" (Capitol CC 1563).
- LITTLE RIVER BAND: "Happy Anniversary" (EMI 2702).
- JESS CONRAD: "Save It For A Rainy Day" (EMI 2682).
- WISHBONE ASH: "Front Page News" (MCA 328). The edited version, which you believe.
- SMOKE ROBINSON: "Theme From Big Time, Part 1" (Familia Motown TMO 108).
- THE WHISPERS: "Make It With You" (Soul Train FC 009).
- PETER DOYLE: "Skin Deep" (RCA PB 8051).
- FAT LARRY'S BAND: "Passion Song" (Warners WNOT K1002).
- PILOT: "Monday Tuesday" (Arista 138).
- WARREN HARRY: "I Am A Radio" (EMI BRO 44).
- HEART: "Heartless" (Arista 140).
- JULIE ANTHONY: "You're The Only Man" (EMI 2685).

## Albums

- ROLLING STONES: "Love You Live" (Warners COC 88103). The long-awaited live double album. They're now going to EM!
- DAVID BOWIE: "Gold And Ivory" (CBS 86038).
- CHICAGO: "Chicago 11" (CBS 86031).
- DOLLY PARTON: "The Dolly Parton Story" (CBS 31562). Now in competition with her sister Stella, who released her debut album recently.
- GEORGE JONES: "All-Time Greatest Hits, Volume 1" (CBS 31567).
- NEW YORK POST AUTHORITY: "2000 Miles From Home" (CBS 81961).
- DENNIS WILSON: "Pacific Ocean Blue" (CBS 81972).
- BOB MARLEY AND THE WAILERS: "Early Music" (CBS Embassy 31566).
- VARIOUS ARTISTS: "Country Comes To Carnegie" (Anchor ABCD 614).
- DON WILLIAMS: "Country Boy" (Anchor ABCI 5233).
- THE BOYS: "Boys" (RCA NEL 5001).
- HARRY NILSSON: "Villains Sing Newman" (RCA PL 42304). A re-issue.
- THE STRANGLERS: "No More Heroes" (United Artists UAG 30000). Being released, with the single, to coincide with the band's British tour.
- SAD CAFE: "Fare Te're" (RCA K 26103). Debut album of the promising Manchester-based band.
- STEVE DAVE: "Ais" (Anchor ABCI 5228).
- DR. FELICOD: "Be Savin' You" (United Artists UAS 30123).
- NOVA: "Wings Of Love" (Arista SPARTY 1021). Follow-up to the "Vimana" album. The band start a British tour on Monday as support act for Caravan.
- SEAN-LUC PONTY: "Enigmatic Ocean" (Atlantic K 50409).
- PHIL SPECTOR: "Echoes Of The Sixties" (Polydor 2307 013).
- KURSAL FLIERS: "Clean Up The Ghetto" (CBS 82253).
- SUTHERLAND BROTHERS AND OLIVER: "Down To Earth" (CBS 2256).

## Imports

- KARLA BUNHOFF: "Karia Bonhom" (CBS PC 34072). Debut from one of the original new of West Coast rock.
- HERBIE MANN: "Five Island" (Atlantic SD 19112). MOR jazz fusion.
- ROBIN TROWER: "In City Dreams" (Chrysalis CHR 1148). The surrogate Hendrix cranks out more anguished guitar.
- BRUSH ARBOR: "Straight" (Monument MG 7613). Superior country rock from a band who have already had a couple of albums out on import.
- CHINA: "China" (MCA PIG 2382). Now that Sten is putting his feet up, his back-up band have called themselves China (not to be confused with the Black Panther offspring) and put out an album.
- MIKE THEODORE: "Comic World" (Westbound WB 305). The hottest soul album in London town at the moment.
- SYREETA AND G. C. CAMERON: "Rich Love, Poor Love" (Motown ME 891 51). Ex-Mrs. Stevie Wonder and the Atlas-shaped G.C. come together for the first time.



MICK JAGGER: new Stones album/LINSEY BUCKINGHAM: new Fleetwood Mac single/ROBIN TROWER: import

## Coming events

**GEORGE MELLY WITH JOHN CHILTON'S FEET WARMERS:** Runcra Norton Recreation Centre (September 22), Northwich Memorial Hall (23), Newcastle Polytechnic (24).

**THE CRABS:** Wigan Casino (September 22), Woking Centre Halls (24), Birmingham Rebecca (26), Cambridge Blimps (27), London Music Machine (24), Barrow Maxims (October 3), London Rock Garden (4), Scarborough Ollies (6), Egrement Towbar (7), Nuneaton 77 Club (8), Plymouth Woods (11), Bude Headland Ballroom (15), Bracknell Celler Club (16), Corby Nags Head (18), Birkenhead (19), Bradford University (26), Paisley Silver Thread (27), Castle Douglas Town Hall (28), Petterle Senate Club (29), Barrow Maxims (30), Aberdeen Fusion Ballroom (November 1), Blackburn Lode Star (3).

**SHAM 66:** Swindon Affair (September 26), London Roxy (30), London 100 Club (October 4), Plymouth Top Rank (7).

**FLAVIUM:** Coventry College of Education (October 19), Barton Stacey Bumpers (20), Alnager College (21), Dudley J.B.'s (22).

**BUSTER CRABBE:** London Hope & Anchor (September 22), High Wycombe Nags Head (23), London Dingwells (26), London Hope & Anchor (29), Bedford College of Education (October 1), London Nashville (4 and 11), Chichester Bishop Otter College (15), Clacton Institute of Education



JIMMY HIBBERT AND JUDY LLOYD, two members of the cast of Sleuth, the musical play by Alberto V. Lost Trass Paranoia that returns to the Royal Court Theatre this week for a three-week spell.

(21), Watford Wall Hall College (29), Canterbury College of Art (November 3), Sheffield Polytechnic (4), Ealing Technical College (5), London Birkbeck College (18), Hitchin North Herts College (19), London Kings College (25).

**STARDUST:** London Rock Garden (September 22), Thatcham Hamilton Club (23), Bolton Nevada Ballroom (24), Nottingham Grey Topper (25), London Fanga (27-8), London Music Machine (28), Andover Country Bumpkin (30).

**T H E HEARTBREAKERS:** Bristol Polytechnic (October 1), Hull Tiffanys (3), Cardiff Top Rank (4), Clerthorpes Winter Garden (6), Brighton Top Rank (7), Essex University (8), Bournemouth Village Bowl (9), Southampton Top Rank (10), Sheffield Top

Rank (11), Middlesbrough Town Hall (13), Stafford Top O' World (17), Leeds Polytechnic (21), Swindon Oasis (22), Shevashury Tiffanys (23), Birmingham Barbarella's (25), Coventry Locarno (27), Newcastle University (28), Manchester Belle Vue Centre (29), Glasgow City Hall (30), Edinburgh Tiffanys (31).

**THE LUNKERS:** Wigan Casino (September 29), Cambridge Blimps (October 4), Birmingham Rebecca (10), Barrow Maxims (23), Paisley Silver Thread (25), Bradford University (26).

**MUSCLES:** Walsall Three Crowns (September 26), Chellenham Tramps (27), Sheffield Thornbridge College (28), Coalville Boodle's (29), Oxford Westminster College (30).

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FROM PATSY GALLANT  
FROM L.A.



# Black Gold

It's boomtime for collecting oldies, but it's expensive. Robin Grayden gives a guide to rare 45s and how much they cost.

NOSTALGIA, it's been said, is a thing of the past, but in some ways that couldn't be further from the truth, especially in terms of collecting old records.

Over the past five years the business of buying and selling old records has boomed. Dealers all over the country have opened shops stocked solely with dusty, musty old 45s, many of them operating on a sale and exchange basis.

And they're doing a roaring trade. Some are so crowded it's like the crush hour on the tube or first day of the sales. Tactics are not too dissimilar to the football pitch, with shoulder charges, ankle tapping and elbowing in an effort to get to the "rarities" racks.

This oldies boom has also thrown up a new type of record buyer. He or she is not your average Top 40, weather and news fan, never watches Top Of The Pops and seldom goes into regular record shops. Modern artists are mostly ignored, and current fads don't exist.

This person is a new breed — the rock archaeologist. The sort of person whose brain is a storehouse of information on records of the Fifties and early Sixties. Put a pint of bitter in front of them and they can quote dates, artists, labels, writers and even serial numbers. All highly obscure. Long-forgotten facts from the dawn of rock and roll excavated by enthusiasm. It's the ultimate in disc one-upmanship. Hang your head in shame, Stephen Potter.

There are various reasons why there has been this swing to collecting oldies. Some of the younger record buyers have become disenchanted with the present scene and have discovered in Fifties and early-Sixties rock a raw, uncluttered, exciting music that they feel Seventies rock lacks.

I don't go along with this view all the way. Seventies rock can surely be bought alongside "old" rock and roll, although I feel they have a point in that some of the records in the least eight years, say, have been over-produced. Fifties rock records contain spaces, whereas today's records are crammed full of instruments and overdriving.

Another reason for the boom is that people like myself are catching up on stuff they missed or filling holes in their collection; and others search for the "originals" simply because they want the "B" side. There are many cases where the "B" side was better than the commercial top side, and are lost when the record is retained as a back-to-back with another "A" side. And again, a lot of people buy these original issues because they are rare and worth a lot of money. They appreciate in value. Collecting old records is taking on the same aspect hitherto reserved for old masters, coins and stamps.

Value and rarity. Those two words are now the ones uttered most when talking about old vinyl masters. Collecting old records used to be a hobby. But now it's big money. It's also big business, and to the unwise collector there are now numerous pitfalls, not to mention a large number of rip-offs.

Some dealers now charge exorbitant prices for records no worth half the price. There are plenty of these shops around. Avoid them. Instead, go to reputable oldies shops where they know what they're talking about and who give the customer a fair deal.

Two such reputable shops



CARL PERKINS: his famous rockers on the London label are worth pounds, but his later material on Brunswick is even rarer



EDDIE COCHRAN: another rocker whose discs on the London label now fetch high prices

in London are Vintage Records and Rock On. They advertise in the musical press almost every week. Their prices are fair and their stock in good condition. Then there are the market stalls such as the ones in Rupert Street, Soho. The best are outside Chesco Chesco record shop and are stacked with clean copies of 45s from every field and every era, and at extremely low prices. They are well worth a visit.

In Birmingham Danny Reddington runs Reddington Rare Records at 20, Moor Street. His shop is chock-full of great singles at varying prices and some good bargains. He also sends out lists and records can be obtained by mail.

There are numerous shops up and down the country that are worth checking out, and many advertise in the musical press and fanzines.

Another way to obtain oldies is by sending for sales and auction lists. Firms dealing solely by mail get some fanatically rare stuff in, and some of it is expensive — usually from £3 to £10 — but, mostly clean copies and no bootlegs.

Regenton & Chalmers, 26, Stanford Avenue, Hasocks, Sussex, get some great old

rock and roll and country singles. The quality of their merchandise is good and the price range wide. Other auctions are advertised in the *Smash* *Age* of Melody Maker.

A thing I've found with sales lists or auctions is that where they deal mostly with one specific musical field, they feature other oldies at dirt cheap prices. So sometimes, for instance, you can get a sales list dealing mostly with Sixties soul discs and pick up a few Fifties R&B discs quite cheap. It's worth keeping in mind.

Finally, there are the charity and junk shops. These shops abound in all parts of the country, and they all have one thing in common: they stock some of the weirdest stuff, from Victorian commodes through stuffed owls to — deep breath — Elvis' original "Rock And Roll" album on HMV (it can sell for a cool £20 in auctions).

Prices in all but these charity/junk shops can fluctuate, but mostly they reflect a record's scarcity and condition. As with sales and auction lists, some shops dealing in a particular musical field offer other records go a little cheaper, but as the oldies market has boomed, uniformity of price has crept in.

Some prices can justifyably be sky-high. The Everly Brothers' first record wasn't "Bye Bye Love" by a long chalk. In 1956 they recorded "The Sun Keeps Shining" (US Columbia 2636) and starting price in a recent auction was £10 — and it probably went for a lot more.

Bill Haley's discs don't sell now, but his old ones do; they're worth a bomb. He recorded "Why Do I Cry Over You" for US Atlantic's scarce Nubilly series in 1950 issued in this country (Melodisc No. 2752) in the mid-Fifties; its starting price in a recent auction was £20, and again, it probably went for far more.

And legend has it that in 1953 Sun Records in the States pressed and issued Presley's "Tennessee Saturday Night" but quickly withdrew it — there being about four copies in existence. Some people have publicly offered £500 for it. Other rare rockabilly stuff by the likes of Jackie Lee Cochran, Charlie Feathers, Mac Curtis and Ray Campi also calls for a large outlay.

If your wallet can't go to these extremes — those who can these days? — then it's better to settle for records that are less obscure but still rare.

Many American record labels have never stopped pressing old hits. They have never gone out of the catalogue and are regularly re-imported into this country. In the main, it's the original English pressings that are considered rare, particularly Fifties rock and roll. So while you can pick up

Little Richard's "The Girl Can't Help It" on US Specialty for 80p, you have to shell out nearly £3 for the original London label copy, long deleted.

A lot of Fifties artists, regarded today as being influential, seldom hit the pop charts, although most of their records were issued. Fats Domino rarely had a hit, and Chuck Berry only had one success, with "Sweet Little Sixteen." Neither Buddy Holly nor the Crickets were really chart stormers, and many of what are now considered classics by Little Richard, Gene Vincent and others just died a death — they might as well not have been issued for all the plugs they got. The records didn't sell; consequently they're now very rare.

Even the hits of the Fifties and early Sixties have now come scarce. Jerry Lee Lewis, Ricky Nelson and Everly Brothers of the Fifties, early Beach Boys, Who and Rod Stewart from the early Sixties: these are now becoming scarce and much sought-after.

Another point to remember is that most artists had a few unsuccessful records before they hit the big time — these are the ones to search for. It's surprising how many artists had two big hits only to find the third sink without trace. It happened to the werverly. Their third release, "Should We Tell Him" (London HL 8534), flopped, but now it's their rarest UK release.

Jerry Lee Lewis' third issue, "I'm Feeling Sorry" (London HL 8555), was hurriedly issued to cash in on his ill-fated British tour in 1958. It's good, but it sounds what it is — a couple of "B" sides.

So collecting oldies can be fun but expensive, right? You can spend large sums of money in shops and auctions but I believe it's more fun — and less expensive — to visit market stalls, jumble sales, and find the charity shops for old records. It's much more satisfying, and you'd be surprised what can be picked up for next to nothing, much of it in near-mint condition.

You've got to have keen eyes, strong arm muscles to sort through piles of old singles, and preferably a pair of mittens. Mitten? Yeah, mitten. You'd be surprised how frozen your fingers can get while sorting through vinyl during the cold winter months. Beware of vinyl-bite, friends.

You've also got to know what to look for. Almost anything in the Fifties rock, R&B, country and blues fields is worth buying if it's on a British label.

King of the Fifties labels was ONDON. They had the proverbial charm, and for collectors, it's not only what's in the groove but what's written on the label, how it's written, and the style of the label. Consequently, the original London had gold writing on

the label, that changed to silver writing and then black with a silver background. And the earlier they are, the more they're worth (also, they must have a tri-centre).

Chuck Berry, Fats Domino, Carl Perkins, the Everly Brothers, Smiley Lewis, Joe Turner, Ivory Joe Hunter, Chuck Willis, Dale Hawkins, Richie Valens, Ricky Nelson, Coasters and many more were issued on this label. All their stuff is long deleted and getting scarcer by the minute.

London issued some magnificent sides by lesser-known artists. Smiley Lewis produced some classic New Orleans blues. His original version of "One Night" (HL 8312) whose lyrics Elvis Scott, Dale Hawkins and Sanford Clark produced some great rock 'n' roll. If you see 'em snap 'em up.

Particularly like Chuck Willis, labelled the "King of the Street", he produced some great "jump" sides like "Hang On My Rock And Roll Shoes" (HL 8635) and one of his best, "That Train Has Gone" (HL 8499).

Another scarce disc which tends to get overlooked is Commodore's "Whole Lotta Shakin' Going On" (HL 8251). It's the original version of the Lee Lewis hit and is very scarce. Bill Haley's records are also scarce, and also issued on London, and while not exactly the greatest music, are, none extremely rare.

ABOUT the only guy not on A London was Elvis. His records were originally issued on RCA but started, A ten-inch RCA set of his early 45s and 13 singles were issued, and are now all very, very rare. The ones with gold lettering on the label being earliest and worth more. Never has a guy on RCA come to that, his early RCA records are now becoming rare too.

THE BRUNSWICK label also has some good rockers. All Bill Haley's original pressings don't sell under £1 in sales, but his first recording, "Love Me," was issued here in 1956 (on 05561). Less valuable but still rare are two EPs and the "Rock Around With Olie" single issued here in 1959.

Bobby Darin could rock with the best of them. He wanted. Just listen to 8867. (on London HL 8867). His first disc, when he came here on Brunswick, was first a cover of Lonnie Donegan's "Rock Island Line," came out here on 05561 and is simply great.

The rarest Carl Perkins are to be found on Brunswick. They were issued when he was looking. "Help Me Find My Baby" (05905), "Big Bad Blues" (05909) and "The Monkey Shine" (05923) are gems of country/rock.

In the rockabilly stakes British issues don't come any rarer than Johnny Carroll. His music was loud and raw, but he must've sold all but ten copies, probably because records like "Hot Rock" ("Tryin' To Get To You" (Presley recorded the same for Sun), and "Corrine Corrina" didn't get plugged.

CORAL had Buddy Holly and the Crickets. Mint copies of all their material doesn't sell for over £1. Keep your peepers open. More scarce are issues by Johnny Burnette and his trio, "Eager Beaver Baby" (Q 72263) is becoming rockabilly and scarce, as is "Real Wild Child" by Ivan. The Crickets drummer, Jerry Allison, discards, on less. Worth pounds.

CAPITOL boasted Gene Vincent. He was solid rocker but he never sold on a wide scale, although he turned on some good beaters in a few bummers. But all his Capitol stuff is worth saving. "G.I. It" (CL 14935) has Eddie Cochran singing. Back in the wack group backing Ray for that alone. Capitol also had some fine country-bogie by Ernie Ford and Merrill Moore.

PARLOPHONE mostly issued UK crap by the likes of Charlie Drake plus Adam

continued p.46

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# **The Stranglers** **No More Heroes** **c/w In The Shadows**



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# jazzscene

## Peter Occhiogrosso on the New York avant-garde scene

WHILE the Newport Festival continued on its sluggish way to box office success, and the loft became mired down with their own internecine conflicts (causing the cancellation of both counter-festivals at Studio Rivbea and the Ladies' Fort), a smaller, unheralded concert series was a quiet triumph.

The Universal Jazz Coalition, Inc. (UJC), the most recently-formed jazz co-operative, sponsored four days of concerts at the Jazz Museum in midtown Manhattan which drew sizeable crowds to the Museum's small concert space.

### Promotion

Featured artists included Billy Harper, Cecil Payne, Joe Carroll, Bob Cunningham, Jamil Nasser, Bill Harlan, Billy Higgins, Byard Lancaster and dancer Pepsi Bethel. The UJC was put together in an attempt to help jazz musicians and bands manage and promote themselves, and further aid them with production, mailing lists, and a newsletter.

It boasts an eight-member Board of Directors (including Dizzy Gillespie, Ahmad Jamal and Robert Moog) and a 30-member advisory council (featuring the likes of Art Blakey, Roy Haynes, Dave Brubeck, Richard Davis, Frank Foster, Mary Lou Williams, Horace Silver, Milt Jackson and Jimmy Heath).

The new Coalition will also feature a community newsletter with a circulation of 15-25,000, and a transport service to get musicians' equipment to and from gigs.

Cobi Narita will be in control of overall operations as Executive Director.

Their concert series began with the Harold Dunsley band including Norman Aranoff on piano, Victor Spioles (who played on Sun Ra's earliest recordings) on bass, Steve Butler, trap drums, and Ralph Dreyer, percussion.

Bassist great Cecil Payne, formerly with Machito, Dizzy Herman, Basie and Dizzy, and vocalist Joe Carroll joined the band later and served a tremendous crowd response.

### Blending

The following day, Pepsi Bethel, who was responsible for establishing the American Authentic Jazz Dance Theatre, Inc. in 1972, presented three pieces which blended traditional and modern approaches to jazz.

"New Orleans Cakewalk" (an ingenious amalgam of cakewalk, "The Blues" and "Jazz Suite").

Other members of Bethel's AADJ who performed included Theresa Ross, Dee Dee Eason, Dickie Chinnery, Alice Gunzaker, Oscar Ruiz, Sonia Cedeno, Louisa Harris, Beau Parker and Colleen McPherson.

Prior to his performance, Mr. Bethel worked in jazz dance with Alvin Ailey and Leon James among others, and appeared in the Broadway musical Kismet.

Billy Harper's gig on the third day drew the largest audience to the Jazz Museum, pulling the 250 capacity, making the event the number to be turned away.



BYARD LANCASTER: combined electric and acoustic elements better than most so-called 'fusion' groups.

# Universal brotherhood

Mickey Tucker played the piano so hard he broke a couple of strings. Everett Hollins was sparking on trumpet; Ted Dunbar played guitar and Greg Amaker bass. Malcolm Plinson replaced Herace Arnold on drums.

Harper was in fine form and performed energetically to the enthusiastic reaction of those lucky enough to have made it inside. Gil Evans was among the delighted music celebrities in the crowd, and afterwards declared the show by his one-time tenor mainstay as the best thing during the two weeks of Newport. And Billy continues to expand his following.

Bassist Bob Cunningham, who has worked with everyone in jazz and symphonic music from Rashied Ali, Art Blakey and Brechtton to the Detroit Symphony Orchestra and the Symphony Of The New World, led his own trio later that day, with Paxton Crossley on drums and Dave Barron on guitar.

Two were joined by poetess Oyenike Osipem and dancers Bernadine Jennings and Phillip Bond, who read and danced to Cunningham's agreeable music.

"Rush, Cunningham's 'Echoes Of Blue' and 'Expat' built new while Ms. Osipem read from poems with titles like 'Kidnap'.

The climax came in the second half of the show, when the entire ensemble united for the thrilling finale, "Samba De Amor."

Turning Point is the name of a recently formed band

under the leadership of Benny Aronov, a keyboardist who has recently recorded with Jim Hall among others.

The band boasts Lou Marini, a Blood, Sweat And Tears veteran who has worked with pop-jazz talents like Dendato and the Brecker Brothers, as well as Ringo Starr and Laura Nyro; keyboardist Tom Plinson, who conducted Bernstein's Mass at the Metropolitan; Rick Cohen, who has played behind a range of stars from Liza Minnelli to Ornette Coleman; and bassist George Mraz, whose recent achievements and rising popularity are well known to jazz fans.

Their music met with some disdain from traditional jazz followers, but they drew the next largest crowd after Harper's.

### Succinct

The series continued with a performance by the Jamil Nasser Trio. Nasser, for nine years the bassist with Ahmad Jamal, was joined by Grady Tate on drums and Richard Wyands at the piano.

Tate, a giant who often retracts himself on record to helplessly popish formats, played some of the more tasteful and succinct drums of his career. Nasser's bass was the smooth steady presence on which Wyands' music turned out to be one of the most understated pianists around, as he proved by

outplaying many of the series' bigger names.

Finally Byard Lancaster closed the series with his new band, called the Electro-Acoustical Music Consort, featuring Youseff Yancey as musical director. It was a trio with Lancaster on amplified reed and percussion. Youseff on electronic brass, theremin and other electronic devices, and Soda Yancy on amplified flute and guitar.

The opening tune, "Visions 3," by Youseff, was actually based on a Dizzy Gillespie composition, "Land Of Oop Bla Dee" (predating Lennon & McCartney by some years, needless to say). The reworking was ingenious, to say the least, and led into "Ode To A Space Child" which was really a blues suite. The show finished with Lancaster's "Le Blues D'African," featuring a long solo by Byard.

On the whole, Lancaster (who, along with Sunny Murray, is perhaps the best known representative of the Philadelphia avant-garde scene) succeeded in combining electric and acoustic elements better than most so-called "fusion" groups.

Recent "fusion" records by Don Cherry and Charles Mingus have also helped set things straight.

One can only hope this is just the beginning in the UJC's effort to bring greater attention to the work of the many musicians who have neither big names, powerful record companies, nor trendy arrangements to help them in the big office

## THE POLITICS of music in Outer

### Suburbia.

Down a leafy lane in enigmatic Suburban Thompson, saxophonist, flautist, composer and bandleader, cheerfully extemporizes on just what — "I think we're all mad" — makes jazz musicians tick. Certainly not the material benefits. "Musicians that were all enthusiastic five years ago are really bitter and twisted now, you know? They're not getting what they should get. We need more Mike Gibbess, more writers of a high calibre, who would be there if they had the work."

Or even that elusive star status. "In this business it's hard work, there's no faking and most of it is a grind — but I love it."

That last rider, at least, is beyond dispute, coming from a former Royal College Of Music student who turned to music seven years ago. In search of breadth and freedom, worked in Neil Ardley's seminal New Jazz Orchestra (former members include Jack Bruce, Thompson's husband Jon Hiseman, Ian Carr, Mike Gibbs, Paul Rutherford, Trevor Watts and Henry Lowther), became a member of the Don Rendell Five, formed her own two current bands, the nine-piece Jubilee and the four-piece Paraphernalia, and played and recorded with "it's among others — Keef Hartley, Manfred Mann's Earth Band, Humble Pie, Keith Emerson and Hiseman's jazz-rock band Colosseum.

### Cautious

All of which makes Barbara Thompson not so much a straight-ahead jazzist as these polyglot days as, in her own words, a "jazz-rock musician with classical training" who sees music "as a lot of different layers."

She shows a nice caution towards journalists who come banging at her door demanding to know how the classical fits herself, because, in company with the majority of musicians, she only too obviously finds categories meaningless. In the light of The Great Music Experiment.

To this end, she has expansive ideas. It's really important for the various musics to get together, and it's important for this country in particular. England is like the Royal Family, in a way it's getting really inbred."

At the murmur of disbel about the validity of some jazz-rock musical fusion, she warns to her visitors that all of people get very purist about this, but I love the idea of this material for much too much to get our paths more through ignorance than any real musical difference.

"What's really nice about today is the newness of sounds that are being introduced — the use of synthesizers, electrified stands in the very best way. The sound of a synthesizer can be as legitimate as any acoustic instrument."

### Fundamental

"I never listen to saxophone players any more, I listen to electric bands now, I listen to hard rock and hard funk."

Weather Report."

Strange, then, that she should be so taken with Coltrane on first exposure to him, precisely because he sounded like no one else. He had never heard.

"Well, yes, I just felt of the unknown I've just taken of him. He was so good that I hated him as beyond my comprehension. I felt almost indignant at what I was playing with Miles Taylor in one of the most advanced groups in the world. I felt this country, playing tunes backwards and not playing Don Cherry and Charles Mingus have also helped set things straight."

"Jazz is really each person's creation. It doesn't depend on technique, it's about something much more fundamental than that."

So why the need to plumb into rock if jazz has proved



BARBARA THOMPSON: I'm interested in being an artist — and that's the cross I have to bear.

## The Thompson trip

such a liberating influence? Surely the basic rock format is too limited in that context?

"Well, I think it would be if it was just chugging away for hours on end, but in the eight, thing there are so many different fields — you've only got to listen to the latest Steve Wonder album to appreciate that. Every track is different, yet every track is rock. What I do find limiting, in fact, is the straight jazz time, I feel much freer in the eight thing."

"It's so boring to limit yourself to one style all the time. For instance, among my compositions (she composes all the material for Jubilee and Paraphernalia) 'Temple Song' has a rhythm structure from a traditional Indian song, 'Trenquillo Dame' is rather Debussyish and 'The Funky Flunkies' is just straightforward rock."

Yet ambivalence though the cover-all label "jazz" is, in also, she agrees, is "risk" in the context of great improvisation with "funk" like Stevie Wonder. The truth for her obviously lies somewhere in the middle.

Certainly she has developed an idiosyncratic, easily recognisable style — the flute's exquisite lightness of touch is a trademark.

"Machismo" (a humorous negation of its title) and a warm, swinging sax tone — that works particularly well in the context of Paraphernalia.

Paraphernalia — Colin Dudman (keyboards), synthesizer, Harold Fisher (drums) and to their everlasting glory, the recent acquisition of ex-Beatle Paul McCartney on bass. That's what are some of Thompson's most imaginative compositions in an unerring democratic way, with charming intimacy occurs — befit their quiet line-up.

Single as a synthesizer in recorded music, but on Thompson's first solo album, when she is backed by Colosseum, her presence — "strings and synthesizers" results in a blend product from time to time, it seems a constant danger with her particular kind of musical hybrid that as many unlikely combinations may eventually cancel one another out.

But then again, such bold amalgams are the stuff of which classic albums are made, so it remains to be seen whether or not Barbara Thompson's own experiments will take off.

She has the next six months mapped out true to her plans. A tour of Germany in September with such luminaries as Wolfgang Dauner, Charlie Mariano, Albert Mangelhorst, Eberhard Weber, Jon Hiseman and Ian Carr, a two-week spot at McKinley's, the new Hampstead jazz club, in October, another record with Neil Ardley, and work with Colosseum and classical cellist Julian Lloyd Webber on his brother Andrew's "Variations On An Air By Paganini".

Wait a minute. Andrew Lloyd-Webber? Jesus Christ Superstar, Evita? Isn't that taking the brotherhood of music just a little too far?

### Logical

"This theme by Paganini is so strong that it's quite logical to have rock things coming from it. Andrew's very clever, he knows exactly what he's doing. It's very commercial, but at the same time it's sound musically. I can appreciate that and the experience is good for me."

At the point is that I'd rather get a lot of people than just a few — but at the same time, I'd never do anything badly. It's very hard to make a record where the situation's very diffuse. But to get my record released and start working a few commercial albums is the most important thing for me at the moment, and that point I don't think problem resolves itself. I will give me musical freedom if it's successful, and this is what I'm hoping will happen."

It's a small, in fact, and making a few commercial albums and almost defers the jazz, itself, which is what she is, in fact, but it's the moment I don't think of myself as being committed to jazz, I'm interested in being an artist and that's the cross I have to bear.

MAUREN PATON



# He with the Modern World

On the eve of Jonathan Richman's first British tour, Ian Birch traces his career.

"I WAS born in Boston on May 16, 1951. I was very moved by music ever since I can remember. My parents would sing little melodies to me once in a while when I was two or three years old, and the kind of melodies my mother liked and her sense of wit and funny rhymes have found their way into the music I make.

"I started chasing girls from age five onwards. They usually weren't as interested in me as I was in them, and this made me confused and hurt.

"By the time I was 15 years old I was pretty lonely. 'High School and I didn't understand each other well at all.

"So I heard the Velvet Underground, got inspired, took up guitar and drove into Boston from my suburb of Chelsea to terrorize Boston's audience with my four-and-a-half-minute vocal range and crazy guitar playing. (When I sing, I mean it).

"Well, I got lonely doing that, so I put a band together when I was 19 and called it the Modern Lovers. I've been changing and growing ever since.

"For the purpose of the writer's identity, Jonathan Richman, of course, and the Modern Lovers, in slightly abbreviated form, do the words center, songsters in the back of the throat, a bizarre blend of glib, polished humor and drumming, inquisitiveness, which has always been at the center of Jonathan's unique notion of rock 'n' roll.

"I found launching into my descriptive scenes (I admit to being a Richman fanatic), which mean his band's outline I want when you that such information relies on the label's chipper and driven-to-remembrance hard-core fact.

"I have a experience have convinced him that he is the most soundest and most interesting human being on the planet, and as a result, will never give interviews, though he does occasionally mail brief replies to written questions.

"The only extent face-to-face interview that I know of appeared in the album journal, *Andy Warhol's Interview*, during August 1973 (which will be plundered when appropriate).

"Raised in Needham, Massachusetts, the writer's men dropped out of school, whiffed away some time in Andy Warhol's 'Fertile Factory' as a messenger, and then returned to his beloved Velvet Underground more than a decade after his members he decided that his future lay in rock 'n' roll.

"I got involved with turquoise Stratocaster, two chords and a lot of plucky notes, he would play impromptu sets on Boston's Cambridge Common, losing the audience water highly upset or exhilarated before such a small light. It went into this when I was 18 and one of the reasons I started.

"But I knew I had no standard voice.

"I just wanted to show that anyone could do it. It didn't matter how pretty your face was, but if you had to have your face.

"People said I took four ages to do what I did when I was, performing alone and only knew two chords on the guitar, but I took no courage. It was just something I wanted to do. The badly nervous could have stopped me."



JONATHAN RICHMAN (left) and the MODERN LOVERS: 'I had no standard voice — I just wanted to show that anyone could do it'

He formed the Modern Lovers Mark I with Ernie Brooks (bass), David Robinson (drums) and Jerry Harrison (keyboards and now in Talking Heads). Sometimes a phantom rhythm guitarist called John Felice would join them.

When kaffians and beads were obligatory attire, the Lovers confounded expectations by wearing white T-shirts, air-past jeans, penny loafers and savagely short hair. The clothes of American suburbia. The attitude was the same in '73.

"I like to dress in some way to show to what I wear on the street as possible. Except I would rather dress with color, but not with color.

"I have always on stage, I don't like it. Sometimes I think of appearing in more clothes to show you don't even have to dress up to be a Modern Lover. You don't have to do anything but appear, what you feel on the other hand, if I were torn clothes I wouldn't want the audience to think I'm being disrespectful. I'm afraid of being misunderstood."

The clean-cut image was much deeper against all superficial divides he rejected drugs of any nature and nurtured with serious honesty the most romantic notion of love, "Modern Love," in fact.

He explained: "Old Love is the whole Canadiana thing. Don't have to try to get a man, girl, or boy. He's proud of it — girls. He likes the power and the whole thing of it."

"I think that when a form of love is outmoded because it results in love. When I say 'Modern Love,' I mean the time when you don't have to love the thing where you don't have to give anything to yourself. When you think you're right. When you don't need sex to feel alright."

That was spoken in '73, yet it probably applies more to '77. The mer continued: "The whole reason we're doing what we're doing is to be center."

"Actually it helps my stage act to wear something I know someone else better. I know not and stronger it makes me feel persecuted."

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the failure abound: for instance, an "aesthetic" disagreement between Cale and Richman, Matthew Kaufman (keyboards and now in Talking Heads). Sometimes a phantom rhythm guitarist called John Felice would join them.

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It came into existence and Robinson remained. New boys included Leroy Radcliffe

(guitar) and Greg 'Curly Kerzen (bass) but the line out for the British dates is different again. D. Sharpe has

replaced Leroy and Ami Ben-El-Mechaieck took over from Curly who quit to go to college as a freshman.

Whether the personnel changes may signify the progress of the band, it has been implemented to the letter. The guitar is now slightly amplified, the bass a reverberating strung-up right and the drums a bizarre and sparse amalgam of what resembles a cross between a toymouth kit and ethnic African skins.

Naturally the most noticeable switch in style emerges between the first and second albums. After all, there was a five-year gap and, as Jonathan thankfully admitted, he is forever 'changing and growing'.

Still, the debut stands head and shoulders above his other work. It's an astonishing piece of vinyl, which effortlessly transcends the interminable Red Strokes Doors comparisons. As Brian Wilson had his finger firmly in the pulse of West Coast surfmania during the Sixties, Jonathan distilled the whole gamut of US free-dream imagery, hopes, fears, frustration, rejection, pain and confusion for the seventies.

His infatuation with and understanding of the music's essence harks further back to the embryonic daze of rock 'n' roll when people like Elvis, Chuck Berry, Carl Perkins and Eddie Cochran were frantically trailblazing.

Before their mythological death they managed to fuse boring, original, material, insensitive playing and show — while still improved — visible in a sound that was simultaneously tough, tight and bursting with life. They also had an irrepressible sense of fun and adventure.

This is where Jonathan slots in. "The Modern Lovers" allows only the spine-tingling core to surface after it has been filtered through Richman's obsessive adonoidal drawl and his incomparable lyrics.

It is the vulnerable boy scout from the suburbs who somehow maintains a perpetual sense of wonder and fractured innocence, translating mundane experiences into screwball or chilling surrealism. Doris Day dated with Lacy Pop.

What many people would pass over as ordinary and undistinctive, he celebrates, as an almost mythological event. Like cruising the freeways with the radio on searching for 'girlfriends' whether in the subway or the Cézanne room of the Museum of Modern Arts, trying to come to terms with the 'Old' and the 'Modern' Worlds.

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September 24	Rainbow, London	October 7	Lancaster University, Lancaster
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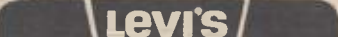
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Valerie Wilmer  
pays tribute to  
Tarheel Slim,  
who died  
recently.

**TARHEEL SLIM**, who died from cancer in New York on August 21, was one of the few blues artists to be acclaimed equally by lovers of country blues, R&B and rock and roll.

His attitude always was: "If you want to buy something, I must have what you are looking for. If you want to rock, I've got to be able to rock. If you want a spiritual, I've got to be able to do that. Ask me what you want and I'll try to deliver. I change with the people — 'cause if I don't, I won't be coming back no more next week!"

During a career that embraced gospel music as well as chart success, he appeared under several pseudonyms, but it was as Allen Bunn that he was born on September 24, 1924, in Bailey, North Carolina. He started playing guitar in 1937 when the great Blind Boy Fuller, a local hero, was at his peak. Slim was reared on records by Fuller and Buddy Moss.

He played and broadcast with local gospel groups, eventually booking the Selah Jubilee Singers into his church and joining them himself. From the nucleus of this famous unit he formed the Larks, a close-harmony group who recorded for Apollo in 1951. Their "Slight To The Blind" and "Little Side Car" reached the R&B top ten.

Recording on Red Robin, Fire, Fury and Enjoy in the Fifties he displayed his versatility for New York blues lover Bobby Robinson, proprietor of these labels, "Too Much Competition" (made under the name of Allen Baum) was a country blues piece played entirely in the



## Tarheel: time traveller

Piedmont (North Carolina) style. In 1957, while a deacon in the church, he met Little Ann, later to become his wife. They recorded together for the first time as the Lovers, and achieved over 900,000 sales for Bobby Robinson with "Too Late." "Darling It's Wonder-

ful" on Lamp, a subsidiary of Aladdin, was a nationwide hit. In 1961 he wrote "Train No. Nine" for Atlantic and travelled on the road for five years in the wake of its success.

For the past few years Tarheel Slim confined his playing to weekends in and around New York, returning to the country blues wherever possible. It was this side of him that Pete Lowry stressed when he recorded Slim for his Trk label in 1972-74.

Possibly it was his versatility that hindered Tarheel Slim's consideration as a serious blues artist. Leadbeliter and Slaven omitted his later records from their definitive discography, blues Records—which seems unfair in face of the man's considerable talents. Bruce Bastin, informing Mr. Tarheel Slim's untimely death, wrote: "One day we were unable to write that one of these guys made it, is in good health, doing well and has money in the bank." In the meantime, "No Time At All" (Trix 3310) will have to stand as just a part of the legacy of a remarkable performer.

More companies got into the field once dominated by the London label of issuing material recorded by the one-nightly label London.

Even fairly big hits of the early Sixties are now becoming collectors' items — some are even worth more than the rock and roll of the Fifties. Strangest emergence of all

continued from p36

Faith and others. But in the Fifties they released material from the US K-music label, Great Stuff — country music, and R&B. They issued the original version of "Fever" (R 4204) by Little Willie John and other R&B stuff by saxophonist Earl Bostic, pianist Bill Doggett (remember "Hunky Dory"?), and Kansas City shouters by Jimmy Witherspoon.

They also issued country music by Webb Pierce and Cowboy Copas plus country songs by Moon Mullican (a major influence on Jerry Lee Lewis). Blvd Bennett had a sound akin to Haley. Most of his stuff, like "Seventeen" and "Partners For Life", are hard to come by.

HMV really didn't figure too much in Fifties rock. They issued Danneberg's "The Juniors" ("At The Hop" (POP 426), and the original is worth a couple of quid.

COLUMBIA issued material by Frankie Lymon and the Teenagers, Paul Anka, some great Ronnie Hawkins like "Mary Lou" (R 4345) and "Southern Love" (R 4412), and Cliff Richard, whose early rock and roll material is starting to appear in auctions. The rarest Chuck Berry record also came out on Columbia, while Decca was in between contracts with US Chess.

"School Days" (D 3361) is vinyl gold-dust in gold nick, so start searching for your copy now. Buddy Knox is another rockabilly singer whose records are getting scarce in time. And Chan Romero's fantastic original of "The Hippie" (D 3361) is also coming out on the label.

PYE did one great thing for rock collectors. They housed "Come On Let's Go" by Ritchie Valens. Tommy Steele won the chart battle but it's Ritchie's version that's got a 7/4 on it.

OTHER labels abounded in the Fifties, but they mainly went in for the middle-of-the-road material, occasionally outfoxing us by issuing a rock and roll gem.

Records came back to the Fifties didn't press as many copies as they do today, certainly some unfair in face of the man's considerable talents. Bruce Bastin, informing Mr. Tarheel Slim's untimely death, wrote: "One day we were unable to write that one of these guys made it, is in good health, doing well and has money in the bank." In the meantime, "No Time At All" (Trix 3310) will have to stand as just a part of the legacy of a remarkable performer.

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the little Oriole label in the Fifties it had mainly issued UK artists. But they did a "London" and signed the rights to issue material from the then infant Tame Motown label. These first issues included recordings by Mary Wells, Steve Wonder's "Fingertips" and the Marvelettes. Nobody bought them, but new, these Oriole records are worth quite a bit of bread.

Sam Cooke never made a record, but few people bought them at the time. His early pop-injected stuff came out on HMV — best of them was "Wonderful World" and is now snapped up — and so it should be. His RCA is also hauled down by his hordes of fans.

Early surfing and hot-rod records by the Beach Boys and Jan & Dean are eagerly collected, although they never sold as well. Records by Jan & Dean are particularly collectors' items, issued by EMI on the Liberty label, the duo ran the gamut from "Surf City" through to "Drag City". And who could ever forget their most ridiculous number, "The Anaheim Azusa And Cucamonga Sewing Circle, Book Review And Timing Association?"

But the early Sixties really marked the emergence of R&B. Everyone was playing it, and this makes it hard to record companies dug in to their archives for old American R&B recordings and the blues greats came over from America, slightly before to find British kids digging their music when the

# Producers' fax



JAN AND DEAN: their early surfing and hot rod singles, first issued by Liberty in the UK, have now become collectors' items alongside early Beach Boys 45s.

American equivalent didn't want to know. Pye had a field day in issued long-deleted Chess material by Muddy Waters, Bo Diddley, Little Walter, Howlin' Wolf and Chuck Berry. Statelike reprints with items by John Lee Hooker, Jimmy Reed and others. All new, these Oriole records are worth quite a bit of bread.

Sam Cooke never made a record, but few people bought them at the time. His early pop-injected stuff came out on HMV — best of them was "Wonderful World" and is now snapped up — and so it should be. His RCA is also hauled down by his hordes of fans.

Early surfing and hot-rod records by the Beach Boys and Jan & Dean are eagerly collected, although they never sold as well. Records by Jan & Dean are particularly collectors' items, issued by EMI on the Liberty label, the duo ran the gamut from "Surf City" through to "Drag City". And who could ever forget their most ridiculous number, "The Anaheim Azusa And Cucamonga Sewing Circle, Book Review And Timing Association?"

But the early Sixties really marked the emergence of R&B. Everyone was playing it, and this makes it hard to record companies dug in to their archives for old American R&B recordings and the blues greats came over from America, slightly before to find British kids digging their music when the

birds and Pretty Things, to name but a few.

The Who are great collectors' favourites. As the High Numbers they recorded "I'm The Face", and mint copies (an ace for as much as £15) their "Ready, Steady, We're Off" now fetches £12 in auctions. The Brunswick recordings, like "I've Been A Winner", are also rare. The "Last Time", recorded at the time of the Stones drug bust in 1957, can fetch a cool £8.

Rod Stewart laid down more tracks before he hit the high spots. "Little Miss Understood" has been sold for £12, and if you wonder why Jeff Beck's "Love Is Blue" is pursued, flip it. Yes, it's an old pre-Faces Rod on the side, torturing his vocal cords around "I've Been Drinking". A classic and worth a bump.

The Reaction label also produced a few goodies now selling way above what they cost. Jan & Dean's "Cream's 'I Feel Free'" "N.S.U." were two fine early tracks, as were the Who's outtings on the label.

Early Merseybeat groups also now figure on auction lists, ranging in price from 75p to £5, and groups from other parts of the country. The Stones had reached a high in their career at the time of this recording — and that's selling for £150 in some circles.

So get out of that chair and go down to that local junk shop you used to pass by. Go in, not forgetting to duck under, that birdcage, take a deep breath and start sorting through that old pile of records. You just NEVER know what gems you may unearth.

The disco boom has meant that people have scurried off the dance floor in search of early Sixties R&B items. Gene Chandler's "Duke Of Earl" has just been reissued (again) but it's at its value on the original, from Columbia, label, issued in 1962.

Among others keenly sought are Dee Clark, Major Lance's material on Columbia (including the superb "The Matador"), the Impressions and B.B. King, both of whom had a few releases on HMV, and the soul artists appearing on the Atlantic label when it first got issued under its own banner in collectors' terms it's referred to as "Black Atlantic", and singles on this label are worth more than subsequent record label issues.

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## Postal Bargains

ARMANDAR DE LEE WESTERN JAZZ  
L. LEVI T-SHIRT  
C. LEVI ZIPPER SWEATSHIRT  
ARMANDAR HOOD SWEATSHIRT  
L. LEVI WESTERN JEAN  
F. LEE BACK POCKET JEAN  
G. WRANGLER WESTERN JEAN  
H. LEE WESTERN JEAN

Post free UK & Eire Cheques & PO's to  
Mylford Avenue or Barchingham Lane, London.  
By post free UK & Eire Cheques & PO's to  
Mylford Avenue or Barchingham Lane, London.

**EMBROIDERED BADGE**  
50p Send a s e  
PLEASE ALLOW 21 DAYS  
**EMBROIDERED BADGE**

SEND CHEQUE OR POSTAL ORDER TO  
**MIKES MAIL**  
WALDECK HOUSE, WALDECK ROAD  
MAIDENHEAD, BERKS.

## radio jazz

FRIDAY Times 10:30  
12:00 p.m. Indian Red.  
SATURDAY (18)  
12:00 p.m. Jazz Record Requests presented by Humphrey Pettallan. 10:30  
12:00 p.m. Jazz, Pop, Rock, R&B. Jazzmaster (Peter Seven presents Jazz in Britain).

SUNDAY (18)  
12:00 p.m. Humphrey Pettallan, Barney Kessel Trio, Bud Powell Quartet, etc. 12:00  
12:00 p.m. Jazz, Pop, Rock, R&B. Jazzmaster (Peter Seven presents Jazz in Britain).

MONDAY (18)  
12:00 p.m. Alan Dell presents The Dance Band days. 12:00  
12:00 p.m. Jazz, Pop, Rock, R&B. Jazzmaster (Peter Seven presents Jazz in Britain).

TUESDAY (18)  
12:00 p.m. Alan Dell presents The Dance Band days. 12:00  
12:00 p.m. Jazz, Pop, Rock, R&B. Jazzmaster (Peter Seven presents Jazz in Britain).

WEDNESDAY (18)  
12:00 p.m. Alan Dell presents The Dance Band days. 12:00  
12:00 p.m. Jazz, Pop, Rock, R&B. Jazzmaster (Peter Seven presents Jazz in Britain).

## Caught in the Act

EDINBURGH FESTIVAL

CLAYSON and the Argonauts (Monday) are a comedy band who specialise in the kind of music that is popular with the young. They are a kind of what you might call a "comedy band" who specialise in the kind of music that is popular with the young.

As for the Rocky Bickets (Monday) a comedy band who specialise in the kind of music that is popular with the young. They are a kind of what you might call a "comedy band" who specialise in the kind of music that is popular with the young.

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
comedy theatre number "Jul-

How will the New Wave fare in the MM readers' 1977 poll? Find out next week





ALL YOU NEED IS LEE - Straight-leg Ranger jean in spare rib corduroy, 82% cotton and 18% polyester. 100% pure Shetland wool sweater, V-neck, fashion colours. Western short-sleeve shirt with checks, epaulets and front pockets, 100% cotton.

A company of  Corporation



Founded Kansas USA 1899











# Folk

## The Burlly egera of film am song

**BURL IVES** is one immense, awe-inspiring colossus of a human being. Exceptionally tall with a stomach that stretches for miles in front of him, giving him the appearance of a giant Humpty Dumpty.

But quite apart from the impressiveness of his physique and the unavoidable impression of something out of a cartoon comic, it's overwhelmingly evident that Burl Ives lives from Jasper County, Illinois, is one of the supreme characters on this earth. A real, genuine, live legend.

A man who's been singing "Barbara Allen" from the age of four, who hopped all over the United States in his youth, who wrote his autobiography as a young man; who fathered and popularised the folk revival; who starred in numerous movies; who last made a concert appearance in Britain in 1953.

He was due to play the Royal Albert Hall last year but the concert was cancelled at a late stage due to Ives' "ill-health" — a claim he later bitterly refutes, saying he was merely advised it was not economically a good time to visit Britain. We are left to presume ticket sales weren't going too well.

And rumours flooded around Brighton that airline problems would prevent his bill-topping appearance at their first International Folk Festival, rumours that were happily dispelled when the great figure walked into the Albion Dance Band cello on the Saturday afternoon and announced from the floor he was looking forward to playing there the following night.

Two hours later a man from the Guardian and myself came our way next door to the Grand Hotel, where Burl occupies the Napoleon Suite overlooking the sea with his wife Dorothy, a neat, organised lady, who appears to handle the role of personal manager. Burl seems to be the type who needs a bit of organising. Dorothy has made a request that questions should be submitted in advance, but Burl glances at them briefly and declares he'd much rather do the interview informally.

He talks softly, listlessly, occasionally breaking out into huge bouts of laughter, his whole body rippling and shaking. Frequently he rambles off, recalling an amusing anecdote from the Royal Albert Hall last year but the concert was cancelled at a late stage due to Ives' "ill-health" — a claim he later bitterly refutes, saying he was merely advised it was not economically a good time to visit Britain. We are left to presume ticket sales weren't going too well.

I went back and I went into a musical play "Paint Your Wagon" and then I did a movie picture for Kazan with Jimmy Dean called "Earl of Eden", written by Steinbeck, and I played the part of the sheriff. Kazan liked what I did, so then he suggested me for the role of Big Daddy in "Cat On A Hot Tin Roof".

I was gonna give up showbiz. I'd gotten a job in a real estate office in California and I was moving to California and I was packing — I decided I could do better in something else. He came with the script and said "Do you think you can stay put for a year?" and I said "I doubt it."

But I read the script and I thought "This is some role and I said okay, it's a deal. That's how nature keeps you where you belong, I guess."

Holding court in his hotel room, it's obvious why I thought "This is some role and I said okay, it's a deal. That's how nature keeps you where you belong, I guess."

"So he quit college and went off on the rambles indulged by any self-respecting folk music legend, and I played the part of the sheriff. Kazan liked what I did, so then he suggested me for the role of Big Daddy in "Cat On A Hot Tin Roof".

"I guess in the back of my head I always wanted to be in showbusiness, but there was no showbusiness at that time because vaudeville had closed down and personal appearances were nil, and nobody could get a job on a stage because there was no vaudeville any more."

"The talking pictures... Al Jolson singing that 'What was it... the 'Sonny Boy' thing. That was the only thing. The only appearance for somebody doing what I did or playing banjo were hooigan joints. So I travelled all over the country. And he says, 'Some of it I like, he says cautiously, 'but most of it I don't understand."

"It was listening some place where a band were playing and the person singing made the most earnest personal statement at least but obviously the lyrics were unimportant. What was important was the arrangement and the capacity of the players, and it was intriguing, but not enough for me to listen to that same lyric all the time."

He's asked about Dylan, about folk music, about modern trends in folk music, etc. He's a bit evasive in this. Dylan, he loves, but he gets the impression he's a little confused by the rest of it. "Some of it I like, he says cautiously, 'but most of it I don't understand."

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Eventually he came to New York, arriving there at the same time as people like Woody Guthrie, Leadbelly, Josh White, and a bit later Pete Seeger, the Golden Gate Quartet and Tom Glazer, and the whole movement was born.

It's perhaps a little extravagant to attribute to Ives the prime influence, but his role was certainly one of the most significant. Publicity for the Brighton Festival billed him as Big Daddy Of Folk — he laughs robustly at the reference to it — and with commendable objectivity evaluates his own role honestly. He doesn't think it's completely fair to call him the leader of the folk revival.

"In a sense it is true, but in another it is not. I went to New York at the same time as all these others; it was instinctive, like Burt going south, all at once to New York. I suppose it was just a feeling. I don't think I had any idea when I went that I'd have to have voices like horns."

How long would it take to sing your repertoire? enquired the man from the Guardian. In the Forties and Fifties, answers Burl slowly and deliberately, he could sing about 700 songs right off, though he's not sure if he could remember them all now. 700 songs at three minutes each, he could sing non-stop for 35 hours.

"It was the beginning of the record business and the radio thing, so I suppose the reason was an economical one, but anyway, we all landed in New York, and there was a renaissance of ballads and folk music."

"I was aware it was an unexpected thing in New York City, I knew it existed as an academic thing out in the field, but to be in competition in showing, that was another thing. There'd only been a couple of people at ELS in Chicago then, there was a fellow called Chubby Parker, and a ballad singer called Bradley Kincaid, and there was a very successful record maker whose name was Jimmie Rodgers, who did railway songs."

These, then, were the people who provided him with the most inspiration. Not stylistically, he adds, but in material. "What happened to me in regard to songs and the way I sing them is a result of my experience of life. I went to school, I went to college, I lived in the clubs and in the quartets, I sang in church."

"I met people who shaped the way I speak, more than anybody who lived with me in the country. Not that that's necessarily good or necessarily bad, it's just so. Like Leadbelly, who's purely folk. He is what he is. But a guy like me or Dyer-Bennett or Alan Lomax, well, I suppose, semi-educated, I'm not a poet, but I'm not in that honest way of a voice and I care about the people in politics."

As a matter of fact I'll even tell you a song with a point of view if I like the song and if I'm not against it. I did a single with the Vietnam war I did a single which was banned, an anti-war song called "The Man Who Stays and is of folk, he has no problems, he just dies it. But a person who has moved out and met lots of people and moved to the cities, he has quite a lot of problems when it comes to singing."

"He has a choice, he can pretend to be this, or he's got to find out who he is. I met Alan Lomax and all these people, but I never did come directly from me to whoever the hell was listening. I had a lot in each camp because of where I came from."

"When I was in college and I'd already seen the through High School, I was thinking on different terms to a man who'd never left the old homestead. The man who stays and is of folk, he has no problems, he just dies it. But a person who has moved out and met lots of people and moved to the cities, he has quite a lot of problems when it comes to singing."

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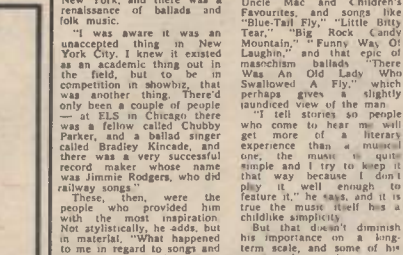
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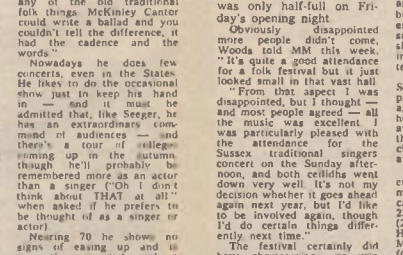
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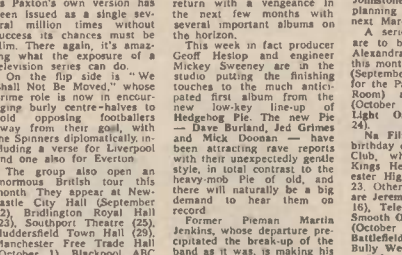
"When I was in college and I'd already seen the through High School, I was thinking on different terms to a man who'd never left the old homestead. The man who stays and is of folk, he has no problems, he just dies it. But a person who has moved out and met lots of people and moved to the cities, he has quite a lot of problems when it comes to singing."



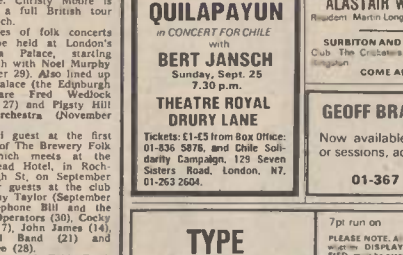
"I met people who shaped the way I speak, more than anybody who lived with me in the country. Not that that's necessarily good or necessarily bad, it's just so. Like Leadbelly, who's purely folk. He is what he is. But a guy like me or Dyer-Bennett or Alan Lomax, well, I suppose, semi-educated, I'm not a poet, but I'm not in that honest way of a voice and I care about the people in politics."



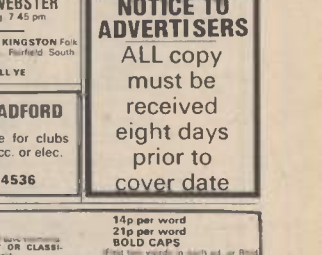
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## by Colin Irwin



THE YETIES: chart status at long last? See story below.

## The Brighton verdict

**HOPES** are high for the future of the Brighton Festival, despite the partial failure of this year's first event. Organiser Fred Woods is 'cautiously optimistic' that the event will go ahead next year, although the decision rests with Brighton Corporation who introduced the festival to launch their plush new Brighton Centre.

Final mathematics are still being done but it is thought the festival may have just broken even, although the 5,000 capacity hall was never full and was only half-full on Friday's opening night.

Obviously disappointed more people didn't come, Woods told MME this week: "It's quite a good attendance for a folk festival but it just looked small in that vast hall. From that aspect I was disappointed, but I thought — and most people agreed — that the music was excellent. I was particularly pleased with the attendance for the Sussex traditional singers concert on the Sunday afternoon, and both ceilings went down very well. It's not my decision whether it goes ahead again next year, but I'd like to be involved again, though I do certain things differently next time."

The festival certainly did have shortcomings, as was observed last week, but there was still clear potential for it to become a prestige event giving folk club artists a rare outlet on a grand scale. Meanwhile, the problems the festival suffered trying to establish a permanent home at the first go. There are many examples of disastrous attempts at creating instant giant festivals — Chorley's July Wakes Festival has lost huge amounts of money in its first two years — and the only consistently successful measures are the festival's pre-festival plan and publicity this time.

The folk club classic, John Conolly's "Punch And Judy" could be the next "Streets Of London". The song, bemoaning the passing of a folk club, was the first of a series of songs by John Conolly, which he has written and recorded for the Brighton Centre.

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## Folk Forum

<p><b>Thursday</b></p> <p>FOLK CENTRE, Hammersmith Road, W6 7BA. 7.30pm. Alex Campbell. N.W. Jim Magee.</p> <p>RED LION, Sutton High St. SPREDTHICK. Floor sitters welcome.</p> <p>THE COCK Tavern, 27 Great Portland Street, Oxford Circus, W1. GERRY LOCKRAN.</p> <p><b>Friday</b></p> <p>AT THE SUGAWN KITCHEN, Dain of Wellington, Bels Pond Rd. N1. ALEX CAMPBELL.</p> <p>GUILDFOOT FOLK CLUB, 115 moving day back to Guildford to the NAPOLEON HOTEL. DON SHEPHERD.</p> <p>HALF MOON, Lower Richmond Rd. DREW McCULLOCH'S ALMANAC + ACROBAT.</p> <p>RISING SUN, Folk &amp; Blues 46 Tottenham Court Road, W1. GERRY LOCKRAN.</p> <p>THE BREWERY FOLK CLUB, Kings Head Hotel, High St. Rye. JEREMY TAYLOR.</p>	<p><b>Saturday</b></p> <p>CELLAR CLUB, Cecil Sharp House, 1, St. Martin's Lane, W.C.2. DONAL MAGUIRE.</p> <p>GRANNYS FOLK/BLUES, POETRY, Rising Sun, 46 Tottenham Court Rd. W1. COLIN TOZER DAVE HARVEY.</p> <p>ROYAL ALBERT HALL, SAT. SEPT 24. NA FILI ALBION DANCE BAND JOHN KIRKPATRICK &amp; SUE HARRIS TONY ROSE.</p> <p>SINGERS CLUB, The Bull &amp; Weath, 31 Broomway, Weymouth, Dorset. OLIVER MULLIGAN.</p> <p>TROUBADOUR 9.30 FRANCES GILVRAY &amp; MICK BURKE.</p> <p>BOUNDS GREEN Folk Club, Spottedfield Tavern, BOUNDS GREEN,</p>
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## Entertainment Guide

### THE TENNESSEE CLUB

267 The Broadway Wimbledon London S W 19

## BIG JAZZ OPENING

with all the top British and U.S.A. Jazz Bands and supporting acts

### OPENING NIGHT

Friday, September 23rd

**PETE KING, LOUIS STEWART AND THE TONY KINSEY TRIO**

Friday, September 30th

**RONNIE SCOTT, KENNY WHEELER AND THE TONY KINSEY TRIO**

Friday, October 7th

**DICK MORRISSEY, TERRY SMITH AND THE TONY KINSEY TRIO**

Lists of other great JAZZ Bands to follow working under the direction of Ronnie Scott's Office  
Fully licensed bar. 8 p.m. till 12.30 p.m. with Grill Room and Waiters Service  
Table Reservation Tel. 542 4600/8692



Thursday, September 15th

**XTC** 60p

Friday, September 16th

**THE WARSAW**

**PAKT** Free

Saturday, September 17th

**X RAY SPECS** 75p

Sunday, September 18th

**CLAYSON AND THE ARGONAUTS** Free

Wednesday, September 21st

**THE LURKERS** 60p

Hammersmith Road, W.6

WINDSOR CASTLE

308 HARROW RD., W.9

On 15.9

**AMERICAN TRAIN**

On 18.9

**J. J. JAMESON**

On 19.9

**KATMANDU**

On 21.9

**AMAZORBLADES**

ADMISSION FREE

ALBERTO Y LOST TRIOS PARANOS

at

**SLACK**

The snuff rock show at the Royal Court

8.30 p.m. from Sept. 12 to Oct. 1

Ring 01-730 1745

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continued from p10

This has always been Rodi's problem. He's always thinking he might have had it."

His lifestyle seems to be the one that has aroused the most antagonism.

"You know him, as he was," quipped Pete. "He was such a nice bloke."

"Don't believe any of your own publicity, that's the answer," said Ronnie. "It's the worst thing you can do is let the press do it."

"The only reason I've talked so much about punk music and Pete," it is the first opportunity I've had for such a long time. The enthusiasm I've got for it, I want to get across, but I'm very worried for it because I feel it's the first thing I can relate to for a long time. I like this band and the band, and I even quite like the baggies, but I wouldn't stake my life on them. This is something real and I just feel that

"You've gotta let your kids up and graze their own knees," said Ronnie. "That's right. But there are always a few examples in front of you. Remember Phil Seamen (the legendary jazz drummer who died a few years ago)? Looking at that man slapped me even putting a needle in me arm. Think you very much, Phil, where ever you are today. There are hundreds of people who have been screwed."

Pete mentioned a British rock idol of the early Sixties. "What a tragic figure. Screwed up the arse, and screwed everywhere else as well. An enormous British star. No talent. He put in a lot of work and all he has shown for it is a little farm and an 'arse'."

What did Pete think of the violent mood that accompanied new developments in rock?

"I remember an early Who gig at the Marquee where we

# Townshend

was a kid with a hatchet stuck in his back, only he didn't know he had it in his back, and I thought, 'Well, this is part of the business I'm in.' Guys who used to come to our gigs with worn-out shirts, who went nothing moving buses, all that sort of thing."

"Er... and Ronnie. My dad used to not moving buses, I used to content myself with kneeling hubeups of moving buses."

In view of the aggressive nature of so many of today's kids, did Pete really think the gentle presents and Christian-style ethics of Meher Baba's teachings would have any appeal or relevance to them?

"I dunno," said Pete, and began to break up into fits. "I don't think they're the kind of people we want. We are looking for the more select individual. Old ladies with plenty of loot. The rich jaded pop star is more our type. We do the £40 treatment, or the 100 guinea version."

What did Ronnie first take an interest in Meher Baba?

"Oh, a long time ago. I took too much of a certain substance one night and got into difficulties. Actually, I had a lovely time. The difficulty was living with it afterwards. And — yeah, it took for a couple of years to get over it. I'd already had some of that disastrous Who-Smell Faces tour of Australia, where we got exported by the army! Pete had been through the same things as me and we just talked about it. Rather

than jettison the teachings out of a usually old book, we actually met people. That was ten years ago."

But why didn't they put more of Baba into the album?

"Till The Raven All Run Down," said Pete. "We went to a Don Williams concert, heard this song, and Brian thought about the lyrics, and whatever happens, as funky rock comes and goes, in the end there are still basic, fundamental needs that man has. Let's face it, we went through our little mill very rapidly. Ten years ago we had one year in the same for two years and we were already finished. Desperate times up. Screwed and we NEEDED something. I suppose drugs were a bit to do with it. Meher Baba was a relief. I discovered, through myself, I could never, for example, get into Christianity through a Jehovah's Witness who bangs on the door and gets a medal for saving."

But on the other hand I don't think the existence of Jehovah's Witnesses belittles the power of Christ's Teachings. It's hard to explain, but the one thing I like about Meher Baba, the one that brings me back to him is his sense of humour. It seems to be the thing I need in this age. You've got to be able to laugh, have your little moan then come out at the other end with a grin, or else you are bloody well done for. I'm sad about the violence today, sure, but I've had me head kicked in so many times I sometimes think it's damaged it. You damage it from the outside by getting into fights, and you damage it from the inside by pouring other drugs you are using. At the end you can still see a little light at the end of the tunnel."

I dunno about violence. Maybe people feel there isn't enough happening. Britain is very bad, isn't it? With its dole queues and strikes, and its neo-political parties. It's hard to see a way out of it. Ronnie here is out of it in the sense that he lives out in Wales. I'm out of it in the extent that I don't have that contact anymore. I have other business interests, which I like. I really enjoy book and music publishing. It's a creative, or wreck creation. That's a good word. I'll use that for the next album."

PETE's occasional lapses into irrelevance are an understandable reaction to the pressures often put upon him. For example, he finally split from the Who's old management team of Chris Stamp and Kit Lambert, but only after a protracted series of meetings that could last up to eleven hours at a stretch.

"It was after such a meeting with Allen Klein, that Chris Stamp and Kit Lambert clung on to one another and went down the Speakeasy to see Wild Willy Barrett. And I had two whiskies. I was completely bananas. I went around hitting people and practically got myself arrested."

"Funny enough it was the night I met two of the Sex Pistols. They must have wondered what was going on. Someone said, 'That's one of the Sex Pistols, and I turned around and went ARRROOO (Here Pete emitted a lion-like roar, causing Mr. Lane to yell myself to flinch). I picked him up, and he said, 'Ullo

Pete, pleased to meet you' — whereupon I started to punch at him. No it wasn't Johnny Rotten. Poor old Johnny, I hear he's always being brought up, or threatened. They're probably used to it. The Who were really smashing blokes. And I was shouting at them. You've got to be a bit of a where the Oh left off! And he said, 'The Who aren't hating us are they? They're our favourite group and I'm going. I'm disappointed in you.'"

"These two guys were a slightly different kettle of fish to Johnny Rotten though. They're much less rigid. They want to be in band and play get success and I — birds."

Did Pete get banned from the peak, the fate that awaits all rock sinners?

No, but only out of compassion. The next day I woke up in a doorway with a policeman kicking me. He said, 'Wake up, Pete. As a special case, you're allowed to go up and walk away, you can sleep in your own bed tonight.' So I staggered home on the underground. I was sad about the matter, but I guess the whole day seemed a comedown."

What was I spending all my time behind a desk and the Sex Pistols were out, enjoying the dream. No, I can't think the new wave groups will be rocked by their managers. I think more likely the new and green managers will be rocked by the record companies."

Would we be seeing either Ronnie or Pete out on the road again soon?

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ON TOUR

Fri., Sept. 16th: BEDFORD: NITE SPOT  
Sat., Sept. 17th: FOLKESTONE: LEASCLIFFE  
Sun., Sept. 18th: MANCHESTER: ELECTRIC CIRCUS  
Mon., Sept. 19th: DAY OFF  
Tue., Sept. 20th: DAY OFF  
Wed., Sept. 21st: LONDON: MARQUEE  
Special Guests 'ART ATTACKS'  
SWANSEA: CIRCLES  
Thurs., Sept. 22nd:

Actually, I like the MOTORS!

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7th October: BOSTON COLSTON HALL 0272 291768

8th October: OXFORD POLYTECHNIC 0865 68789

9th/10th October: LONDON RAINBOW THEATRE 01 263 3140

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LUDWIG 4 piece	£345	
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GRETCH 24" 40" 20" 16" 14" 12" 10" 8" 6" 4" 2" 1" 1/2" 1" 1/4" 1" 1/8" 1" 1/16" 1" 1/32" 1" 1/64" 1" 1/128" 1" 1/256" 1" 1/512" 1" 1/1024" 1" 1/2048" 1" 1/4096" 1" 1/8192" 1" 1/16384" 1" 1/32768" 1" 1/65536" 1" 1/131072" 1" 1/262144" 1" 1/524288" 1" 1/1048576" 1" 1/2097152" 1" 1/4194304" 1" 1/8388608" 1" 1/16777216" 1" 1/33554432" 1" 1/67108864" 1" 1/134217728" 1" 1/268435456" 1" 1/536870912" 1" 1/1073741824" 1" 1/2147483648" 1" 1/4294967296" 1" 1/8589934592" 1" 1/17179869184" 1" 1/34359738368" 1" 1/68719476736" 1" 1/137438953472" 1" 1/274877906944" 1" 1/549755813888" 1" 1/1099511627776" 1" 1/2199023255552" 1" 1/4398046511104" 1" 1/8796093022208" 1" 1/17592186044416" 1" 1/35184372088832" 1" 1/70368744177664" 1" 1/140737488355328" 1" 1/281474976710656" 1" 1/562949953421312" 1" 1/1125899906842624" 1" 1/2251799813685248" 1" 1/4503599627370496" 1" 1/9007199254740992" 1" 1/18014398509481984" 1" 1/36028797018963968" 1" 1/72057594037927936" 1" 1/144115188075855872" 1" 1/288230376151711744" 1" 1/576460752303423488" 1" 1/1152921504606846976" 1" 1/2305843009213693952" 1" 1/4611686018427387904" 1" 1/9223372036854775808" 1" 1/18446744073709551616" 1" 1/36893488147419103232" 1" 1/73786976294838206464" 1" 1/147573952589676412928" 1" 1/295147905179352825856" 1" 1/590295810358705651712" 1" 1/1180591620717411303424" 1" 1/2361183241434822606848" 1" 1/4722366482869645213696" 1" 1/9444732965739290427392" 1" 1/18889465931478580854784" 1" 1/37778931862957161709568" 1" 1/75557863725914323419136" 1" 1/151115727451828646838272" 1" 1/302231454903657293676544" 1" 1/604462909807314587353088" 1" 1/1208925819614629174706176" 1" 1/2417851639229258349412352" 1" 1/4835703278458516698824704" 1" 1/9671406556917033397649408" 1" 1/19342813113834066795298816" 1" 1/38685626227668133590597632" 1" 1/77371252455336267181195264" 1" 1/154742504910672534362390528" 1" 1/309485009821345068724781056" 1" 1/618970019642690137449562112" 1" 1/1237940039285380274899124224" 1" 1/2475880078570760549798248448" 1" 1/4951760157141521099596496896" 1" 1/9903520314283042199192993792" 1" 1/1980704062856608439838598784" 1" 1/3961408125713216879677197568" 1" 1/7922816251426433759354395136" 1" 1/15845632502852867518708790272" 1" 1/31691265005705735037417580544" 1" 1/63382530011411470074835161088" 1" 1/126765060022822940149670322176" 1" 1/253530120045645880299340644352" 1" 1/507060240091291760598681288704" 1" 1/1014120480182583521197362577408" 1" 1/2028240960365167042394725154816" 1" 1/4056481920730334084789450309632" 1" 1/8112963841460668169578900619264" 1" 1/1622592762921333639157810133824" 1" 1/3245185525842667278315620267648" 1" 1/6490371051685334556631240535296" 1" 1/12980742103370689113262481071072" 1" 1/25961484206741378226524962142144" 1" 1/51922968413482756453049924284288" 1" 1/103845936826965512906099848568576" 1" 1/207691873653931025812199697137152" 1" 1/415383747307862051624399394274304" 1" 1/830767494615724103248798788548608" 1" 1/166153498923144820649759757709216" 1" 1/332306997846289641299519515440432" 1" 1/664613995692579282599039030880864" 1" 1/1329227991385158565199807861761728" 1" 1/2658455982770317130399615723523456" 1" 1/5316911965540634260799231447046912" 1" 1/10633823931081268521598462884093824" 1" 1/21267647862162537043197925768187648" 1" 1/4253529572432507408639585153637504" 1" 1/8507059144865014817279170307275008" 1" 1/17014118289730029634558340614550112" 1" 1/34028236579460059269116681229100224" 1" 1/68056473158920118538233362458200448" 1" 1/136112946317840237076466729116400896" 1" 1/272225892637680474152933458232801792" 1" 1/54445178527536094830586691646563536" 1" 1/108890357055072189661173383293130672" 1" 1/21778071411014437932234676658626144" 1" 1/43556142822028875864469353317252288" 1" 1/87112285644057751728938706634504576" 1" 1/17422457128811550345787741326909152" 1" 1/34844914257623100691575482653818304" 1" 1/6968982851524620138315108530736608"		

# SOUNDS

## 124 SHAFTESBURY AVENUE DORUM, W.1

# 01-437 2458

**DRUMS**

OLYMPIA 5" Double Bass, 10" Snare with assembly on 3 ply metal (2.90)

OLYMPIA 11" x 14" 3 ply Tom Tom (2.90)

OLYMPIA 13" x 16" 3 ply Tom Tom (2.90)

OLYMPIA 14" x 18" 3 ply Tom Tom (3.20)

OLYMPIA 16" x 18" Tom Tom (3.60)

OLYMPIA 18" x 20" Tom Tom (4.00)

PRESTERSON 5" Double Bass & Snare (4.10)

PRESTERSON 5" Double Bass & Snare (4.70)

OLYMPIA 5" Double Bass (3.00)

OLYMPIA 10" Snare (3.00)

PEARL 10" x 14" Tom Tom (2.90)

PEARL 12" x 16" Tom Tom (3.20)

PEARL 14" x 18" Tom Tom (3.60)

PEARL 16" x 20" Tom Tom (4.00)

PEARL 18" x 22" Tom Tom (4.40)

PEARL 20" x 24" Tom Tom (4.80)

PEARL 22" x 26" Tom Tom (5.20)

PEARL 24" x 28" Tom Tom (5.60)

PEARL 26" x 30" Tom Tom (6.00)

PEARL 28" x 32" Tom Tom (6.40)

PEARL 30" x 34" Tom Tom (6.80)

PEARL 32" x 36" Tom Tom (7.20)

PEARL 34" x 38" Tom Tom (7.60)

PEARL 36" x 40" Tom Tom (8.00)

PEARL 38" x 42" Tom Tom (8.40)

PEARL 40" x 44" Tom Tom (8.80)

PEARL 42" x 46" Tom Tom (9.20)

PEARL 44" x 48" Tom Tom (9.60)

PEARL 46" x 50" Tom Tom (10.00)

PEARL 48" x 52" Tom Tom (10.40)

PEARL 50" x 54" Tom Tom (10.80)

PEARL 52" x 56" Tom Tom (11.20)

PEARL 54" x 58" Tom Tom (11.60)

PEARL 56" x 60" Tom Tom (12.00)

PEARL 58" x 62" Tom Tom (12.40)

PEARL 60" x 64" Tom Tom (12.80)

PEARL 62" x 66" Tom Tom (13.20)

PEARL 64" x 68" Tom Tom (13.60)

PEARL 66" x 70" Tom Tom (14.00)

PEARL 68" x 72" Tom Tom (14.40)

PEARL 70" x 74" Tom Tom (14.80)

PEARL 72" x 76" Tom Tom (15.20)

PEARL 74" x 78" Tom Tom (15.60)

PEARL 76" x 80" Tom Tom (16.00)

PEARL 78" x 82" Tom Tom (16.40)

PEARL 80" x 84" Tom Tom (16.80)

PEARL 82" x 86" Tom Tom (17.20)

PEARL 84" x 88" Tom Tom (17.60)

PEARL 86" x 90" Tom Tom (18.00)

PEARL 88" x 92" Tom Tom (18.40)

PEARL 90" x 94" Tom Tom (18.80)

PEARL 92" x 96" Tom Tom (19.20)

PEARL 94" x 98" Tom Tom (19.60)

PEARL 96" x 100" Tom Tom (20.00)

PEARL 98" x 102" Tom Tom (20.40)

PEARL 100" x 104" Tom Tom (20.80)

PEARL 102" x 106" Tom Tom (21.20)

PEARL 104" x 108" Tom Tom (21.60)

PEARL 106" x 110" Tom Tom (22.00)

PEARL 108" x 112" Tom Tom (22.40)

PEARL 110" x 114" Tom Tom (22.80)

PEARL 112" x 116" Tom Tom (23.20)

PEARL 114" x 118" Tom Tom (23.60)

PEARL 116" x 120" Tom Tom (24.00)

PEARL 118" x 122" Tom Tom (24.40)

PEARL 120" x 124" Tom Tom (24.80)

PEARL 122" x 126" Tom Tom (25.20)

PEARL 124" x 128" Tom Tom (25.60)

PEARL 126" x 130" Tom Tom (26.00)

PEARL 128" x 132" Tom Tom (26.40)

PEARL 130" x 134" Tom Tom (26.80)

PEARL 132" x 136" Tom Tom (27.20)

PEARL 134" x 138" Tom Tom (27.60)

PEARL 136" x 140" Tom Tom (28.00)

PEARL 138" x 142" Tom Tom (28.40)

PEARL 140" x 144" Tom Tom (28.80)

PEARL 142" x 146" Tom Tom (29.20)

PEARL 144" x 148" Tom Tom (29.60)

PEARL 146" x 150" Tom Tom (30.00)

PEARL 148" x 152" Tom Tom (30.40)

PEARL 150" x 154" Tom Tom (30.80)

PEARL 152" x 156" Tom Tom (31.20)

PEARL 154" x 158" Tom Tom (31.60)

PEARL 156" x 160" Tom Tom (32.00)

PEARL 158" x 162" Tom Tom (32.40)

PEARL 160" x 164" Tom Tom (32.80)

PEARL 162" x 166" Tom Tom (33.20)

PEARL 164" x 168" Tom Tom (33.60)

PEARL 166" x 170" Tom Tom (34.00)

PEARL 168" x 172" Tom Tom (34.40)

PEARL 170" x 174" Tom Tom (34.80)

PEARL 172" x 176" Tom Tom (35.20)

PEARL 174" x 178" Tom Tom (35.60)

PEARL 176" x 180" Tom Tom (36.00)

PEARL 178" x 182" Tom Tom (36.40)

PEARL 180" x 184" Tom Tom (36.80)

PEARL 182" x 186" Tom Tom (37.20)

PEARL 184" x 188" Tom Tom (37.60)

PEARL 186" x 190" Tom Tom (38.00)

PEARL 188" x 192" Tom Tom (38.40)

PEARL 190" x 194" Tom Tom (38.80)

PEARL 192" x 196" Tom Tom (39.20)

PEARL 194" x 198" Tom Tom (39.60)

PEARL 196" x 200" Tom Tom (40.00)

PEARL 198" x 202" Tom Tom (40.40)

PEARL 200" x 204" Tom Tom (40.80)

PEARL 202" x 206" Tom Tom (41.20)

PEARL 204" x 208" Tom Tom (41.60)

PEARL 206" x 210" Tom Tom (42.00)

PEARL 208" x 212" Tom Tom (42.40)

PEARL 210" x 214" Tom Tom (42.80)

PEARL 212" x 216" Tom Tom (43.20)

PEARL 214" x 218" Tom Tom (43.60)

PEARL 216" x 220" Tom Tom (44.00)

PEARL 218" x 222" Tom Tom (44.40)

PEARL 220" x 224" Tom Tom (44.80)

PEARL 222" x 226" Tom Tom (45.20)

PEARL 224" x 228" Tom Tom (45.60)

PEARL 226" x 230" Tom Tom (46.00)

PEARL 228" x 232" Tom Tom (46.40)

PEARL 230" x 234" Tom Tom (46.80)

PEARL 232" x 236" Tom Tom (47.20)

PEARL 234" x 238" Tom Tom (47.60)

PEARL 236" x 240" Tom Tom (48.00)

PEARL 238" x 242" Tom Tom (48.40)

PEARL 240" x 244" Tom Tom (48.80)

PEARL 242" x 246" Tom Tom (49.20)

PEARL 244" x 248" Tom Tom (49.60)

PEARL 246" x 250" Tom Tom (50.00)

PEARL 248" x 252" Tom Tom (50.40)

PEARL 250" x 254" Tom Tom (50.80)

PEARL 252" x 256" Tom Tom (51.20)

PEARL 254" x 258" Tom Tom (51.60)

PEARL 256" x 260" Tom Tom (52.00)

PEARL 258" x 262" Tom Tom (52.40)

PEARL 260" x 264" Tom Tom (52.80)

PEARL 262" x 266" Tom Tom (53.20)

PEARL 264" x 268" Tom Tom (53.60)

PEARL 266" x 270" Tom Tom (54.00)

PEARL 268" x 272" Tom Tom (54.40)

PEARL 270" x 274" Tom Tom (54.80)

PEARL 272" x 276" Tom Tom (55.20)

PEARL 274" x 278" Tom Tom (55.60)

PEARL 276" x 280" Tom Tom (56.00)

PEARL 278" x 282" Tom Tom (56.40)

PEARL 280" x 284" Tom Tom (56.80)

PEARL 282" x 286" Tom Tom (57.20)

PEAR



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**GREAT DEALS . . . GREAT SOUNDS . . . GREAT SERVICE . . .**

GUITARS		ROCK AND ROLL		AMPS	
Two new models	C192	AMPLIFIED DELIVERY		Fender Tele-Amp	C235
Two new on rack	C111	USA LTD. (JCI)		Fender Tele	C236
Three new line	C216	USA LTD. (JCI)		Fender Tele	C237
Three new line	C236	USA LTD. (JCI)		Fender Tele-Amp	C238
Three new line	C241	USA LTD. (JCI)		Fender Tele-Amp	C239
Three new line	C242	USA LTD. (JCI)		Fender Tele-Amp	C240
Three new line	C243	USA LTD. (JCI)		Fender Tele-Amp	C241
Three new line	C244	USA LTD. (JCI)		Fender Tele-Amp	C242
Three new line	C245	USA LTD. (JCI)		Fender Tele-Amp	C243
Three new line	C246	USA LTD. (JCI)		Fender Tele-Amp	C244
Three new line	C247	USA LTD. (JCI)		Fender Tele-Amp	C245
Three new line	C248	USA LTD. (JCI)		Fender Tele-Amp	C246
Three new line	C249	USA LTD. (JCI)		Fender Tele-Amp	C247
Three new line	C250	USA LTD. (JCI)		Fender Tele-Amp	C248
Three new line	C251	USA LTD. (JCI)		Fender Tele-Amp	C249
Three new line	C252	USA LTD. (JCI)		Fender Tele-Amp	C250
Three new line	C253	USA LTD. (JCI)		Fender Tele-Amp	C251
Three new line	C254	USA LTD. (JCI)		Fender Tele-Amp	C252
Three new line	C255	USA LTD. (JCI)		Fender Tele-Amp	C253
Three new line	C256	USA LTD. (JCI)		Fender Tele-Amp	C254
Three new line	C257	USA LTD. (JCI)		Fender Tele-Amp	C255
Three new line	C258	USA LTD. (JCI)		Fender Tele-Amp	C256
Three new line	C259	USA LTD. (JCI)		Fender Tele-Amp	C257
Three new line	C260	USA LTD. (JCI)		Fender Tele-Amp	C258
Three new line	C261	USA LTD. (JCI)		Fender Tele-Amp	C259
Three new line	C262	USA LTD. (JCI)		Fender Tele-Amp	C260
Three new line	C263	USA LTD. (JCI)		Fender Tele-Amp	C261
Three new line	C264	USA LTD. (JCI)		Fender Tele-Amp	C262
Three new line	C265	USA LTD. (JCI)		Fender Tele-Amp	C263
Three new line	C266	USA LTD. (JCI)		Fender Tele-Amp	C264
Three new line	C267	USA LTD. (JCI)		Fender Tele-Amp	C265
Three new line	C268	USA LTD. (JCI)		Fender Tele-Amp	C266
Three new line	C269	USA LTD. (JCI)		Fender Tele-Amp	C267
Three new line	C270	USA LTD. (JCI)		Fender Tele-Amp	C268
Three new line	C271	USA LTD. (JCI)		Fender Tele-Amp	C269
Three new line	C272	USA LTD. (JCI)		Fender Tele-Amp	C270
Three new line	C273	USA LTD. (JCI)		Fender Tele-Amp	C271
Three new line	C274	USA LTD. (JCI)		Fender Tele-Amp	C272
Three new line	C275	USA LTD. (JCI)		Fender Tele-Amp	C273
Three new line	C276	USA LTD. (JCI)		Fender Tele-Amp	C274
Three new line	C277	USA LTD. (JCI)		Fender Tele-Amp	C275
Three new line	C278	USA LTD. (JCI)		Fender Tele-Amp	C276
Three new line	C279	USA LTD. (JCI)		Fender Tele-Amp	C277
Three new line	C280	USA LTD. (JCI)		Fender Tele-Amp	C278
Three new line	C281	USA LTD. (JCI)		Fender Tele-Amp	C279
Three new line	C282	USA LTD. (JCI)		Fender Tele-Amp	C280
Three new line	C283	USA LTD. (JCI)		Fender Tele-Amp	C281
Three new line	C284	USA LTD. (JCI)		Fender Tele-Amp	C282
Three new line	C285	USA LTD. (JCI)		Fender Tele-Amp	C283
Three new line	C286	USA LTD. (JCI)		Fender Tele-Amp	C284
Three new line	C287	USA LTD. (JCI)		Fender Tele-Amp	C285
Three new line	C288	USA LTD. (JCI)		Fender Tele-Amp	C286
Three new line	C289	USA LTD. (JCI)		Fender Tele-Amp	C287
Three new line	C290	USA LTD. (JCI)		Fender Tele-Amp	C288
Three new line	C291	USA LTD. (JCI)		Fender Tele-Amp	C289
Three new line	C292	USA LTD. (JCI)		Fender Tele-Amp	C290
Three new line	C293	USA LTD. (JCI)		Fender Tele-Amp	C291
Three new line	C294	USA LTD. (JCI)		Fender Tele-Amp	C292
Three new line	C295	USA LTD. (JCI)		Fender Tele-Amp	C293
Three new line	C296	USA LTD. (JCI)		Fender Tele-Amp	C294
Three new line	C297	USA LTD. (JCI)		Fender Tele-Amp	C295
Three new line	C298	USA LTD. (JCI)		Fender Tele-Amp	C296
Three new line	C299	USA LTD. (JCI)		Fender Tele-Amp	C297
Three new line	C300	USA LTD. (JCI)		Fender Tele-Amp	C298
Three new line	C301	USA LTD. (JCI)		Fender Tele-Amp	C299
Three new line	C302	USA LTD. (JCI)		Fender Tele-Amp	

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TELE	Winton, L / Hamstead, 50 / Week	SANDMASTER Cab JBL
TELE	Winton, L / Hamstead	SUPER REVERS
TELE	Winton, L / Hamstead, 50 / Week	SUPER REVERS JBL
TELE	Winton, L / Hamstead	SUPER TWIN REVERS
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TELE	Winton, L / Hamstead	WINDMILL REVERS

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	Price	Orig.
SG2000, Sunburst	£350	£350
SG1500, Black	£380	£380
SG1000, Sunburst	£380	£380
SG700, Silver	£420	£435

**YAMAHA ACOUSTICS**

FG160	£67	—
FG160	£75	—
FG180	£95	—
FG200	£110	£12

**YAMAHA AMPLIFICATION**

G25112 30 watt Combo	£101	£117
G50112 50 watt Combo	£129	£58
G100212 100 watt Combo	£239	£34
G100115 100 watt Bass Combo	£260	£37
G100100 100 watt Amp Tray	£70	£25
B100 100 watt Bass Tray	£100	£20

**KEYBOARDS**

Yamaha CS50 Poly Synth	£815	£210
Yamaha CS50	£1250	£126

**WING**  
RWSIC

**PEAVEY**

	Price	Orig.
Peavey Classic 50 watt Combo	£156	£28
Peavey Deuce 100 watt Combo	£365	£37

**M.M. ELECTRONICS**

BP175 12 2 Bush	£275	£28
AP300000 300 watt Slave	£700	£20
EP123 3-way Crossover	£10	—

**GUITARS**

Fender Tele Bass, Natural	£225	£23
Fender Jazz Bass, Black	£275	£28
Fender Precision Bass, Natural	£225	£23
Rickenbacker 4001 Bass	£399	£40
Gibson Firebird, Black	£425	£43

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Shop soled YAMAHA C860 £175  
Polyphonic..... £1675

S/N 88 NOTE Stage piano £150  
S/N 73 NOTE Suitcase £550  
S/N K09C Poly Ensemble £750  
S/N R0LAND RS202 (strings) £375  
WURLITZER Piano £475  
RHODES Suitcase 73 £1150  
S/N RMI Piano £395  
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S/N 1958 LES PAUL Junior £375  
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S/N GIBSON J200 Sunburst £325  
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FENDER STRAT N/Y/N black £235  
TELECASTER Sunburst R/W £205  
FENDER Bronco + trem. red £145  
TELECASTER black N/Y/N £210  
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★ AMPLIFICATION ★

S/N J.B.L. Twin reverb £300  
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S/N MUSIC MAN 212-65 £350  
S/N ACOUSTIC 360 bass 2 cabs £795  
S/N ACOUSTIC 360 bass 1 cab £485  
S/N ACOUSTIC 271 lead, Immac. £585  
S/N ACOUSTIC 271 +f/cases £120  
S/N ACOUSTIC 4x12 cabs £650  
S/N ACOUSTIC 150 amps + cab £120  
S/N ECHOPLEX [sound on board] £150  
S/N MARSHAL 4x12 cabs £90  
S/N PEAVEY 2x15 cabs £140  
S/N AMPEG SVT head £285  
S/N 800 LESLIE cab + combo £295  
S/N AUDIOMASTER rev + fold-back £135  
S/N B channel Yamaha PM200B £175  
S/N PAIR Eliminator 1 bins £330  
S/N M.H. SLAVE rack 200 watts £200  
S/N HERR ACUSTIC 901 PA cabs + f/cases [great for vocals] £260  
MARSHAL M/V amps still £175  
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