

Melody Maker

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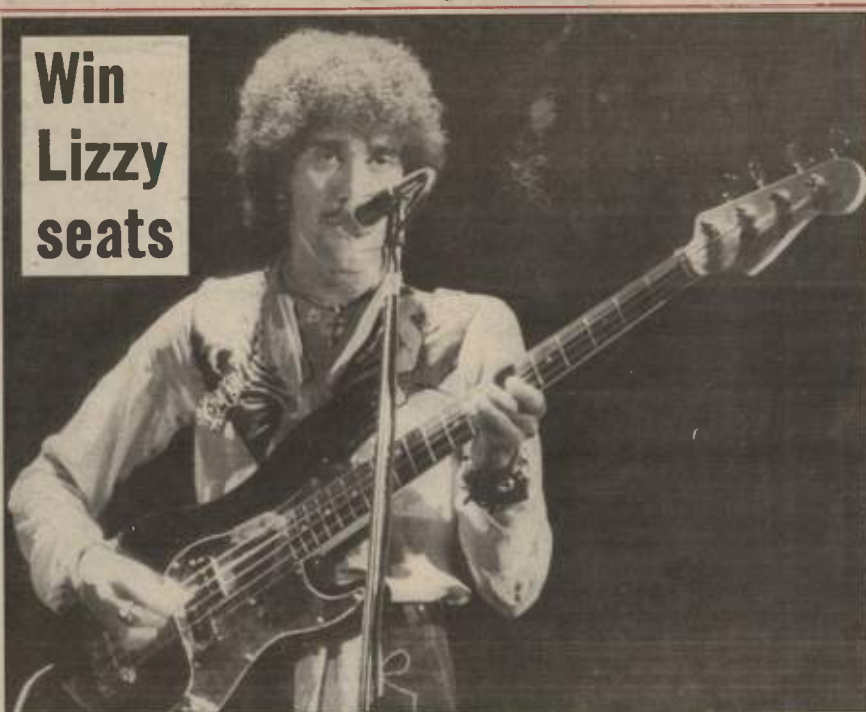
JAGGER ON NEW WAVE PAGE 33

LENNON SPEAKS

—but only just!

REPORT ON A BIZARRE HAPPENING IN TOKYO, BY MICHAEL WATTS

Win Lizzy seats



THE DENIM hordes have been on the streets of Britain pounding their way to the box offices to get their hands on a commodity as rare and as valuable as gold-dust — THIN LIZZY tickets. ● Box office managers have been registering massive queues as Lizzy fans waited through wind and

rain for their chance to see one of the country's most successful live and album bands. ● Extra concerts have been added to mop up some of the demand. But with tickets still in short supply the Melody Maker comes to the rescue for some lucky fans of the

Extra concerts fixed

band led by Phil Lynott pictured here. ● Today the MM runs a contest for readers to win tickets for the Lizzy concerts up and down the country. All you have to do to enter is turn to page 13. ● As the band's albums continue their way

up the charts of Britain and America — "Bad Reputation," the new Lizzy album, has gone silver in the UK while leading in the US charts of number 53 and its predecessor, "Jailbreak," has gone gold in America — ten

added to the forthcoming British tour.

● Shows have been added at LIVERPOOL, ENGLAND on November 17 and BRISTOL, ENGLAND on November 27. Two dates have been arranged at LONDON's Lewisham Odeon on December 13 and 14 in conjunction with the extra demand that could not be met at the Odeon on December 10 and 11.

JOHN LENNON is officially semi-retired, and will not perform or record for at least another year. He told a press conference at the Hotel Okura here last Tuesday that he and Yoko Ono wanted to devote their time to their son, Sean Ono Lennon. "We've basically decided, without a great decision, to be with our baby as much as we can until we feel we can take the time off to indulge ourselves in creating things outside the family," Lennon announced.

"Maybe when he's three, four or five, then we'll think about creating something else other than the child."

The Lennons have been in Japan since May, and one of the purposes of their visit was to show the child, now about two years old, to his in-laws. Lennon took his stay so seriously that he enrolled in a Japanese language course in New York before he went.

The press conference, at which the Melody Maker was the only Western paper present, was called just before their return to New York, which will continue to be their main home. Lennon later told me that their only motive was to thank the Japanese people for respecting their privacy whilst there. Although perceptibly nervous, he looked in tremendous physical shape. Wearing an expensive black, two-piece suit, with a white shirt and pearl-grey tie, and with his hair in a smart, conventional cut, he sat beside Yoko, who translated and did most of the talking. License burned, and an incongruous note was struck by a radio somewhere in the penthouse suite playing "You Are My Sunshine."

I was forbidden to ask direct questions, and after the conference Lennon remained friendly but non-committal. "We really have nothing to say," he explained.

The Japanese questions were hardly penetrating, however. Many of them concerned the death of Elvis Presley.

"Elvis died when he went into the Army," Lennon replied. "Up until he joined the Army I thought it was beautiful music, and Elvis was for me and my generation what the Beatles were to the Sixties. I basically became a musician because of Elvis Presley."

I never did concerts to influence people," he answered one questioner. "I did them for many reasons. And since 1966 I have not performed for money, only for charity."

Responding, therefore, to a question about the Beatles reviving, he replied, "I doubt it very much." Lennon was also asked about punk rock and admitted very out of touch with music of the past year. After almost 25 tentative remarks, Lennon and Yoko closed the shop, and all that Lennon would add later was that he would be coming to Britain "at some point." He appeared unimpressed both about rehearsing and about recording again. His last album, "Rock 'n' Roll," was released a couple of years ago. He would be concerned on the fact that his contract has now ended with EMI.

The birth of the child and the atmosphere of Japan seem to have made him remarkably contented. "Basically, I'm now a Zen pagan," he said. Perhaps that explains it.

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Smokey, Aretha shows

SOUL legends Smokey Robinson and Aretha Franklin visit Britain within the next month to play their first British concerts since the Sixties.

Smokey Robinson, whose concerts will be his first in the UK for more than ten years, opens his five-date tour at London's Hammer-smith Odeon on October 29, then plays at Stoke Jollees (30), Manchester Apollo (31), Liverpool Empire (November 1), and a second concert at the Hammer-smith Odeon (2). He will be backed by his



ARETHA FRANKLIN/SMOKEY ROBINSON: first British dates since the Sixties

Quiet Storm Orchestra, and the support act for the concerts will be Shirley Brown. His most recent

records were the album "Big Time" and the single "Theme From Big Time," released by Tamla Motown

last month.

Aretha Franklin arrives in Britain next month to play three shows at the London Palladium that have taken a year to negotiate. They are her first British concerts since 1969, and she is bringing her own backing musicians and singers, the King Pins and the Prima Donnas. An additional British horn section will be added. It is hoped that if the concerts are successful, the singer will return for more shows at a later date.

The November Palladium concerts are on November 14 and 15, with two shows on the second night. Tickets priced £7.50, £8, £5, £4, £3 and £2 are available from the Palladium box office.

New York punks at the movies

AN HISTORIC film covering the early days of the American punk scene, Blank Generation, opens for a two-week season at London's Other Cinema in Tottenham Street, London W1, on Friday.

Filed at New York clubs, including CBGB's and Max's Kansas City, the 60-minute movie includes footage of the Ramones, Patti Smith, Talking Heads, the Heartbreakers, Wayne County, Blondie and others in action at the clubs during the winter of 1975/6.

Most of the music included in the film, which was made by director Amos Foa and Paul Smith's guitarist, Ivan Kral, has not been recorded before, and the opening night at the Other Cinema includes a live set by Alternative TV.

FIVE RODS GIGS BEFORE AMERICA

THE RODS start a short tour of five British dates this week before flying to America for a month-long debut tour of the States.

The British dates coincide with the release of the band's new single, which will be a track off their new album "Life On The Line," released by Island Records in early November. The single is a follow-up to "Do Anything You Wanna Do" which has spent ten weeks in the British chart.

The band's dates are: Hull University (October 13), Newcastle City Hall (14), Lancaster University (15), Hatfield Polytechnic (21) and Malvern Winter Gardens (25). The Rods will not be playing any London dates following their run of five successive nights at the London Marquee in September.

The Rods' new single "Till The Night Is Gone Let's Rock" is released by Island in early November. The single was written by the former MC3 guitarist, and features him with the Rods following his recent release from jail in America.

Spear here

BURNING SPEAR, the top Jamaican reggae band whose British debut was planned in July but had to be put back, plays five shows later this month to the in with their current album "Dry And Heavy" which was recently released by Island Records.

The band's dates are London Rainbow (October 15, 23), Bristol Colston Hall (27), Manchester New Century Hall (November 4), Birmingham Hippodrome (8). The support act for the tour will be Steel Pulse.

Ticket prices are: Rainbow — £3.00, £2.75, £2.50, £2.25; Bristol — £3.00, £2.50, £2.00; Manchester — £3.00; Birmingham — to be arranged.

Electric Giltrap

GORDON GILTRAP, the respected folk guitarist who formed an electric band last year, kicks off on a British tour on Friday this week in Dundee.

The tour includes a date at London's Victoria Palace on November 6, and ties in with the release of the band's new album, "Perilous Journey," by Decca this week.

The band — Giltrap (electric and acoustic guitars), Eddie Spence and Pete Somerville (keyboards), Dave McDonald (bass) and Dave Barfield (drums) — have just returned from a few warm-up dates in Europe. Full details of the British concerts are on page 38.

Grimes cancels

CAROL GRIMES' Sweet F.A. have had to cancel their imminent English dates because various members of the band have other playing and recording commitments, but a one-off show by the band goes ahead on Thursday this week when they play at London's Dingwalls.

De Roy, Washington starts a series of London dates with a show at the 100 Club on Thursday this week.

Poco man joins Eagles

POCO's bassist, Tim Schmidt, has replaced Randy Meisner in the Eagles. Four years ago Schmidt replaced Meisner in Poco.

Schmidt's departure has cast an immediate doubt on the future of Poco. The band pre-dated the Eagles but was left behind in a strange country-rock limbo when the successful harmonious rock of the Eagles swept them into the charts on both sides of the Channel.

Poco continued, but even the more recent addition of players like Merle Haggard from the Longing and Messina band failed to give the band the breakthrough they have been seeking.

Anchor Records, the band's British company, said that Poco had just finished an American East Coast tour when the news of Schmidt's departure broke, "and they are now taking some time off the road to decide on their future — whether to replace Tim, pack it all in or what."

Joe Walsh, no longer the Eagles' new boy with the arrival of Schmidt, is putting the final touches to his new solo album for Asylum Records. The record was due at the end of this month, but Walsh decided to add some extra overdubs, and the album, produced by Bill Szymczyk in Miami, is now planned for release in late November.

Lindisfarne re-form for Christmas

LINDISFARNE, top-selling British album band in 1972, are re-forming for two Christmas concerts in Newcastle this year.

The shows will bring Alan Hull, Rod Clements, Ray Jackson, Ray Laidlaw and Simon Cove back together for the first time since they reunited for a similar show last Christmas.

The shows are at Newcastle City Hall on December 22 and 23, and tickets are available by postal application only. Ticket prices are £3.50, £3.25, £3.00, £2.75 and £2.50, available with a stamped addressed envelope from Lindisfarne P.O. Box 117, Newcastle-upon-Tyne NE99 1LT. Cheques and postal orders should be made payable to M.B.M. Associates Ltd.

Alan Hull's new band, Radiator, have just signed a long-term record deal with Rocket Records. The band releases a single, "Isn't It Strange," on October 21, and the band's debut Rocket album of the same name is due out on November 11. Radiator is: Alan Hull, Colin Gibson, Kenny Gradock, Pete Kirtley, Jerry Popple and Laidlaw. The band has just started its first extensive British tour — full dates in What's New, page 38.

Essex dates

DAVID ESSEX plays six dates at London's Dominion Theatre in Tottenham Court Road, London, as part of a December tour — the first time since Judy Garland 20 years ago that a major artist has appeared at the theatre.

Essex, who spent £30,000 of his own money making his new album, "Gold and Ivory," which recently entered M1's chart, appears at the Dominion from December 19 to 24 inclusive, and tickets are available by postal and personal application. The shows will start at 8:30pm and a support act will be announced shortly, along with other concert dates and venues for Essex and his band.

Ticket prices for the London shows are £4.50, £3.50 and £2.50 and are available from the box office from noon on October 23, or by post with an a.s.e. from Dominion Theatre, Tottenham Court Road, London W1, with postal orders and cheques made out to Rank Leisure Services Ltd.

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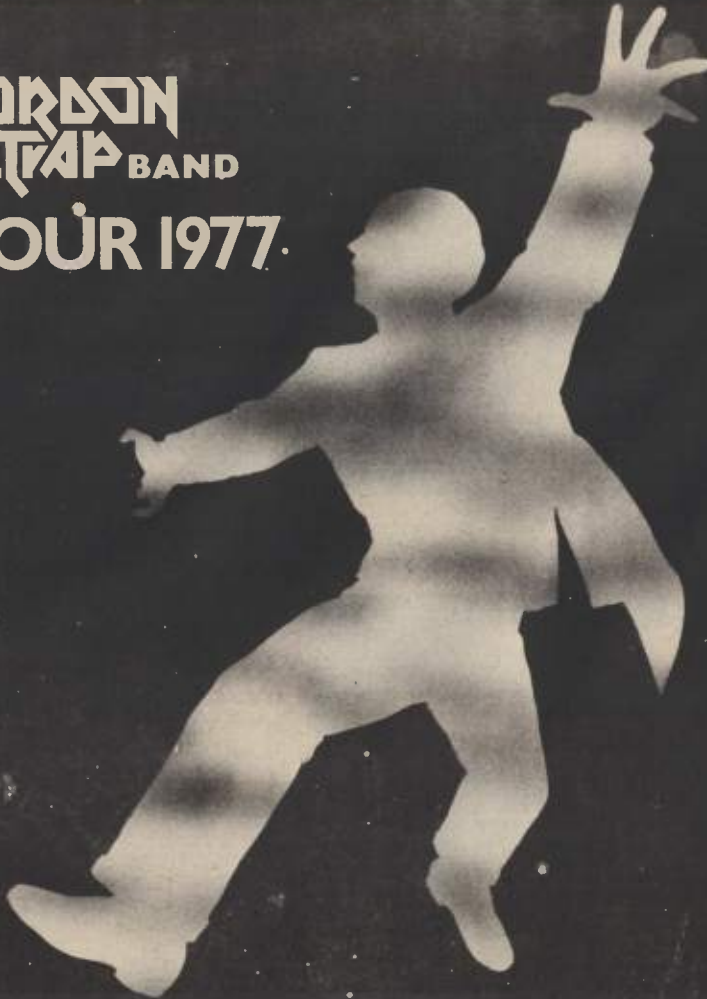
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MARGARET UNIVERSITY
21ST PGS HARROGATE
22ND HITCHIN COLLEGE
25TH OLD GREY WHISTLE TEST
26TH BIRMINGHAM TOWN HALL
29TH BRIGHTON POLYTECHNIC
31ST THE MALTINGS FARNHAM

NOVEMBER

1ST PENZANCE WINTER GARDENS
2ND PLYMOUTH WOODS CENTRE
4TH BATH UNIVERSITY
6TH VICTORIA PALACE, LONDON
9TH BRADFORD UNIVERSITY
10TH GEORGE SQUARE THEATRE,
EDINBURGH
11TH TEESIDE POLYTECHNIC
12TH SHEFFIELD UNIVERSITY

NOVEMBER

13TH NOTTINGHAM PLAYHOUSE
16TH WOLVERHAMPTON
LAFAYETTE CLUB
17TH LEEDS POLYTECHNIC
19TH MANCHESTER UNIVERSITY
24TH SWINDON
26TH FOLKESTONE
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Marketed by Decca

Detroit rocker Bob Seger, who starts his first British tour tomorrow (Friday), talks to Harvey Kubernik in Los Angeles

● "I'm glad he's getting what he deserved. It's about time people appreciated Bob Seger. Now maybe they'll pick up some of the older albums. A lot of radio needs someone like Bob Seger. It's great to hear 'Night Moves' or 'Rock and Roll Never Forgets' when you're driving on the freeway. Fleetwood Mac, Chicago and Elton John songs only make the driving longer. The Eagles make car cruising unbearable. Seger's music is the factory, industrial rock and roll. Tension. Sweat. Grind. That's what the working class kid wants. That's what I want from a rock and roll record. Struggle is the common chord." Phast Phredite, Editor, Back Door Man Magazine.

● "I was very impressed when I saw Bob Seger at Winterland. He knows how to work an audience." Marty Balin, singer/composer.

● Bob Seger is the real John Fogerty. When Phil Lynott and Thin Lizzy do one of your songs ('Roadie'), and Burton Cummings does 'Come On By,' which the Runaways rejected, you know you've made it. 'Get Out Of Denver,' which Seger also wrote, might become an anthem one day. In fact, Henry Reddy might be doing 'Turn The Page,' which was on the live Seger album. The song was already covered in Australia recently, so someone has already beaten me. I hope no one does 'I Need You.' —Kim Fowley, Living Legend.

IT'S kind of funny that in 1976 the Rock Awards nominated Bob Seger for Best New Male Vocalist. He had only recorded ten albums before he was placed in the Best New Male Vocalist category. This year, Seger was in Los Angeles for the Rock Awards show, but the category was Rock Music Personality. While in L.A., Seger had some time to discuss his new album, "Stranger In Town," and look back at the last decade.

In the last couple of years I've met Seger around town. Discussions always center on rare

45s he cut in the early Sixties and when his next album would be released. These days, Bob has a platinum album for "Night Moves" and a gold record

for "Live Bullet." He might have stayed at the Beverly Wilshire Hotel, but didn't travel in a limousine.

He's anxious to tour England. "We've done a lot of

touring in the States with Nazareth and Alex Harvey. From what I understand, and what they tell me, Scotland is a heck of lot like Detroit. Telling me one tour, 'You

got to play Glasgow. It's like Detroit. The Detroit of Europe. Well, we're coming." he smiles as he stares out the fourth floor of his hotel room.

Beverly Hills is a long way from Detroit. I asked Seger how he liked Detroit as a musical / creative environment? "That's where my friends are. That's where my family is. Detroit is where I get the news. I've been to every restaurant in Detroit," he laughs.

"I don't know if I could look that deep and say my lyrics or the music reflect Detroit. Everywhere else I see the inside of hotels and concert halls. I like the lifestyle of Detroit. The Motor City Madness. Ten years ago it was one-tenth the size. There's room in the industry now for myself, Ted Nugent, Alice Cooper and Iggy Pop."

The emergence of FM radio in the late Sixties has been Bob Seger's life-line to survival. In the last couple of years, a new Seger album or single like "Night Moves" is played months before on the FM wave before the gods determine who gets on the AM radio dial.

"Some good tunes start on the FM band and cross over to AM. FM radio for rock stations is needed. More slots for people to be heard. People like myself, Bruce Springsteen, Graham Parker, Mink DeVille, Southside Johnny, Frankie Miller can be heard on the radio."

With "Stranger In Town," Bob Seger and the Silver Bullet Band have broken new territory. Not a concept album, a theme project or stinging symphony, it's a collection of roadwork, romance, and partying.

"I've written my first ballad I've ever done. When I say ballad, I mean a real slow song. You have to strive to break new turf. There's a song on the new album, 'Feel Like A Number,' which is about alienation. And the title track is about fear and after ego."

"'Brave Strangers' is about the end of a relationship. It's a motif that's totally unlike anything I've ever done before. It was a challenge. We're knocked out by the (tune) and have been playing two months."

"There's a line in 'Brave Strangers.' Radio blasting silly little love songs, we only listen to the best. And that's the key line to find. That's the way it was back then. I write songs and want them to translate to the masses."

"When I write now, I tend to think about important things. Things that still excite me. 'Night Moves' was about youthful passion and the danger of letting that slip away. My song was autobiographically rooted 'cause I'm not writing hypotheticals to translate to a theme."

"Sometimes it's external, commenting on adult society. When you write a song that means a lot to you, you can cut down 50 verses and pick the best ones. If you write fiction, it's a lot tougher to write it."

"Live Bullet," a two-record set of live Seger songs, was issued over a year ago as a "holding action" while "Night

Moves" was still being finished. However, a year later the disc is still on full rotation on many major radio playlists.

"Live Bullet" is probably the best introduction to Bob Seger. The versions of 'Beautiful Loser' and 'Travelin' Man' on the live long player are classic gritty Seger. A fusion of Dave Van Ronk and James Brown.

"That night we played well. We deliberately played away from the 16-inch machines rolling and to the audience. We were able to take more chances and work harder. I liked the idea of bringing in the audience and getting them involved."

"We also cut 'Live Bullet' in our hometown. The people have heard the songs thousands of times. Sometimes you get careful in the studio and you can stretch out during a live performance. You take groupies out of New business."

"There's a big influence of James Brown in the Silver Bullet Band. I used to see his shows years ago and modeled myself after him. He moves so well."

I remember when Seger was playing the Whiskey in 1973. He seemed clumsy and awkward doing the lead guitar chores. Shortly afterwards, he dropped his axe and concentrated on singing. Through the last few years Seger has vacillated between Capitol and Warner Brothers Records, before signing a long-term pact with spongy major label.

The earliest Capitol regime, and to some extent even today, seems more at ease marketing Beatles and Beatles-related products than grooming new acts, and moltsays on the label. Was Bob ever discouraged during the lean years? There was almost a decade between 30 singles ("Ramble On Gambler" Man" to "Night Moves")

"One time I quit and even retired in college for about three weeks. It was after the 'Nash' album in 1969. It resulted from having a big hit with 'Ramble On Gambler' Man' and no follow-up. It was a simple loss of confidence. But I came back and stuck with it."

Seger has been a Midwest legend for years. And the rest of the world discovers that fellow, Detroit and Ohio. Hall and Oates represented on the live set. They are the best audience in the world. We could always headline in the Midwest years ago. But we did a stadium show last year. The first time I was able to tour publicly in 1976. It's wonderful that the people know who I am, but I don't like the on-the-street adulation. Detroit audiences are the best to play for, but the toughest to please."

"The show we will do for England will be a bit longer than usual, and we'll incorporate some of the material we've been playing as early as the Bachman-Turner Overdrive tour of 1974."

"Some of the real early stuff, the things that helped us get our feet through the door."

I wondered if financial reward and/or Top 30 success made it easier or tougher to prepare for "Stranger In Town."

"I've always made music. It's what I enjoyed, whether making money or not. I've been doing it for 15 years and successfully for the last three. The main thing money will buy for me is privacy. I was able to pay off all my debts and my house is paid for."

"There's no guarantee something will happen when you sit down to write a song. It's the most frustrating thing in the world. You look at a blank sheet of paper and you have to fill it up. The major difference in my songwriting now, as opposed to three or four years back, is if I really like a certain song, I'll work on that song really hard."

I used to write a million songs, but I would put the same amount of effort into each one. That's the thing that's changed. If I'm really committed to a song, I'll work and work on it until it just doesn't get improved, and that's what I call "Night Moves," that particular song."

There's one subject that Bob Seger loves to talk about — Bruce Springsteen. "I've met Bruce. He's a Bruce, Graham Parker and Southside Johnny. We're rockers with blue jeans and a

"I met Bruce a few times and made him like me. I just met him a few times. I think that he had independently developed the same type of music as I had."

"I was in a room for two weeks and finished the album."

"It was easier for me to finish up 'Night Moves' when I heard 'Born to Run.' Something signalled I wasn't alone any more. There's some one out there who thinks I think The Movie American Graffiti triggered another response. I was in a room for two weeks and finished the album."

"I had already written part of the 'Night Moves' album and that performance was an extra incentive to finish the rest of the tunes. I locked myself in a room for two weeks and finished the album."

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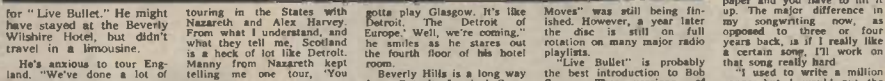
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Melody Maker, 24-34 Maymott Street, London SE1 9LU.

The winner will receive £500 plus an offer to write further on a subject to be agreed with the MM, and for which expenses, both in this country or abroad, would be fully paid. His or her essay will also be printed in the Melody Maker. The second prize will be £100, and there will be three runner-up prizes of £50 each.

RULES

- 1) The competition is open to everyone — except employees (and their families) of IPC Business Press Limited, and of the printers of Melody Maker, and those who make a living by writing.
- 2) Every entry must be accompanied by a fully completed official entry form.
- 3) All entries must be addressed to The Editor, Melody Maker, 24-34 Maymott Street, London SE1 9LU, and marked on the outside ANNUAL ESSAY CONTEST.
- 4) All entries must be either typed or neatly handwritten in ink or ballpoint pen. Any entries received after the closing date, or which are insufficiently stamped, will be disqualified, as will any that are incomplete or mutilated. No responsibility will be accepted for entries mislaid, lost in the post, or otherwise delayed. Proof of posting will not be accepted as proof of delivery or receipt.
- 5) The closing date for the competition is October 22, 1977.
- 6) Essays which have been successful in other major competitions, or which have been reproduced in any other part of the musical press, are not eligible. We reserve the right to retain any entry for reproduction at our usual rates. We do not claim copyright to any of the entries.
- 7) The decision of the judges, and of the editor of the Melody Maker in all other matters affecting the competition will be final and legally binding. No correspondence will be entered into.
- 8) The winners will be notified by post and the result published in the New Year.

SUBJECTS

- A: "The new wave has nothing to do with music." Discuss.
B: Write a review, no more than 1,500 words long, of the album you think has been the most important this year.
C: Examine the technological developments of rock music.
D: Envision the future of popular music. Use your imagination to describe the music scene in 1984. Illustrations may accompany your answer.
E: Discuss the effect on popular music during the Seventies of the changing political and social situations in either (i) Britain; or (ii) America; or (iii) Europe; or (iv) Jamaica.
F: "Jazz became corrupted by the Western idea of what art is all about — that the audience is an accidental eavesdropper on a great performance." Examine this argument by the British jazz trumpeter Ian Carr.

Essay (A, B, C, D, E, F) _____

Name _____

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Date of birth _____

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No. 2 Best Album

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THIN LIZZY are one of Britain's most popular and hard-working bands, combining the songwriting ability of Phil Lynott, their founder and lead singer, with the raunchy guitar appeal of Scott Gorham and Brian Robertson.

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Now the boys are back in town, with a barn-storming British tour that will take them to all the major cities.

Tickets are going fast but MM readers once again can jump the queues.

Here is your chance to win a pair of tickets for the show of your choice. Five pairs have been reserved for MM readers at each venue — all you have to do is answer the questions below on Thin Lizzy and their music, and write in no more than 25 words what, in your opinion, are the key factors in Thin Lizzy's success.

MAKE SURE YOU MARK ON THE ENTRY FORM THE CITY FOR WHICH YOU WANT TICKETS.

Closing date is first post, Monday, October 24.

Thin Lizzy's dates are:

- **NEWCASTLE:** City Hall, November 11.
- **GLASGOW:** Apollo, November 12 and 13.
- **EDINBURGH,** Odeon, November 14.
- **LIVERPOOL,** Empire, November 16.



- **BRIDLINGTON,** S p a, November 18.
- **OXFORD,** New Theatre, November 19.
- **BRISTOL,** Colston Hall, November 21.
- **SHEFFIELD** City Hall, November 23.
- **BRADFORD,** St. George's Hall, November 24.
- **MANCHESTER,** Free Trade Hall, November 25 & 26.
- **BRIGHTON,** Dome, November 28.
- **PORTSMOUTH,** Guildhall, November 29.
- **BOURNEMOUTH,** Winter Gardens, November 30.
- **BIRMINGHAM,** Odeon, December 2 & 3.
- **WOLVERHAMPTON,** Civic Hall, December 4.
- **LEICESTER,** De Montfort Hall, December 5.
- **SOUTHAMPTON,** Gaumont, December 7.
- **CARDIFF,** Capitol, December 8.
- **LONDON,** Hammersmith Odeon, December 10 & 11.

ENTRY FORM

1. Name one of the groups Phil Lynott played in before Thin Lizzy
2. Thin Lizzy have used two lead guitarists during their history other than Scott Gorham and Brian Robertson. Name one.
3. Name the first album recorded by the **CURRENT** version of the band.
4. Guitarist Scott Gorham came from America to England hoping to join another famous group. Who were they?
5. What was Thin Lizzy's first big single?

In no more than 25 words, what, in your opinion, are the key factors in Thin Lizzy's success?

NAME

ADDRESS

CITY

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MARK PERRY: "There isn't any scene any more. I don't feel part of a movement."

"IN THE interview, if you could, could you call me Mark Perry. I'm just fed up. No-one should have believed Sniffin' Glue."

Mark Perry is the selfsame Mark P., whose Sniffin' Glue pioneered the current deluge of punkzines. As a result he found himself the unwitting spokesman for punk-rama.

When the press wanted a comment on the latest safety pin threat to national security, they would invariably consult Mark. But things are changing. To-day his energies are focused on Alternative TV, and with good reason, as they could easily turn out to be one of the more resilient, innovative new bands.

I caught them a couple of weeks ago at London's Rat Club, which is a kind of deliciously shamolic outpost of misfit Bohemia vaguely organized by the ever-dungareed Brian "Rat" Davies. For example, before ATV took to the stage (frequently used by vaudeville act/finger theatre), he showed a celluloid curio called Queen.

No, not Freddie Mercury's bunch but a quasi-documentary about American drag-queens, seething with sleazoid decadence, brutality, hysteria and utter commitment. Extraordinary.

From the start the group faced impossible odds in the shape of the p.a. Still, despite inaudible vocals and some noises that made tuning a radio sound like a Roy Thomas Baker production, they were compulsive. An arresting mixture of a whole clutch of styles which surpassed any stereotype punk labelling.

SOME history. The band began early this year when Mark (vocals/guitar by the way) met Alex Fergusson (lead guitar) in the celebrated record shop, Rough Trade. Alex had previously lived in Glasgow, working with now-journalist Sandy Robertson on a loose concept (rather than hard-core unit) known as the Nobodies.

They called it a day. "Sandy decided to stick to writing. He felt more comfortable in it." After some practice runs in Genesis P. Orridge's studio, the duo recruited John Towse (ex Generation X man) on drums and Micky Smith on bass for their first gig at the disastrous Nottingham Festival.

Further personnel changes were afoot. Mark:

"I chucked away the bassist straight away. I got Tyrone (Thomas) in because I'd played with him before Christmas in a band called the New Beaters. Just another little thing we had with Steve Walsh who now writes for Zigzag."

Tyrone was the lead guitarist but when we needed a bassist I thought of him straight away. So then it was me, Alex, Tyrone and John. Then of course John had to leave (to form Rage) and we had Chris (Bennett) who was the only sore thumb. Chris came hot from and sorely disillusioned with Goldsmith's Art College.

Hypocrite

The transition from writing to being in a band hasn't been a bed of Duniopill-poppin' roses for Mark. "It's hard because I really get slagged off a lot. Anything I do they seem to relate it to something else I said in Sniffin' Glue. So I get you're a hypocrite, Mark, and in Sniffin' Glue you said that safety pins were all right." I never did. They like to have something to get you.

Self-righteous bitches. But didn't he think that he had become part of the "scene" now? "There isn't any scene any more. I don't feel part of a movement. I'll go up and talk to other band members but I don't feel as if I have the same aims as them."

"Like, we went up to Manchester and they're so alien. They're like us last November when you needed to stick together, they couldn't believe it. It was like landing on another planet. I just want to move on. To move on at the moment you have to be yourself. You have to keep in your own little club — not like part of a scene."

WHAT did he see as the band's aim? "I dunno really. I just want to go on stage and be myself. I'm talking about me personally. I don't know about the group because the way this group works, there's no so-called dictator, everyone flows nicely, there's never any arguments."

"All I want to do is to be able to stand on stage and do what I want at any time and not have to get criticised for what I do a month ago because suddenly I've turned my back on it. I wore a pair of leather trousers on stage in Manchester and they said, 'Eh, what's the leather trousers for?' All I could about back was 'I went out and bought them so so what? The pistons were firing. A lot of the kids say we're poor and we're on the dole and proud of it. I want to make a few bob. If I make some money, I'm not going

Mark P(erry) tells Ian Birch about his band, Alternative TV

to howled it. I'm going to spend it. I'm going to get pissed every night as I do. Enjoy myself."

"All I'm giving them is music. I'm not trying to tell them how to think. If you're a punk band or a new wave band, you're supposed to go on stage and tell the kids what they already know about punk. You're supposed to say, 'destroy this, I'm angry that or you're screwed up, you're so dumb-'

"In the end, I suppose, we are a message band because we're trying to say 'don't worry, about those things — don't think you should worry about them!'"

Some more titles: "Sleeping Bad", "Love Lies Limp", "These Are The Good Times" and "Alternatives To NATO." The lyrics here based on an extract from an anarchist magazine. It's a powerful number which intercuts prepared tapes, barked polemic, dissonant chords and a kind of low-moan drone.

Mark: "It's about people coming on TV and telling you what to think. It describes a situation: i.e. the Russians invade this country and personalities we know like Hugh Green — not saying that Hugh Green would do it — would come on TV and say, well, the Russians are OK."

"Some well-known personalities work on TV and tell us and say 'it's all for the best'. Then I say 'but you don't want to believe them'. If they come near me and try and say that, I'll say 'you bastard, you're wasting our time.' It's media manipulation."

No way though are records their sole goal. Mark: "Records are for good songs, good pieces well done. But stage is for experimentation. It's gotta be that. That's the only time you can be yourself and that's the trouble we're having because we REALLY want to be ourselves."

Hero

"Sometimes for the fans we say the wrong things and the kids don't like it. We say 'why do you like this and why should you believe this?' All they can say is 'just get on with it'. I'd rather say, 'yeah, why should we care?' off! That's a good reaction."

Likewise, heroes could receive a neatly aimed kick up their inflated egos. Mark: "If you have a hero, it's because they entertained you. Never have heroes because they're sticking up for you because they're only going to disappoint you."

"They're going to cry on their way to the execution. Don't have heroes because they're going to lead you to a new future that's full of silly ideals."

Two fade-out thoughts. One ATV lyric goes: "Communication is a need to know basis."

Imitation is also the worst form of flattery. Pretty enigmatic, huh?

Pathetic

Chris chips in: "They don't know how to react. They're waiting for somebody to try. They stand there and gaze at you. You might see one person really getting off on it and gradually people join in, but then it'll die down because they realise that not everyone's doing it."

Alex muses: "If you threw 50 notes at them, they'd still just stand there. Not even pick them up. Pathetic. If you put everything you had out and even more, they seem to reject that. It's really and you feel like, nothing when you come off."

THEY have a single coming out in around a month on the Deptford Fun City label, another of the New Orders family (e.g. also Step Forward, Illegal). A double A side, it features two Perry/Fergusson compositions, "You Bastard" and "How Much Longer."

Mark: "You Bastard" is just a thing we say a lot. Alex says it a lot. It's his mannerisms. That's where the song comes from. Chris: "It's a useful song on stage. If a lot of people start telling us to 'f--- off', we play them that."

"How Much Longer" is a different (ring) range. Mark: "It's about fashion. Not just in clothes but the fashionable thing to say and look like. Like the punk thing at the moment. The song is asking how much longer will it go on. Because in the end no one knows nothing, no one knows the truth and no one cares."

"All these people say 'we care!' It's terrible. Not just in clothes but the fashionable thing to say and look like. Like the punk thing at the moment. The song is asking how much longer will it go on. Because in the end no one knows nothing, no one knows the truth and no one cares."

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SEE PAGE 54

NILS LOFGREN

NIGHT-AFTER NIGHT

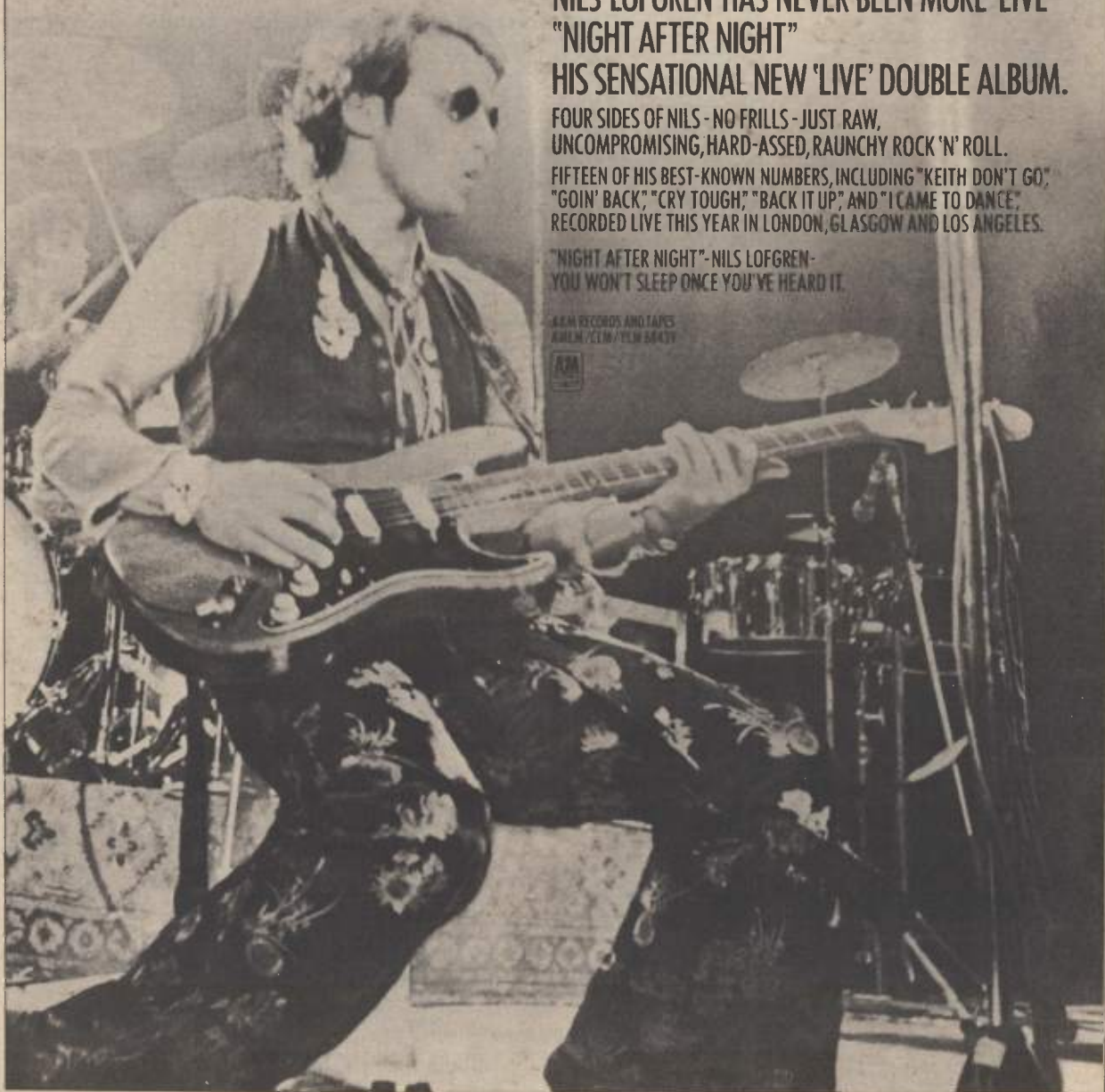
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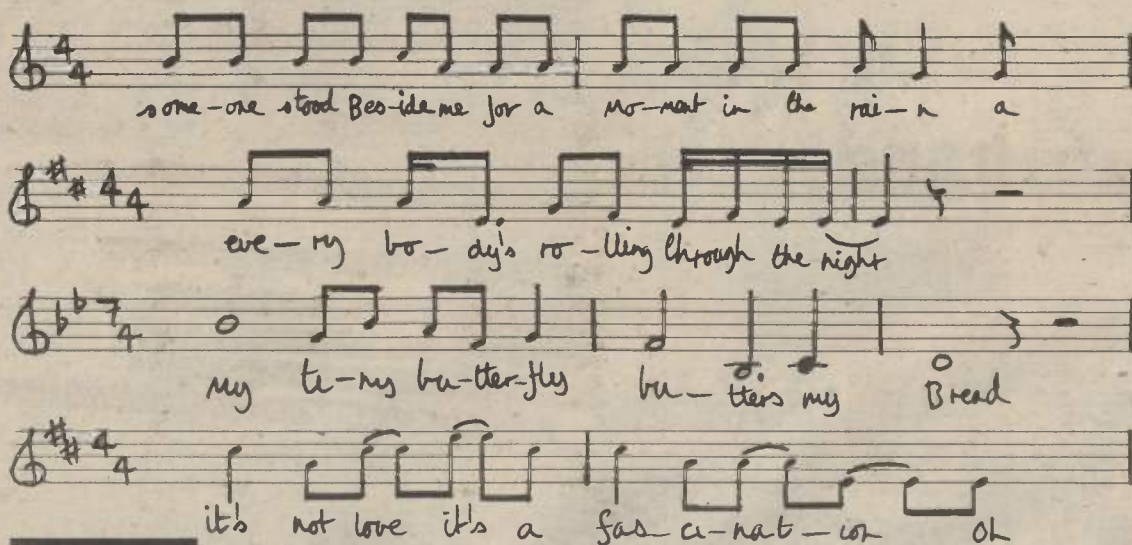


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WERE YOU RIGHT?

1. "The Man Who Dies Every Day" by ULTRAVOX!, taken from "...but-but-but..." (Island ILPS 9505).
2. "Invitation" by the DWIGHT TWILLEY BAND, taken from "Twilley Don't Mind" (Island ILPS 9505).
3. "My Tiny Butterfly" by MOONDOG, which isn't on Island although it can be found on "Moondog 2" (CBS AL 30897).
4. "Fascinations" by MX-80 SOUND, taken from "Hard Attack" (Island ILPS 9502).

MORE NOTES TO THE POUND

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MAILBAG

In an album: Write to Mailbag, Melody Maker, 24-34, Weymouth Street, London SE1 9TU

AS A long-suffering fan of Dave Stewart and the National Health, I would like to draw attention to the failure of the British recording industry to offer this incredible band a viable recording contract. Having read the auditory reviews and seen and heard for myself the impact their music makes on even the most apprehensive of audiences, I had naively imagined it would only be a matter of time before an album would be forthcoming.

However, once again the British recording companies have acted without insight, imagination or integrity, the protection of their own interests being their sole motivation. I am reminded of the hugely influential Soft Machine, who, on being ostracised in a similar fashion, were forced to cross the Channel to make their first album. Their subsequent success is testimony to the fact that it is not British audiences who are reluctant to accept new developments in rock — in fact, a glance at the album chart shows that the most consistently popular artists are in fact those who have been innovators at some stage.

It is time that rock punters in this country got together and demanded that companies, promoters and broadcasters of rock music stopped denying us access to the new horizons and let us have more say in deciding what has merit and what has not. COLIN CUMMING, Park Hill, Bickley, Bromley, Kent.

● LP WINNER.

HAS IT ever occurred to anyone in this wild controversy that the young punk fan often moves towards punk rock not as an art form displaying talent and mastery of an instrument, but simply as sheer bloody fun.

With supergroups still providing excitement (despite criticism) the rock fan wants to see them, and when their heroes don't come to Little Piddington, the local punk gig shows that you don't need a tax-exile to create fun at all.

People may think punk rock is for unemployed morons, but with a little shedding of inhibitions, anyone can enjoy punk gig immensely, without necessarily agreeing with political or social implications present in the lyrics.

Contrary to the Sunday Drivel, there is usually no aggravation amongst the audience, and only a little with overprotective bouncers — impressive when one considers that a large proportion of the audience would, on a Saturday afternoon, be termed soccer hooligans.

Punk rock may be accused of being politically extreme, aggressive and in shocking musical taste, but it, in fact, provides undiluted adrenalin-fueled excitement so that one wants to laugh with pleasure.

How many "musical wizardry" bands can induce that in an audience?

Who cares if the idea behind punk is naive and impractical — it's a hell of a lot more fun than watching people play with synthesizers. JOHN A. ROSS, Morningside Place, Edinburgh.

● LP WINNER

IS THERE anyone else who, like me, finds it almost beyond belief that any genuine Presley admirer could possibly buy "Danny Mirror's" crass recording, "I Remember Elvis Presley"?

And more to the point, if the record is a sincere tribute as opposed to a cash-in operation, shouldn't we by now have had an announcement from the parties

For our Health's sake—sign this band!



NATIONAL HEALTH's DAVE STEWART: should this band be forced out of Britain?

involved that the profits will be put to some constructive, relevant purpose... such as a search for the best new Presley-inspired talent? — JOHN TRACY, Stockwell Road, London.

WITH the seeds of discontent now thoroughly planted regarding 12-inch disco discs, I feel the time is right to examine the method of packaging music for mass consumption.

It seems very obvious to me that vinyl recordings are an extremely temporary method to acquire recorded music. The quality of the raw material itself simply is not good enough to last for, at most, a decade or two.

While for many (most?) rock fans, this is plenty long enough, I do not expect my musical tastes to change for the rest of my life (another 50 years, with luck).

What I am worried about is that the vinyl will have then developed a multitude of scratches and static, interfering with the enjoyment of the music. Production quality improvement cannot be avoided, but I want records that, by the turn of the century, sound like they do now. That's all.

In short, I feel that, with the music being made these days (which is so very personal, and thereby should be retained as it was intended by the creators), records and tapes are sadly out of date in their extremely temporary form.

I, for one, would welcome any step towards "permanent" recordings. I want to be able to hear "my music" for the rest of my life. — JAMES BARNARD, Wilson Avenue, Montreal, Canada.



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AND YOUR DEALER WILL
EXCHANGE IT FOR A BLACK ONE



Birmingham blues

THE article by Michael Watts purporting to be about Birmingham (has he ever been there?) is biased beyond belief towards punk rock, and most of his remarks appear to have either been completely fabricated or to have resulted from his interviewing only eight inhabitants out of a possible one-and-a-half million — 28 of whom are punks.

It is impossible to believe that he can have seen groups of the calibre of Bullies (professional for two years) and then write them off as "not yet prepared to give up their day-

time jobs."

I would suggest that in retrospect Michael Watts might have entitled the article Punk In Birmingham — What Little There Is.

Perhaps the next article on the city could avoid the glorification of highly-expensive secondhand clothes shops, not portray everyone with a Brummie accent as morons, and concentrate on the real talent which abounds. — J. HOPWOOD, Church Road, Moseley, Birmingham.

Weather Report

HAVING a hit record can be something of a mixed blessing. Judging by the mixed reactions Weather Report got for some of their more adventurous excursions at the first of their three sell-out houses at London's Rainbow on Sunday, there was a substantial minority in the audience who had been attracted by the near-disco tunefulness of "Birdland," and were unwilling to listen to anything that extended their musical horizons too far from that secure and familiar base.

But they were a minority, however much their vocal objections to Jaco Pastorius' brilliant solo spot might have interfered with the pleasure of the majority, who were enjoying his exploration of the capacity of that normally limited instrument to move from melody to noise and back again.

"Play some music," shouted one mindless innocent in the stalls, ignoring the fact that Pastorius had been demonstrating just how that term might be redefined to our mutual advantage.

It does not help, perhaps, that Pastorius is so obviously enjoying what he is doing, dancing across stage as smoothly as if he were doing a skateboard wheelie, bending his knees and doing a prodigious leap into the air at the coda, grinning incredulously at his fingerboard as he executes a passage of Charlie Parker or an arabesque of glittering harmonics, as if the instrument had done it entirely on its own.

If he were as impassive as some of our more "serious" British musicians, and less like the rock extrovert he is, no doubt he would be listened to in more respectful silence.

Enjoyment, in fact, was the thing that distinguished this show, not merely the incredible rapport within the band, from the exuberance of the rhythm section to the ab-

Hot Weather

sorbed keyboard-playing of Joe Zawinul, but also the projection of what one must, I suppose, for want of a better word, call sheer entertainment, whether it was Zawinul and Wayne Shorter's witty duo rendering of a medley that ranged incongruously from "Loch Lomond" to "Sophisticated Lady," or the barrage of sound that was the band in full cry.

The mind was constantly engaged, the body continually infected with irresistible rhythms, the ear enchanted with an enormous repertoire of sounds, and though there had been an interval for nearly three hours, one had that rare sense of a performance that had been completely and utterly satisfying, lasting just exactly as long as it needed, and with not one superfluous second.

Sheer enjoyment — it was enough. — KARI DALLAS

SONGS FOR SANDY

THE likeable Digby Fairweather has sought to develop a series of jazz suites, as a musician and as propagandist; his new suite, "Songs For Sandy," adds extended composition to his range. Premiered on Thursday at the Gordon Craig Theatre, Stevenage, the suite, linked by Digby's spoken narrative, tells the musical story of Sandy Brown's jazz life, with the written ensemble naturally supplemented by improvised choruses from cornettist Fairweather and his bandmen.

The aim has obviously been the evocation of the Brown band style, which early on attained a definite character of its own; it is Fairweather's credit that each segment of the suite succeeds admirably in this objective, the listener constantly reminded by his neat touches of past Brown performance.

It fell to clarinetist Johnny Barnes to suggest Brown's own playing: his solo certainly contained phrases that Brown might have used, while his reading of the solo blues passages in the opening sections, produced an attack and tone quality eerily similar to Brown's.

As with the suite, there was no hint of parody or pastiche. Fairweather's flair for strong, blowing tunes in the narrow traditional idiom was evident throughout, as in the "nightlife" section and "Sandy's Blues," which contained sensitive cornet and virtuous, spicy clarinet.

The final portion, based on a Brown original, "Minstrel Song," was conceived as a requiem, its qualities of strength and wit serving to emphasize the enduring values of Brown's own music. Yet, a fine achievement, perhaps lacking only a measure or two of staccato.

For the second half, star guest George Chisholm joined the band for a brisk "Ressatta" and then carried on to front the rhythm trio (the excellent Billie Holiday on piano) for a standards, where his melodic gifts and harmonic sense were given full scope. In the second half, star guest George Chisholm joined the band for a brisk "Ressatta" and then carried on to front the rhythm trio (the excellent Billie Holiday on piano) for a standards, where his melodic gifts and harmonic sense were given full scope. In the second half, star guest George Chisholm joined the band for a brisk "Ressatta" and then carried on to front the rhythm trio (the excellent Billie Holiday on piano) for a standards, where his melodic gifts and harmonic sense were given full scope.

BROTHERS JOHNSON

CONCERTS should always be like the one the Brothers Johnson gave at the Birmingham Odeon last week. The house was full, the good vibe thick in the air and the set a generous 90 minutes in length. And the music itself was a tight as an under-iced prophyllite.

The brothers opened with "On Time," a funk track from their second million-selling album. In front of their excellent five-piece road band (made up of drums, percussion, rhythm guitar, trombone, trumpet and keyboards), lead guitarist George and bassist John made it immediately clear that this old town was in for a hot time tonight. Ringing out the stamping funk like men possessed and establishing a gloriously high energy level that rarely let during the rest of the proceedings.

"Quincy" and "Franklin" and "Bustin' For Your Lovin'" followed before the brothers showed off their command of George Benson's style in "Q," the instrumental tribute to Quincy Jones from "Right On Time." Next came "Crazy," a later 73's Shuggie Dils song that so nearly took the Johnsons into our charts, and a rapturous version of "I'll Be Good To You," the star track on "Look Out For Mummer One."

A marathon reprise of "Right On Time" saw George and Louis take their inevitable extended solos. Both stunned, George danced gleefully up to the edge of one of the three catwalks extending from the stage, for onto one knee and with mere inches separating him from the grasping hands of his fans, ran through a glittering array of ticks, none of which danced off the offended and oft-abused Hendrix wall.

King rules, R.K?

IT WOULD have been a salutary lesson for any record executives who, presumably, have been persuading their blues artists to "bust after the rainbow" of a "crossover" into the wider audience, to listen to the reactions of the sell-out audience for B.B. King at the Birmingham Odeon, London, at the weekend.

Without exception, their more "contemporary" offerings got lukewarm applause at best. But when either of them struck up the instantly recognizable notes of a good old, traditional, down home blues, there was a roar of pleased recognition. Son Seals is an interesting performer, and, though he is the younger man, his music is closer to the roots than B.B. King's smoother, more polished style. With him he had the veteran sax-player, A.C. Newkirk, doubling for his normal second guitarist, and the result was an interesting mix of old and contemporary.

Enough has been said of the subtleties of B.B.'s style, and there's very little I can add to that except to say amen. However, though I have seen him before, I had forgotten just what a brilliantly funny entertainer he is, as he acts out the parts of his songs, something which is undeniably on record. As he puts his hand on his hip, sticks out his bum, and becomes, for his hilarious moment, the woman, the late he is, as he says the music went on until well past midnight, and sounded as if it could have gone on all night when it had to end. Someone shouted out: "B.B., you're the king." Amen is that, too. — KARI DALLAS.

I'll mention that we were wood in song by a self-proclaimed B.B. King, first with King and then on his own with "Come On-A My House," "Yes For You," "I Cried For You" and two or three more.

The first half was brought to an agreeable close by a selection of Noel Coward songs rendered vigorously by Mr. and Mrs. Crosby and Mr. Cloney. Bing's "Mad Dogs And Englishmen" and Bessie's "Mad About The Boy" were both done with proper regard for the meaning of the lyrics.

After the interval, things happened right away, with Bing pre-empting lightning pianist Bushkin, fleet guitarist Johnny Smith, bandleader Mike Milton and drummer Jake Hanna and joining this high-quality group for "Now You Ha Jazz," during which Joe reached for a flugel-horn on top of his piano and blew a few phrases which recalled the spirit of some late greats.

With the star departed, Bushkin's gang punched out a top-speed "Waltz-tang." Joe sang his best-known composition, "Don't Look At Me Now," and played a lullaby piano on "Beas You Is My Woman." "Summertime" and other Gershwin classics, perfectly complemented by his campfire accompaniment, were the place da resistance of the evening: a miscellany of above-average songs ("Million Dollar Baby," "Easy To Remember," etc.), most of which he habitually made into overtures, put over with irrepressible humour and rhythmic slick by the Bushkin quartet.

This, whatever else, was improvised music, pure music, if you like, but performed with such good taste and technique, such clarity of diction and perfect of phrasing, that it was so much instant swing from the quietest, that it amounted to a satisfying experience for jazz lovers.

Age hasn't withered the vocal technique too much; it is, rather, a pleasing old-timey which has not affected his ability to play the blues his way with anything from "Blue Sails" to "Old Cowhand." When you see Bing you learn. — MAX JONES.

B. B. KING: quite simply a master.

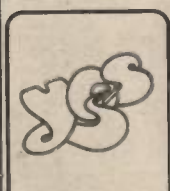
When Louis's turn arrived, he allied with the drummer to spray the Odeon with a succession of machine-gun rhythms. Never before have I seen the electric bass played with such spirit and such attack. Needless to say, these displays virtually brought the house down. So, too, did "C." The Funk Odeon "My Place," perhaps the most uncomplicatedly funky tune the Johnsons have so far recorded, and their especially amusing "Billie Holiday, Get Off Your Ass And Jam" encore. — BOB GALLAGHER.

BING CROSBY

WHAT can I write about Bing Crosby? He has been in his long career that hasn't been written before in more than 50 years of professional singing he has maintained an incredibly high standard, and his work at the London Palladium (where he ended a sold-out season last Saturday) was as pleasantly relaxed and unassuming as his musicianship and professionalism in every department, and as engaging as it had been the year before and for decades before.

He delivered song after song. In the first half, he was accompanied by Ted Rogers, singer Rosemary Cloney, Bing's wife, Kathryn, son Harry, the vast orchestra with strings and Rosemary's son, Miguel Ferrer, on drums, and "Doctor" Joe Bushkin's Quartet, led by him, and mastered the ceremonies with understated grace. His jazz quartet was for me the night's highlight.

Skipping the preliminaries, which included Bing chatting with the comic — whose act is fast, often racial, often funny — and finally doing a "Gone With Wind" duet with him, and a Spanish-style guitar solo with Vicente Gomez by son Harry.



HIT TOWN

WITH ROCK

SEE PAGE 54

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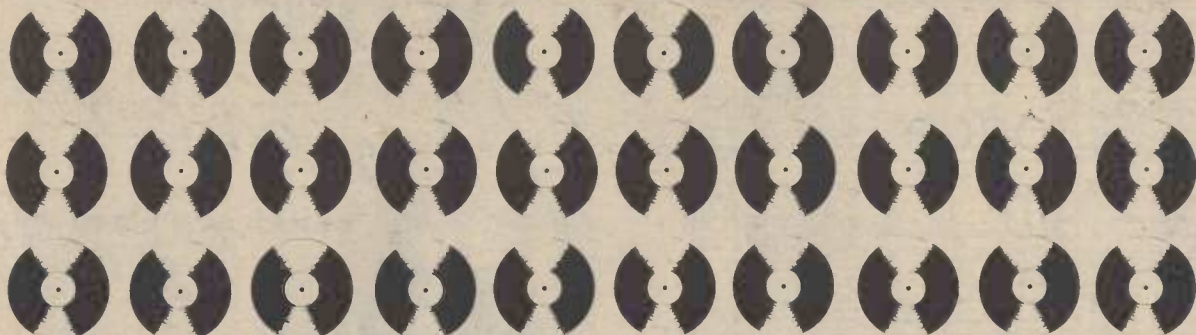


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Albums

Thunders rolls by

Reviewers: Ian Birch, Colin Irwin, Bob Gallagher

LET'S dispense with some inevitables. One Heartbreakers Johnny Thunders and Jerry Nolan were originally part of the New York Dolls and, of course, we all know that the Dolls are to the tender young things of today what Woody Guthrie was to Zimmerman. You might call them inspirational prompts.

Two: The Heartbreakers are mighty powerful live. Before being edged out by the Foreign Office, they played some of last year's finest gigs, being the one American band invited to share in the vicar-shadowed

HEARTBREAKERS: "L.A.M.F." (Track 2409 218). Johnny Thunders (lead guitar/vocals), Walter Lure (lead guitar/vocals), Billy Rath (bass), Jerry Nolan (drums). Produced by Speedy Keen and Daniel Secunda.

"Anarchy in the UK" tour. So expectations were high for the debut album.

Alas the reality is something different. Someone suggested the other day that "L.A.M.F." (which, by the way, stands for "Like A Mutha F---") should read "L.A.M.E."

But that is much too harsh. The fault lies not with the band or the material (mostly penned by Thunders alone or in partnership with Lure) but producers Speedy Keen and Daniel Secunda. Amazingly they have managed to submit the songs to the most thick-eared, cement-mix treatment since Stone Age man uttered his first holler. The vocals in

particular sound as if they were recorded in a leaking biscuit canteen.

If you can bear with that, the album will yield rewards. The Heartbreakers' impetus has indisputably in the Fifties while the spirit and style belong to Modern Times. Take "Get Off The Phone," for example, which opens with more than a nod to Eddie Cochran, only then to shift into turbine-smooth chords.

There are no fancy trappings, just the undisguised, wired essentials. Pure instinct where the words become catchpoints for the voice (that is, when they are audible). Subject matter, therefore, is

straightforward sex and drugs and rock 'n' roll. That's what the Heartbreakers love most, understand best and so sing about.

Listen to "I Love You." The lyrics run: "Baby I love you I really do. There's no one like you. No matter what I do. Baby I love you." It almost brings a nostalgic tear to the eyes. Time-honoured clichés in the best tradition. The track titles are virtually enough: "Pirate Love" (drunk and down by the docks), "One Track Mind" (the fish-eye lens focuses on stimuli), "I Wanna Be Loved," "It's Not Enough" and "Baby Talk."

As a result the chorus dominates each number where the band all gather round in a type of hit-or-miss spontaneity. At times they go on too long but in the main are of the insanely catchy variety, as in the remixed version of "Chinese Rocks."

"I'm living on a Chinese



JOHNNY THUNDERS: no fancy trappings, just the undisguised, wired essentials

HEARTBREAKERS

NEW ALBUM



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Rock/All my best things are in hock/I'm living on a Chinese Rock/Everything is in the pawn shop."
 Had it not been for those control board operators, this could have been supremely tight, knuckle-fisted rock. Still there'll be a next time. — I.B.

DON WILLIAMS: "Country Boy" (ABC). Now let's get this straight from the outset. I'm a Don Williams fan of considerable ardour, and all the disappointments felt with this album are made from that standpoint. Okay? This will certainly be Don's most successful album to date and a likely top tenner on both sides of the Atlantic, if for no other reason than the excellent title track is a natural smash hit single and will thus give the album a head start. But that shouldn't obscure the fact that the album does disappoint. Not that it's bad — Don's singing is assured and as relaxed as ever, and there's the usual impeccable production. It's just so damn safe. More adventurous than the last one, "Visions," certainly, but still basically a cop-out. Understandable, maybe, with Williams almost daily achieving new triumphs, but the song format, arrangement and production has now become so familiar and so smoothly operated that you get the feeling he could do it backwards in his sleep. This, I grant you, still produces agreeable music. "Some Broken Hearts Never Mend" made a great single, though it seemed innocuous and indifferent enough in the context of the "Visions" album. And so it is with this album. There are several tracks like that. "Falling in Love," "Overlookin'" and "Underthinkin'" — "It's Gotta Be Magic," "Sneakin' Around" — which would sound very appealing, heard on their own, but on the album, merge together in that well-trodden relaxing groove of hummable warmth. Like I said, nice, yet the Williams sound is now settling a bit too cosy in the easy charm that's at the heart of the man's attraction — the time is now overdue for him to take a few risks and go for the unexpected. The opening couple of tracks suggest he's doing just that: "Country Boy," gently infectious and classic poor boy — but honest romantic country fare is a beauty; and "Louisiana Saturday Night," in complete contrast with its carefree cajun mood strongly in the tradition of Louisiana Man. But that, sadly, is virtually the extent of the experimentation as we settle into the old style. Lloyd Green predictably prominent on Dobro and Danny Flowers ever tasteful on electric guitar. Side two is lifted by two outstanding songs. The catchy "I've Got A Winner In You," the natural follow-up once "I'm Just A Country Boy" has run its time in the chart, and Bob McDill's irresistibly rugged "Rake And Ramblin' Man," which

sounds the type to turn up on an album by Kenny Rogers, who would probably make a more convincing job of it. Unless, of course, Don abandons caution, stops worrying about offending elderly aunts, and becomes more of an outlaw. — C.I.

MASS PRODUCTION: "Believe" (Columbia). When this self-contained band from Virginia broke through with "Welcome To My World," a track from their first album, they swore they'd never been influenced by Bessie Coleman despite substantial musical evidence to the contrary. Just to underline the point, they explained that they were calling themselves Mass Pro-

duction well before the New York Dolls came to the disco-funk fore. The explanation didn't wash, however, and the Virginians were written-off as efficient but sterile copyists destined to tumble into obscurity almost as quickly as they'd risen to disco prominence. Hearteningly, we knockers could now be forced to consume our columnists' Mass Production's second album may be no great event but it nevertheless shows the group have begun to kick their B.C. imitation addiction and move towards their own interpretation of disco/funk principles, an interpretation that places emphasis on fine jazz solo horn lines, ardent percussion and svelte synthesizer. — B.G.

MARILYN MCCOO & BILLY DAVIS JR. "The Two Of Us" (ABC). The original Fifth Dimension were right: musical smoothies and so, too, are Marilyn and Billy, the married couple who split from the Mok'soul quintet two years back to go it alone together. Mr and Mrs Davis's first album, though produced by Don Davis, mainly concerned itself with sticky melodies and sugary arrangements, as epitomised by the "You Don't Have To Be A Star" hit. So, too, does their second. Producer Frank Wilson has perhaps added a little more fashionable bottom to the fast tracks and there is even included a song from the gritty ex-Sister of Homer Banks and Carl Hampton ("Wonderful") but overwhelmingly, the blackest thing about this record is the vinyl. To be fair, it's a consistently well put-together collection and, due to the songs' tunefulness and the Davis' vocal compatibility, one difficult to actively dislike. Authentically moving moments, however, are few and far between. To be fairer still, I'd better point out that the title track isn't the Tony Hatch and Jackie Trent singalong. Mind you, I wouldn't exactly have been astonished if it had been. — B.G.

ZOOM INTO NEWCASTLE

WITH **ROCK** Authentic

SEE PAGE 54

RECORDS

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Management and direction:
Tommy Mottola

RCA
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Jazz albums

Reviewer: Richard Williams

DOLO COKER: "Doloi" Doloi, Affair In Havana; Lady Hawthorne, Please; Field Day; Never Let Me Go; Smack Up (Xanadu 128, import).

Coker (piano), Blue Mitchell (trumpet, flugel), Harold Land (tenor), Leroy Vinnegar (bass), Frank Butler (drums). Los Angeles, December 26, 1976.

SOME jazzmen are burned up too early in the fires of the recording industry, others languish, neglected, their development unrecorded, committing their souls to vinyl only in maturity.

Dolo Coker is such a case, a pianist of considerable gifts, in his 50th year, a long-time staple of the West Coast hard-bopping scene who now receives his first opportunity to tell the world what the more perceptive of his fellow Angeleans have known for years.

Coker resides in my memory mostly for his work on Art Pepper's gorgeous "Intimacy" album of 1960, and for some attractive playing on a Hollywood gig with Sweet's Edition and Teddy Edwards five years ago. "Doloi" reinforces his twilight reputation as one of the best post-bop pianists and, furthermore, allows us a good view of his considerable compositional gifts.

The setting for these exploits is, of course, night perfect. It's impossible to imagine a springier rhythm team for this music than Vinnegar and Butler, whose abilities have evidently been refined by the years since their commercial heyday (if I may use the term) two decades ago. Their dialogue on the opening track is that of an older, wiser Ron Carter and Tony Williams.

Mitchell can scarcely have been heard to greater advantage since his days with Horace Silver: at his perky best he brilliantly evokes the spirit of Gillespie on bopish themes like "Lady Hawthorne" and "Smack Up." The tenorist, too, revels in the straight-ahead environment to produce consistently stimulating improvisations, tart-toned and hard-swinging.

Behind the horns, and in his own solos, Coker plays with a tangible joy. Annotator Mark Gardner compares him to Elmo Hope, but Coker's work is altogether more optimistic and heartier — even on the ballad "Never Let Me Go," his lyricism and some of the block-chording remind me of Wynnton Kelly.

But really, he's his own man: not many people today are writing genuinely melodic post-bop themes of the ilk of "Havana" and "Field Day" (a talent one might best describe as "Colonesque").

It's hard to imagine that Coker will find a wide audience today — at least compared to that which he might have snared had Miles Davis employed him, say, to replace the aforementioned Kelly — but "Doloi" is nonetheless a treat for the discerning, and perhaps the more so for its overdue arrival.



MIKE OSBORNE: new group represents an interesting change of emphasis and allows him interplay with a second horn.

Dolo's overdue treat

MIKE OSBORNE

MIKE OSBORNE: "Marcel's Muse." Moten Lead Sea Mist, Where's Freddy, I Wish I Knew (Doloi 410). Osborne (sax), Marc Charig (cornet), Jeff Green (guitar), Harry Miller (bass), Peter Nykryl (drums). London, May 31, 1977.

AFTER several years of exploration with his trio, commemorated in a couple of hair-raising albums, Mike Osborne presents a quintet which represents an interesting change of emphasis.

The new group allows him interplay with a second horn as well as the prompting of a chordal instrument. It should not be thought that this implies a more formalist attitude, for the quintet is every bit as loose and volcanic as the old trio.

Looser, perhaps, for Nykryl's drumming is far less emphatic than that of Louis Moholo, his predecessor. Nykryl is as likely to follow, as to lead, as happy to embellish as to design. His playing is "tippy" and full of fine detail, with a strongly flowing feeling, and Miller in particular seems to benefit

from the altered responsibility.

Osborne and Charig perform well up to par on a programme which puts a premium on intensity; it's noticeable how the altoist's tone grows broader with the years, although his impact is no less frenetic. He can even turn the roistering calypso feel of "Freddy" into an anguished wail.

Those who have not previously heard Jeff Green will find him an utterly remarkable player who deploys a range of unfashionable techniques in the service of what appears to be a fully-formed style.

The only comparison to which I can subject his clipped runs and darting chords is with John McLaughlin of the "Extrapolation" era, and that's high praise. "Freddy," again, provides a good example of how he can build a solo by moving thoughtfully out of an accompanying chordal role into a fugitive mixture of stabs, feints, and swiftly spiralling lines.

His almost revelatory contribution is but one of several good reasons for hearing this most impressive new group, already a force on the local scene.



Dear Sir,

Please advise me for better or for ill

that I am trying to find someone who will

listen to my music.

My friend take a little piece of good advice.

You got to be prepared to rock and roll.

You got to be prepared to rock and roll.

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You got to be prepared to rock and roll.

radio jazz

Times: BST

FRIDAY (14)
8.30 p.m. Q5: B.B. King, Bobby Bland, Stephens Grappell, Gary Burton, etc. 10.30 U: Rene Barna.

SATURDAY (15)
9.30 a.m. B3SV: Jazz Record Requests presented by Peter Clayton. 6.0 p.m. B: Jazz Dancing. 8.4 p.m. Jazzmatazz (Peter Bevan presents Earl Mince). 9.15 E: (1) Swing Bands (Evan Alexander and Les

SUNDAY (16)
1.15 p.m. E: Anders Dahl Combo. 4.30 p.m. Dorena Combs, etc. 7.15 U: Carol King, 10.10 A1: Paradox. 11.0 A2: Black and Blue. 11.0 B12SV: Sounds of Jazz featuring the CHC Hardie Big Band and Peter Clayton.

MONDAY (17)
7.30 p.m. B2V: Alan Delli presents the Dance Dance Drama. 8.0 B2SV: Alan Delli's Big Band Sound. 9.0 B2SV: Best of Jazz

on Records presented by Humphrey Lyttelton. 10.30 U: Les McCann. 10.55 B3SV: Jazz in Britain (Bob Downes Quartet introduced by Charles Fox).

TUESDAY (18)
5.15 p.m. B3SV: Jazz Today presented by Charles Fox. 6.30 W: Jazz A Plenty (Alan Stevens talks again to local jazz promoter Eric Scroten and John Featherstone discusses Henry

WEDNESDAY (19)
9.15 p.m. B: Jazz Panorama (Steve Vose presents Benny Carter, Earl Warren, etc.) 9.15 E: Quincy Jones, Dinah Washington, Gillespie, Krupa, Basie, Armstrong, Ellington, Dutch

THURSDAY (20)
7.30 p.m. L: Look, Stop, Listen

(Olley Gillespie in Concert). 1.30 B12SV: Band Parade featuring Jack Dorsey and his Orchestra and George Chisholm and the Gentlemen of Jazz. Introduced by Brian

Matthew. 9.15 E: Louis Armstrong All Stars, Barney Kessel Trio, etc. 10.30 U: Flame Purlo. 10.55 B: Jazz Today presented by Charles Fox.

FRIDAY (21)
9.15 p.m. B: Jazz Panorama (Steve Vose presents Benny Carter, Earl Warren, etc.) 9.15 E: Quincy Jones, Dinah Washington, Gillespie, Krupa, Basie, Armstrong, Ellington, Dutch

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THURSDAY (20)
7.30 p.m. L: Look, Stop, Listen

New Single
LISTEN TO MY MUSIC
UP 36323

Jazz albums

Reviewer: Max Jones

Keyboard power

WILSON-POWELL-WILLIAMS: "I Love A Piano." Teddy Wilson. You're Mine, You, I Got Rhythm; Someone To Watch Over Me, Indiana; Time On My Hands; Sweet Georgia Brown; I Can't Get Started; Takin' A Chance On Love. Mary Lou Williams: Melody Maker, Musical Express; Sometimes I'm Happy, Monk's Tune. Mel Powell: Homage To Fats; Homage To Debussy; For Miss Blanc; Don't Blame Me (Esquire 304).

Wilson (piano), Yngve Akerberg (bass), Jack Noren (drums). Stockholm, 6/10/52. Williams (piano), Ray Dempsey (guitar), Rupert Nurse (bass), Tony Kinsay (drums). London, 26/6/53. Powell (solo piano). Paris, Spring, 1945.

THREE pianists with close stylistic links — Hines, Waller and Tatum for a start — are heard in European-made performances from the early and middle Fifties on "I Love A Piano," a reissue in Esquire's "Treasure Chest" series. All sound as though they do love the keyboard and its power to produce full orchestral melody.

Wilson, in Scandinavia in '52 shortly before paying his first visit to Britain, made these eight titles in Sweden with the competent

support of two local musicians. He sounds in excellent form here, full of spark and confidence as he works clearly, gracefully (in a musical sense) and

in brief

ART TATUM-ROY ELDRIDGE: "The Tatum Group Masterpieces" (Pablo 1310 734). Another of the Tatum group records from the mid-Fifties, this presents the amazing pianist in the heated, hard-swinging company of Roy (trumpet) aided by John Simmons (bass) and Alvin Stoller (drums). The tunes are all standards, all good songs with interesting changes, by such craftsmen as Cole Porter, Rodgers and Hart, Sam Coslow and Ellington, and the way Tatum goes round the harmonic changes, in flying solo flights or full, inventive accompaniment, is something beyond this world. Solos like the one on "I Surrender," decorative but not over-florid, explode the myth (once believed by me) that Art played too

TEDDY WILSON: full of spark and confidence

with sensitive touch through a set of standards. The lift, clarity and sharp attack of his up-tempo playing are well in evidence on "Rhythm" "Indiana" and "Sweet Georgia," and the rather gentle swing for which he was renowned is exemplified in the leisurely "Time On My Hands" and more buoyant "Takin' A Chance" (I spell the first word as on this label and

much for the artistic good of his music. And his manner of working with the marvellous Eldridge, especially on "Surrender," Duke's "Sentimental Mood," "Moon Is Low" and the delightful, romantic "Moon Song," is completely effective; quite remarkable when we consider the strength of these two leading characters. To me, Eldridge has been a major jazz voice for more than 40 years, and here his sound (open and muted) and musical conception are as satisfying as anything on these Tatum-Plus-Horn Granz sessions, in fact this ranks in my esteem with the Tatum-Webster set (recently reviewed) as an absolute classic of mainstream jazz. The album was issued here on Columbia back in the Fifties.

advantage on "Can't Get Started," "You're Mine" and "Someone To Watch."

Teddy's use of tremolos, in "Started" for instance, is instantly reminiscent of Hines, but this is a more polite, undramatic approach which shows what Leonard Feather described neatly as "a charming and personal placidity." Wilson comes near to his best work here.

Mary Lou, who was living for a time in this country when Wilson appeared here, is another with Waller and Hines in her bloodstream. Always an admirable arranger, composer and pianist, she seems to have been a pioneer modernist heading towards bop.

Her horn-like right-hand phrasing on these tracks shows the bop influence very clearly, while some of the chording reminds of the locked-hands school to which she certainly contributed.

Her composition, saluting the MM is a brisk 32-bar theme on which she and guitarist Dempsey solo nimbly and mingle well in ensemble passages: "Musical Express" is a fast, driving boopish blues line; "Monk's Tune" is apparently a version of a '47 Monk ballad, "Monk's Mood," and is indeed an interesting mood performance.

We are taken back to stomping, ringing, Waller-like "shout" piano by the splendidly accomplished Mel Powell on "Homage To Fats," his own composition. The Debussy "Homage" is suitably Bixian, while on the bright "Miss Blanc" and contemplative "Don't Blame" the pianist's debt to Teddy Wilson is acknowledged.

These tasteful examples of piano jazz have been well-mastered by J. R. T. Davis so that sound quality is a great improvement on my old Esquire EPs and 78s.

best sellers

● **LIVERPOOL** — Circle Records. 1 JUGGERNAUT (Nat Pierce — Concord); 2 DROP ME OFF IN HARLEM (Ritchie Kammus — Concord); 3 DANCING IN YOUR HEAD (Ornette Coleman — Horizon); 4 150 MPH (Louie Bellson — Concord); 5 WEST COAST JAZZ (Various — Vogue); 6 BEN WEBSTER AND FRIENDS (Verve); 7 TAL FARLOW QUARTET (Blue Note); 8 TATUM — WEBSTER QUARTET (Pablo); 9 TRUMPET SUMMIT (Buck Clayton/Roy Eldridge — Pumpkin); 10 LESTER YOUNG STORY Vol 1 (CBS).

● **LONDON** — James Asiana. 1 BLUES FOR BASIE (Harry Edison — Verve); 2 PARAMOUNT HOT JAZZ PARTIES 1945-8 (Hervin); 3 STRING OF PEARLS (Slooby Jassett-Vogue); 4 BEN WEBSTER AND FRIENDS (Verve); 5 UNIT (Cecil Taylor — ENJA); 6 HENRY REB ALLEN 1936 Vol. 3 (Collectors Classics); 7 HENRY RED ALLEN 1936/7 Vol. 4 (Collectors Classics); 8 PARAMOUNT CORNET BLUES PARTIES 1927/8 (Hervin); 9 ALL-STAR SWING GROUPS (Cosy Cole/Pete Johnson — Savoy); 10 FORTIETH ANNIVERSARY CONCERT (Woody Herman — RCA).

● **NEWCASTLE** — J. G. Windows. 1 SALUTE TO ROGERS AND HART (Ruby Braff/George Barnes — Concord); 2 PLAY GERSHWIN (Ruby Braff/George Barnes — Concord); 3 HOT HORN (Muggsy Spanier — Storyville); 4 FIELD CUP CONCERT Vol 1 (Duke Ellington — Treco); 5 THE JITTER 1931/41 (Count Basie — Taxi); 6 SLIM AND SLAM (Slim Galliard/Rian Stewart — Taxi); 7 GUITAR GREATS (Charlie Byrd/Barney Kessel/Herb Ellis — Concord); 8 COMPLETE WOLVERINE (Wolverine — Fountain); 9 GLEN GRAY NITS (Capitol); 10 SWING LIGHTLY (Joe Newman/Ruby Brae — Hall of Fame).

● **NOTTINGHAM** — Music Inn. 1 FORTIETH ANNIVERSARY CONCERT (Woody Herman — RCA); 2 THE BEST OF WOODY HERMAN (CBS); 3 PLAYS AND PLAYS AND PLAYS (Buddy Rich — RCA); 4 CONQUISTADOR (Maynard Ferguson — CBS); 5 BLUES EXPRESS (Shirley Rogers — RCA); 6 JOURNEY TO CAPRICORN (Stan Kenton — Creative World); 7 LIVE AT CONCORD (Hanna Fontana Band — Concord); 8 LIVE (Louis Bellson Seven — Concord); 9 HERO AT MONTREUX (Woody Herman — Fantasy); 10 JAZZ COMPOSITIONS OF STAN KENTON (Creative World).

● **BIRMINGHAM** — The Diskery. 1 JUGGERNAUT (Nat Pierce — Concord); 2 THE SIX SWINGERS 1944/5 (World Record Club); 3 HEAVY WEATHER (Weather Report — CBS); 4 THE COMPLETE WOLVERINE (Wolverine — Fountain); 5 KING OLIVER'S CREOLE JAZZMAN (Vox); 6 TATUM MASTERPIECES (Tatum/Collander-Jones — Pablo); 7 PRIME TIME (Count Basie — Pablo); 8 SOLO FLIGHT (Ray Bryant — Pablo); 9 DROP ME OFF IN HARLEM (Ritchie Kammus — Concord); 10 SOPRANO SUMMIT (Bob Whitner and Kenny Davern — Concord).

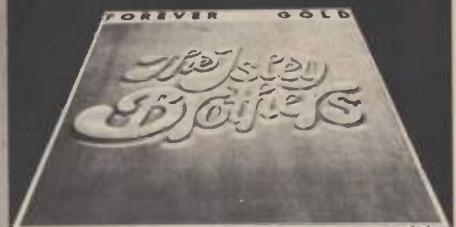
● **GLASGOW** — Bird Precinct. 1 VIRTUOSO (Joe Pass — Pablo); 2 I'M AMAZED (Jimmy Jewell — Pye); 3 WILD BILL DAVIDSON WITH THE LONDON ALL-STARS (Storyville); 4 MAKING WHOOPEE (Ben Webster — Spotlight); 5 GOOD NEWS Vol 3 (Muddy Waters — Red Lightning); 6 ELLA FITZGERALD SINGS COLE PORTER (Verve); 7 SUPERTRIOS (McCoy Tyner — Milestone); 8 PABLO COLLECTION (Various — Pablo); 9 NEW SEEXTET (Gerry Mulligan — Pye); 10 THE LILLINGTON (RCA).

● **BRISTOL** — Revolver Records. 1 DIS (Jan Garbarek — ECM); 2 IN FLIGHT (George Benson — Warner Bros.); 3 STAIRCASE (Keith Jarrett — ECM); 4 ADECAAS (Eberio Glimatti — ECM); 5 DANCING IN YOUR HEAD (Ornette Coleman — Horizon); 6 ELTON DEAN'S KINESENSE (Opus); 7 PASSINGERS (Galt Burton — ECM); 8 SHART WITH JOHN McLAUGHLIN (ECM); 9 CREATIVE MUSIC ORCHESTRA 1976 (Anthony Braxton — Arista); 10 HEAVY WEATHER (Weather Report — CBS).



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KEITH EMERSON WORKS



Thanks to You

Blues Folk

Reviewers: Max Jones, Colin Irwin

VARIOUS ARTISTS:
 "Nothing But A Worried Mind — The Piano Blues Volume Two, Brunswick 1928-30." Lucille Bogan, Alley Boogie, New Way Blues, Charles "Speck" Pertum, Gamblers Blues, Weeek Eyes Blues, Harvest Moon Blues, John Oscar, Whoopee Mama Blues, Freddie "Red" Nicholson, You Gonna Miss Me Blues, Freddie's Got The Blues, Eddie Miller, Freight Train Blues, Good Day Blues, School Day Blues, Shorty George, Jones Law Blues, Bob Call, 31 Blues, Henry Brown, Stomp, Im Down To The Bricks, Mary Johnson, Dawn Of Day Blues, Moxelle Alderson, Tight In Chicago (Maggie PY 4402).

Get up and boogie!



McMANS: variety folk with a Scots accent

VOLUME ONE in Francis Smith's piano blues series on the new Maggie label, handled by Flyright (trade distribution by Swift Records, Bexhill-on-Sea, East Sussex), was devoted to Paramount recordings from '29 and '30.

Now we come to a selection of Brunswick artists from almost the same period, and the overall sound and musical character are somewhat different. Also, unlike the tracks on the first release, most of these recordings were until now very rare items.

There are fewer piano solos (and near-solos) in this collection, which concentrates on singers, several from the St. Louis region, with worthwhile piano backing — sometimes by themselves, sometimes by others.

Both Call, to deal with the soloists first, is a slightly mysterious figure who provided good solid accompaniment to Elzard Robinson, Jazz Gillum and others, but recorded one solo only, the slow-

driving but vivacious "31 Blues" made in Chicago at the end of 1929. It is an energetically two-handed performance, authentically barrelhouse. The other piano piece, "Stomp, Im Down," by Henry Brown (who was included on Volume One), is in fact a duet with "Papa Eggshell" whose punching guitar and running comments add a honky-tonk spirit to Brown's plain blues playing.



For the rest, all is singing — of various kinds and male and female. Lucille Bogan, later known as Bessie Bogan, was one of the great ladies with a powerful bluesy voice and "alley" style. Here she sings her "Alley Boogie," with lively boogie piano from Charles Avery, and a low-down "New Wave" on which lyrics are a good deal freer than on the former, which is a "Sweet Potatoe" variant.

Speck Pertum, a relaxed singer whose real name was Charlie McFadden, has three quite appealing songs on which he receives nice melodic accompaniment from the rather obscure Eddie Miller. Miller, on his own, is more impressive with his three titles, although he and McFadden both come across well on the attractive "Harvest Moon."

This is, as I've said, a collection which stresses the pianists, and Avery contributes heavily to the pair of Nicholson tracks. Mary Johnson is a striking enough blues singer to hold the attention; just as well since her support team consists of pianist Judson Brown and outstanding guitarist Tampa Red, who solos on "Dawn Of Day" and plays good bottleneck accompaniment. Tampa is also a force on the Shorty George track.

Two remaining songs with piano backing are personal favourites. John Oscar sings a buffet-flat ode on "Dawn Of Day" and plays good bottleneck accompaniment. Tampa is also a force on the Shorty George track.

The other, even tougher, is "Tight In Chicago" by the wild-and-mean-sounding Moxelle Alderson, a girl singer who, on aural evidence, was certainly Jane Lucas on some of the Lucas recordings. I bought this item, bacted

by the more exuberant "Tight Whoopee" years back on Brunswick 78 (and there's a picture of the label to prove it). Judson Brown plays fighting blues and stomp piano, and there's some chat about the landlord and general whooping it up to create good-time atmosphere. All these cuts have been well transferred from Smith's own 78s, cleaned up but nothing added, and the set is another winner. The price is £3.25 — M.J.

Variety folk with a Scots accent. Some good tracks, like "Loving Fanny" and "Bellman's Song," and some bad ones, like "Romeo And Juliet" and "Farewell To Sicily" (as incomprehensible, but not as passionate, as Dick Gaughan's version). Ian McCallman and Derek Moffat provide strong harmony singing. Hamish Bayne the instrumental backbone. Just another McCallman album, really, well into the familiar style they've already established. C.I.

not to be missed. — C.I.

SLIM HARPO: "Blues Hangover" (Flyright LP 529 — mono). This LP, one of Flyright's "Legendary Jam Sessions" series (Volume Four in fact), missed the review boat when released this summer, but it is too interesting to neglect. Harpo, real name James Moore, was one of the "swamp blues" artists brought to prominence by Miller in the later Fifties, and his light, nasal singing and insinuating "harp" playing made him many friends among this country's admirers. Louisiana-style blues. Collectors who have Excellen sets for Stateside or Blue Horizon by Harpo, perhaps Lightnin' Slim can get this with confidence because all the tracks are of unissued songs (three of them) or different takes or versions of issued recordings. Thus there is no waste, although some takes sound pretty close to the "originals". Right! Among the best items here are "I'm A King Bee," the slow and lethargic "This Ain't No Place For Me" and moody "Blues Hangover" (with long vocal number titled sensibly enough, "Instrumental"). "What's Going On" which has a strong Jimmy Reed

flavour, and the loping "One More Day" — We have false starts on this get-there-on "Things Gonna Change" — but they don't interfere too much and the LP is worth releasing for Kate Webster's excellent harp piano, heard also on "You Ain't Never Had To Cry" which is a variant of "Don't Start Crying Now," a wonder. And Worryin' from probably Harpo's first Excellen date, can be compared with the version issued on Blue Horizon's "Trigger Finger" album (little to choose between them, though the latter has the edge on the harmonica solo), and "That's Alright" can be compared with "You'll Be Sorry One Day" on the Blue Horizon. These last two are very different performances of the well-known song, the Flyright featuring fine hammering piano whereas the earlier release has guitar-bass-drums backing. Anyway, enough of detail: this is a straightforward rocking or slow laid-back blues from the Louisiana area, fairly restrained stuff with a personality of its own. A little monotonous, but I like it. — M.J.

MICHAEL MOORE: "The Tallest Man In The World" (Plant Life PLR 007). A debut album for which his audience have waited long time. In fact, perhaps it's not such a bad thing the wait has been so interminable for since breaking through the scene a couple of years ago — and it is immensely both as a song-writer and performer — and this is a better-than-average album debut as a result. Good to be met with a few and scattered in these days when the folk clubs are dominated by the tradites and the funny men, and Moore's value is all the more for his emergence as a distinct individual and distinctive writer and singer. Faults can certainly be made with this record — there's a strong tremolo in the voice which is occasionally irritating as is his exaggeratedly mannered style of singing (notably "I Remember"), and there are obvious question marks about the production. But the songs are excellent and varied, from his best known work, the infectious "Circus Song", to the pop-orientated "When I'm Coming Home" and "When Will I See You Again" (which is definitely the same song the Three Degrees cooed through). Possibly the greatest asset of Moore's potential, however, lies in the long title track, with its evocative lyrics, and "Soldier's Rite", which showcases his guitar playing in a exhilarating fashion. — C.I.

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The queen's new reams

JUNE TABOR: "Ashes And Diamonds" (Topic 1215360).

The reigning queen of folk makes a slight but firmly discernible shift towards expanding her kingdom on this, her second solo album. If last year's "Airs And Graces" confirmed the lady as one of the most sensitive, subtle and understated singers in the country, "Ashes And Diamonds" aims to detect exceptional ability, exploring it to its limits.

Thus we have quite an ambitious, adventurous album, certainly much more "produced" than its predecessor, with extensive use of synthesizer (Jon Gillaspie) and even entering the realms of folk-rock on one track ("Now I'm Easy"). Whether such progression — I use that word modestly and with reluctance — is a positive step or not depends entirely on you and your attitude to folk music in general. Those who worship June singing a long ballad unaccompanied may be offended by some of the heavier arrangements here, the cynical may even begin to murmur "sell-out" (though there are still three unaccompanied numbers).

Yet an understandable reaction in some quarters to "Airs And Graces" was that it was cold and heavy-going, and those people will find this album much more accessible and listenable, owing as it does to more discernible decoration that breaks the album up, making it more varied and giving the heavyweight stuff more impact. In fact it must be said that June is not always complemented by these arrangements. I don't wish to overstate the case, but some of the arrangements are heavy, leaving June's vocals in a minor command, but some of her delicate needs something more gently out of place to overtop the balance. On this album, it's always a fine line. Personally, I think they do it well over it with "Now I'm Easy," another moving Eric

Bogle song, which astonishingly gets the Steeleye treatment, June bounding over backing from Gillaspie, Rick Kemp, Nigel Pegrum and Doug Morier. June has many superior qualities to Mandy Prior, but singing with an electric band definitely isn't one of them, and in consequence she fails to convince. However, the album is a fine one. Australian that's the crux of Bogle's song. In addition, June does seem to have a particular diction when singing with accompaniment — the sprightly "Reynard The Fox" is a warm opening track with Tony Hall providing some magpie-melodious, but most of the lyrics are lost, with the same being true in parts of "Lord Maxwell's Last Goodnight".

The use of synthesizer, which makes an appearance on five tracks in various guises, from the lute effect on "Lord Maxwell's Last Goodnight" to the solemn churchy feel of "Labson" and "Airs And Graces".

Yet it would be misleading to suggest the album was a disaster or anything like. The use of synthesizer is not always successful, but the highs are truly exceptional. "The Devil And Saint Patrick" is an amusing little ditty in the "Paisley Underground" family. "Clerk Saunders" is a powerful ballad, and "Nik Jones" guitar accompaniment dominates "The Ball Of Aboyn" to good effect.

But three tracks in particular lift it high enough to overlook the blemishes "Labson," a sea song sung brilliantly, "Streets Of London" the story of the Fall of the City, and "The Ball Of Aboyn" which is a beautiful plains accompaniment and the same tune, the same melody, and the same accompaniment, but the latter is a more subtle and more powerful ballad, the latter of the lute, "Nik Jones" Land, another hauntingly beautiful anti-war song to hand along.

Let's hope this one won't suffer the same fate of indiscriminate over-exposure, and that the full impact of June's brilliant production will be accepted as the ultimate. — C.I.

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2 - 4 - 6 - 8 MOTORWAY



ON THE ROAD

Oct 12th	WOLVERHAMPTON, Lafayette Club	Oct 26th	PLYMOUTH, Woods Centre
Oct 13th	NOTTINGHAM, Katies Club	Oct 28th	READING, University
Oct 14th	MANCHESTER, "Review At Rafters"	Oct 29th	OXFORD, Poly
Oct 15th	NEWCASTLE, University	Nov 2nd	KENT, University
Oct 17th	DONCASTER, Outlook Club	Nov 3rd	BIRMINGHAM, Rebeccas
Oct 19th	NORTH STAFFS, Poly	Nov 4th	KIRKLEVINGTON, Country Club
Oct 21st	BRADFORD, University, Rock Against Racism	Nov 5th	MIDDLESBROUGH, Rock Garden
Oct 22nd	SHEFFIELD, Poly, Rock Against Racism	Nov 16th	LEEDS, University
Oct 23rd	LEEDS, Poly	Nov 19th	GLASGOW, University
Oct 24th	LONDON, Marquee	Nov 21st	EDINBURGH, Tiffanies
Oct 25th	BOURNEMOUTH, Dorset College of Education	Nov 25th	SALFORD, University

Mick Jagger
talks to
Chris Welch.
Pictures by
Barry Plummer

WE HEAR, Michael, that Robert Plant is going to join the Rolling Stones if Keith is sent down for 100 years.

"Robert Plant! What's he going to play?" Jagger's face, that eternal face, that has grinned, nay, leered at us for what seems like a life-time of rock and roll, broke into an expression of such amused derision that the Devil himself might reel back in confusion.

Mick fends off the buffets of the world with a sense of humor that has scarcely altered since the days when the Stones were the apple of Andrew Oldham's eye. Whatever storms break about his head, as the world's press steams on with headlines about the future of the Stones, or Mick And Bianca, or Keith And His Latest Bust, whatever the current furor about rude album covers or snipes at punk rock, Mick sails through it all with a grunt of mock despair, or just the hint of anger in his expressive eyes.

What astounds me about Jagger in '77 is his tolerance, his patience and concern for others. For a man constantly called an egotist, he is remarkable self-effacing and mindful of his fellow man. For example, when I was suddenly and quite violently sick during the course of our interview, he leaped to his feet and pointed out the quickest route to the gentlemen's conveniences.

I had looked forward to swilling a few ones of beer with Mick as he hit a bottle of brandy and we talked of the great days of rhythm and blues. But unfortunately, while he stood up to the effects of alcohol with all the panache of an experienced trooper, I began to keel over and collapsed on the sofa.

"Didn't you eat?" inquired Mick with surprising solicitude (some rock superstars would merely ring for a secretary and ask that the interviewer be hurried from the premises). "You shouldn't drink on an empty stomach. I ate two of those things..." and he pointed to the battered remains of a pair of hamburgers.

I stumbled away from the unifying spectacle, but after a few difficult moments, was able to return and continue a cross-examination of one of the Living Legends of Our Time.

MICK made a surprise appearance in London Town last week, having letted from New York for business meetings. It has been suggested that he was primarily interested in helping, by proxy, to promote his new album for Warner Brothers, the double "Love You Live." It is a practice Mick entirely without precedent in the rock business, but Mick don't seem very worried about "Love's" evolution, content of late. He has, after all, made quite a few records in his career and one more Stone's album is in the works, a cause for bouts of ecstasy.

Master Jagger arrived in our midair wardrobe with trousers and a pink shirt. "I came in from London last night," he revealed. "I'd been there a few days hustling the album, doing radio and TV. He was a bit indistinct as he was still munching a hamburger at the time."

Had Mick been listening to the exciting new music that was going to change the rock

Taking



the Mick

world as we know it?

"Well... (munch, munch)... you have to listen to a lot of bad stuff before you find anything good." And he indicated a great pile of new wave singles on his desk by Chelsea, Electric Chairs, etc.

"I went to a few clubs in New York, all those ones on the same street, I dunno. It was all like the night before last. Another world. It's starting to happen in London at Covent Garden. You bin to the Rock Garden? They have some very mixed bands there. Some are good, some are quite awful."

"It's like listening to reggae records. You hear 20 singles and find one good one. It's a lotta work listening to bands. Sure, I don't get so excited about records. I'd rather see the bands live. A lot of the new bands don't record well anyway. I've got some here the Squeeze... Right

to work" by Chelsea, that's terrible."

"What will happen next in the great Stones saga?" "We're going into the studio and we're going to start recording our next album, in Europe."

Keith will be able to play on that one? "Yeah, no problems. He can leave the States, go back and forward, they seem to be very sweet about it. I don't know what's going to happen to him in Canada, though. I've no idea. Something will happen eventually, but I don't know what. The trial is on December 2 unless they put it back again. This seems to be a tough one. We'll see. Yeah, I've been worrying about it, but it's much more worrying for Keith than it is for me."

Had he made any contingency plans? "No, I can't make plans until I know what's going to happen. Because anything can happen and we'll just have to meet it as it comes."

THERE had been many wild suggestions as to who might replace Keith Richard in the Stones if he was sent to prison in Canada. "Well, I've got to say I can't say what I just said

the road in the Spring, so I'm just going ahead and planning it. What can I say about it, I mean, really? The thing is, I don't know any more than anybody else."

You'll be at the trial, I guess? "Yeah, I guess. I'm not even looking forward to going back to Toronto, let me tell you. And the press haven't been very happy with me. They keep on and on at me, and I tell them, 'I don't know any more, I promise.' And they keep asking if Jimmy Page is going to join the Stones."

Wasn't it Robert Plant? "Robert Plant! Mick burst into laughter. 'What's he going to play? Tambourine?'"

So what was going to be the future policy of the Stones, so far as he could Mick? "The band has never really had a policy, even when Brian was in charge of it and he wrote it down on bits of paper. So we have been policy-less. But every year we change. This is like a different band now."

"The last album we did in a studio was very mixed. We had three or four different guitar players, so it was difficult to make. This one is going to be more tight. It's difficult to say before we get started. It might turn out to be rubbish."

"Next year, we'll be working really hard," insisted Mick. "This year the touring part was really screwed up by Keith's thing. When you are under that kind of pressure, it's no fun to be in the road. In all these different countries, you have endless customs checks. In every country you feel you

are going to be busted if anybody is on bail, they certainly do watch you."

"They go through you at the customs and that applies to everyone with you. It's a hassle. I was on bail once when we were on the road and it was a nightmare. I was at the airport for six hours. I was on bail in England and I was going to Switzerland from America, at the end of 1969. I had the trial in 1970. That was for marijuana."

You did spend a few hours in prison? "More than hours. Days!" Mick shook with suppressed mirth. "It was about four or five. That was enough. Enough to put me off wanting to go. I can tell you. It was terrible. It was really weird. A strange existence. You just don't want to get involved if you can avoid it. I remember asking the guy if I could go out for exercise, 'cos it was the exercise period. And the guy said: 'You don't want to go out there with all those criminals, do you?'"

"I had to get a job. Because in prison everyone had a job. I was going to be put down for a librarian, but I never did get to see what the scope was. Before you are convicted they treat you differently. You can keep your own clothes and everything. Then you have to wear the prison clothes. It wasn't there long enough for that."

"A guy threw a newspaper into my cell. It was The Times with an editorial piece in me. I got out by the afternoon. Of course I didn't want to go back, but I've been in prison since, in

Rhode Island, near Boston. I was in prison there in 1975 for a little while. Got arrested for trying to stop Keith being arrested. Obstructing the course of justice."

"I think I said 'Ere, don't do that, we've got a concert to do.' 'Okay, you too.' Keith had hit somebody and was arrested. It was probably a journalist, like you. Oh, it was too awful. But nothing happened in the case."

SOME people would say the Stones were just plain irresponsible. "Yeah, I guess. It's just an accumulation of different events and people. Bad circumstances develop and once you get a bad reputation it's very hard to shake it off. Some bands around now get a bad reputation and that's it. It's the same in a bar."

"A guy has a bad reputation and he always gets picked on. One tends to get drawn into these things. From my own experience, once you've got it, you're stuck with it. This country has got to be the worst place for that."

Other countries are ready to accept you may be different but take you at face value. Here they never forget anything you may have done in the past. I don't see how our image is ever going to change here. They don't want it to change, do they?"

"I was violent when I was younger, but most people are violent for a while when they are young, aren't they? You have a punch-up once,

continued on p61

MILLE JACKSON'S

Feelin' Bitchy

Feelin' Bitchy

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LEO SAYER: London Palladium (reopened shows)
LOVE STAR: London Rainbow
MOTORS: London Marquee.
RADIATOR: Reading University.
WALTZ: London Music Machine.
DEAF SCHOOL: London King's College
BERNESTINE ANDERSON, TOMMY WHITTLE QUARTET: London
Ronnie Scott's (until Oct 15)
ONLY ONES: London Dingwalls

Thursday

TONOR, DRUMS: Sweet Feet
 London Grimsley
 JIM CAPALDI'S CONTENTERS:
 London
 of the debut tour
 former Traffic drummer's new
 group
 FOUR TOPS: Bristol Hippo
 London
 WEATHER REPORT: Birmingham
 London
 TONOR ROBINSON BAND: Notting-
 ham
 RENAISSANCE: Manchester
 MAN: Manchester
 PHIL MANZANERA: Gullifort
 Surrey University
 BLIND FAITH: Croydon Falmouth
 GUILD HALL: Swansea
 UNIVERSITY: Glasgow
 THE GREATEST TROU: Glasgo-
 woe Apollo
 THE MIGHTY MACHINER: Apollo
 HEADBREAKERS: Middlesbrough
 UNIVERSITY
 THE FLEECED: DE VILLE
 UNIVERSITY
 THE SAYER: Wolverhampton City
 PARADISE ROOF ORCHESTRA:
 London
 QUANTUM JUMP: Persance Gra-
 veney
 CHRIST: Spedding Coventry
 TICKET: Bedford City
 THE: London
 I: Southampton
 WINDY: Lancaster 12 Club
 THE: Bedford
 THE PIE: MARGER
 Rock Garden
 THE: London
 QUAGGABLADES: London Windsor
 ROAGALATOR: Bourneouth Town
 CLUB: Swansea
 CAVAN: London Hackney
 Adam and
 THE BEARS: Brighton
 Alhambra
 BAND: London Ralea

Friday

- JOAN ARMATRADING: Ipswich Gaumont (tour opens) (See Taking Off)
- BOB SEGER: Glasgow Apollo (tour opens) (See Taking Off.)
- VAN DER GRAAF: Cambridge Corn Exchange (tour opens) (See Taking Off.)

Saturday

● **SUPERTRAMP:** Birmingham Odeon (and 16) Tour opens (See Taking Off)
● **STEVE HILLAGE:** Aylesbury Friars. (See Taking Off)
● **JOAN MARATRAIDING:** Wolverhampton Civic Hall

Sunday

[illegible]**Monday**

STEVE HILLAGE Preston Guild
hall
VAN DER GRAAF, Oxford New
Theatre
WISHBONE ASH Glasgow
Apollo

Tuesday

HISBONE ASH Sheffield City Hall
HILLMAN ARMTRADING Coventry Theatre
INSTEIVE LIVES Liverpool Empire
SOUTHERLAND BROTHERS AND
QUINN Oxford New Theatre
LEAD SAYER Bournemouth Winter Gardens
JAMES HARVEST:
Brighton Dome
MINK DEVILLE
Portsmouth Guildhall
BARBELLAS
GRATEFUL TROUPE Norwich University of East Anglia
CASTLEMAN'S
Castaways Leisure Centre
PADRAINA ROO ORCHESTRA,
Festivals Festival Theatre
HARTWELL Toplam Toplam
ADAMITTING WARSAW PART
London Dingwells
SLOAN AND THE DOGS
London Music Machine
ONE OKES London Rock Garden
SKREYDORER TICKETS MEN-
Vorte
BOLD RYE WHISTLE TEST BBC
Barrett and Givray Dr Hook
LEAD SAYER SINGS Liverpool 8
Repeat from BBC 1

Wednesday

STEVE HILLAGE: Manchester
Apollo.
TOM PAXTON: London Royal
Hall.
SUPERTRAMP: Manchester Baile
Vue.
RACING CARS: Southampton
University.
SUTHERLAND BROTHERS AND
QUIVER: Nottingham Albart
Road.
AC/DC: Liverpool Empire.
CHRIS SPEDDING: Sheffield
Playhouse.
DR. HOOD: Brighton Centre.
DR. FEELGOOD, MINK DEVILLE:
Bournemouth Winter Gardens.
STIFFERS, DRONES: Sheffield
Top Rank.
STIFFS GREATEST TOP: Brighton
Top Rank.
VAN DER GRAAF: Leeds Univer-
sity.
DELOY WASHINGTON: London
Dingwalls. This should be a
live meaning of reggae.
NO DICE, TEQUILA: London
Dingwalls.
TOM ROBINSON BAND: North
Staffs Polytechnic.

Jazz extra

WEDNESDAY: 11.30 Mike Osborne's Quintet, with Harry Becket, in the week's session for Platform Edinburgh branch Nicky Lam Tavern, Virginia Street Edinburgh from 8 pm. Billy Butterfield guests with local band (Concorde Club, Southampton).

THURSDAY: This week's J.C.S. Manchester promotion presents Elton Dean and Alan Skidmore with El Skid (Band On The Wall Smithfield Manchester). Swedish group Scanlax play at Nottingham (Test Match Hotel, West Bridgford). Terry Lightfoot's Band (Pennine Hotel, Derby). Benny Waters is with the Stan Barker Trio (Hyndburn Jazz Club, Great Harwood).

FRIDAY: Phil Lee, Brian Miller, Jeff Clynne, John Stevens (The Plough, Bicknell) Jam session with Humphrey Lytton and Joe Temperley (Crosby Civic Hall, Liverpool)
 term of the day Saturday: The Soundings Silence Band, with Rick Sanders and John Etheridge, also real ale (Drum's Studio South Warwickshire College from 6 pm) Redbrass (Drilling Art Centre) Teddy Wilson Trio (Royal Exchange Theatre, Manchester from 11.30 pm)

SATURDAY: Vic Ash Quartet (London's Pizza Express, Deans Street). The Pasadena Roof Orchestra plays in the Nottingham area (Civic Theatre Mansfield). Benny Waters visits the Midlands (Crown Inn, Codsall).

SUNDAY: Reedman Benny Waters with Chris Holmes Trio (Birch Hall Hotel in Lees, near Oldham); A Star Turn (19.30) event, from 9.30 to 10.30 pm, featuring Reedman, Dave Hestall, Smiley, new band and the food and drink (Half Moon Theatre 2, 111, Street, E1); Clarinetist Dave Shepherd's Quintet plays for brunch (10.30) (Portman Hotel, Portman Square, W1); Mike Westbrook Brass Band (Liberty Hall Club, Liverpool); Salute To Satckmo show (Charter Theatre, Preston).

MONDAY: John McLevy and Jack Embrow guest with trombonist Mike Sloney's band (Bull's Head, Barrow). An October jamfest at the Corkcraw presents the Johnny Jones Quintet (8 night) (30 North John Street, Liverpool). Mike Westbrook's Brass Band (Royal Northern College of Music).

TUESDAY: Henry Lowther's Quartet with Gordon Deck (Hyndburn Jazz Club in Great Harwood) Platform presents the Frank Pantrini Quintet from 8 pm (Saints And Sinners & Vincent Street Glasgow)

WEDNESDAY: Bobby Wellins (tenor) guest, with the Adrian Cross Trio (Cleethorpes Jazz Club). Alan Elsdon and Band (Cock, Palmers Green). Joe Temperley plays a Platform concert in Sealand (Dunfermline). James Booker has an extra date (Bellevue Complex, Manchester). — MAX JONES.

Folk extra

THURSDAY, Alex Atterton (Aulm House, Kilmarnock) Dav
Gaulder (Lord Seaham, Glasgow, Moore, Durham) Fiddie
Dram (St James House, St James Square, Grimsby)
Caddick (Sheffield University) Vin Garbutt (Old Blackburn
FC, Lammack, Blackburn) Alex Campbell (Winder, Louth
Nottingham) Graham and Eileen Pratt (Angel, Bedford

FRIDAY: Arky's Toast (Chequers Inn, Woolmer Green, Stevenage) Bob Cann (Fo'c'sle, Southampton) John James (King's Head, Rochester) Gabriel McKeown (Fighting Cock, 58 London Road, Kingston-on-Thames) Watsonsons (Town, Margarets, Hoddesdon) Nic Jones (New Inn, Wyke Road, Chichester) Spinners (Doris Leisure Centre, Swindon)

SATURDAY: John Shane (Queens Arms, Walthamstow): First on a tour to promote his new book, *The Last Great Pub (Crawl)* with the author, David Hughes, Ipswich.

Gully Wee (Watermill, Pately Bridge, Harrogate) Val Ryan
(Crown, Hemingborough, Selby) Brownsville Banned (High)
cliffe Hotel, Greystones Road, Shemeld) Tim Broadbent (Black)
Horse Telham (Hastings) Peta Twitcheil (Man of Kent, Sand)
Lane Sevenoaks) Jenny Beeching, Tony CHN (Rising, Sun)

SUNDAY: Salfren Summerfield (Lord Roberts, Sherrnall Street, London E2) . . . Tommy Maken, Liam Clancy (Theatre Royal Drury Lane, London WC2) . . . Bob Stewart (Goad, Borehall Lane, St. Kenelm, London EC4) . . . (Railway Hotel, Clifton) . . . Road, Southend-on-sea) . . . Robb Dransfield (University Union, Highfield Southampton) . . . Holly Tannen (Springfield Hotel, Brighton) . . . Bonnie Dobson (Crookers, Cotham Hill, Bristol) . . . Major Musinda's Travelling Circus and Judy Stone (Bristol Live 16 Gloucester Road, Bristol) . . . Trevor Lucas, Dave Pegg (Nyndy Hill, near Blackwood, Wales).

MONDAY: Rosie Hardman (Crescent Hotel, Bon Accord Crescent, Aberdeen) . . . Battlefield Band (Institute of Technology, Blackpool) . . . Cyril Tawney (Pineapple Club, Boston Line)

TUESDAY: Mr Gladstone's Bag (King Alfred's College, Winchester);
Peta Atkin (Three Horsehoes, Heath Street Hampstead);
Flowers and Frolics, Wheatsheaf Morris (Ceilidh at Goldsmith's College, Lewisham)

WEDNESDAY: Tom Paxton (Royal Albert Hall, London)
KARL DALLAS.

TAKING OFF



JOAN ARMATRADING: Ipswich

mont. Friday, October 14
kets: £3 and £2.50 still avail-
e. Starts 8pm. Support: Rich-
and Doug Morier. The
prise breakthrough of last year
y sets out to destroy the wide-
held feeling that howev-
dient her albums, she can't cut
on stage. Certainly she's al-
s appeared awkward and pain-
ly introverted on stage, but
ing followed the unfollowable
Joan Armatrading" with
nible success ("Show Sim-
ulation") we aren't perhaps
over-optimistic in expect-
may have come up with mem-
y of enlivening her stage act-

● **BOB SEGER:** Glasgow Apollo. Friday, October 14. Support act, 7.30 pm. He has just announced. Tickets £2.50, £2.00, £1.50. Concert starts 7.30 pm. After several false starts and more than ten years of waiting, the final member of Detroit's glorious trimurvyrate — Seger, Iggy Pop and Nick Nugent — finally decided to obtain a UK tour. The breakthrough came with his double live album "Silver Bullet," and was consolidated with the magnificent "Night Moves." But Britain has a lot of catching up to do, and Seger promises in the interview on page 9 that he will be performing several oldies.



● **VAN DER GRAAF:** London Victoria Palace. Sunday, October 18. Support act: Alexander Robertson. Tickets: £20, £20, £15. Concert starts 7.30pm. The new early-'80s Van der Graaf album, *"The Quiet Zone/The Pleasure Dome"*, has been a musical rethinking that adds both a stirring rhythmic and a spry, transatlantic funk to the band's sound. It has been with us since 1976 became album and music was made real.

◆ SUPERTRAMP: Odeon, Birmingham. Saturday, October 15, 7.30 pm. Tickets: sold out. Supporters to be confirmed. Supertramp represent everything that the new wave is rejecting, according to saxophonist John Hellwells. Their music is pompous, structured and melodic, gaining its instantly recognisable sound from Ric Davies' keyboard riffs and Hellwells' sax. The band have been touring since April, covering America and Europe, and this is the first tour of Britain in two years. Their impressive filmed backdrop complements a stunning set.



● **STEVE HILLAGE:** Friars, Ayles-

bury, **Saturday, October 15.** Tickets: £1.99. Support act: Glenn Phillips. Show starts at 8pm. The Electricry Gypsies sets off on the road again with their band of musicians. The band will be playing their new album "Motivation Radio" under the influence of the growing move to more commercial, while still retaining the spirit of the music that has made him such a musical presence in rock. Doubleless Hillman will have a baritone guitar, a double bass and a guitar in line with what is going down in Britain currently, his concert are always very fulfilling evenings.

WISHBONE ASH: City Hall, Newcastle. Sunday, October 16, 7:30 pm. Tickets sold out. Support: Motors. After the "Argue" album, considered by many to be their peak, Wishbone Ash went through a difficult period, producing the different "Luckies" in 1976, with their new album, "Front Page News," a more than competent follow-up to "New England," the group set out on what is likely to be another sold-out tour. The new album, produced by Ron and Howe Albion, contains several soft, melodic songs as well as harder rock numbers.



Top Thirty Singles

- (4) BLACK IS BLACK La Belle Epoque, Harvest
- (2) SILVER LADY David Soul, Private Stock
- (10) I REMEMBER ELVIS PRESLEY Danny Mirror, Sonet
- (21) YES SIR I CAN BOOGIE Baccara, RCA
- (5) BEST OF MY LOVE Emotions, CBS
- (11) NO MORE HEROES Stranglers, United Artists
- (1) WAY DOWN Elvis Presley, RCA
- (3) MAGIC FLY Space, Pye
- (8) FROM NEW YORK TO L.A. Patsy Gallant, EMI
- (17) WONDROUS STORIES Yes, Atlantic



STATUS QUO: back again with their version of John Fogerty's 'Rockin' All Over The World'

- (6) TELEPHONE MAN Men Wilson, Pye
- (15) I REMEMBER YESTERDAY Donna Summer, GTO
- (12) BLACK BETTY Ram Jam, Epic
- (7) OXYGENE Jean-Michel Jarre, Polydor
- (24) STAR WARS THEME Meco, RCA
- (13) LOOKING AFTER NUMBER ONE Boomtown Rats, Ensign
- (23) FROM HERE TO ETERNITY Giorgio, Oasis
- (9) DOWN DEEP INSIDE Donna Summer, Casablanca
- (—) ROCKIN' ALL OVER THE WORLD Status Quo, Vertigo
- (16) NOBODY DOES IT BETTER Carly Simon, Elektra
- (20) THUNDER IN MY HEART Leo Sayer, Chrysalis
- (14) SHUNSHINE AFTER THE RAIN Elkie Brooks, A&M
- (22) COOL OUT TONIGHT David Essex, CBS
- (—) YOU'RE IN MY HEART Rod Stewart, Riva
- (30) COMPLETE CONTROL Clash, CBS
- (18) DO ANYTHING YOU WANNA DO Rods, Island
- (—) HEROES David Bowie, RCA
- (25) GREATEST LOVE OF ALL George Benson, Arista
- (—) LIPSMACKIN' ROCK AND ROLLIN' Peter Blake, Pepper
- (—) CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M

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



BARRY WHITE: another big hit coming with 'It's Ecstasy When You Lay Down Next To Me'

U.S. Singles

- (1) YOU LIGHT UP MY LIFE Debby Boone, Curb
- (2) KEEP IT COMIN' LOVE K.C. and the Sunshine Band, TK
- (3) NOBODY DOES IT BETTER Carly Simon, Elektra
- (4) STAR WARS THEME Meco, Millennium
- (8) THAT'S ROCK 'N' ROLL Shaun Cassidy, Curb
- (17) SWAYIN' TO THE MUSIC Johnny Rivers, Big Tree
- (6) ON AND ON Stephen Bishop, ABC
- (9) BOOGIE NIGHTS Heatwave, Epic
- (12) I FEEL LOVE Donna Summer, Casablanca
- (11) COLD AS ICE Foreigner, Atlantic
- (18) BRICK HOUSE Commodores, Motown
- (17) DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists
- (13) DON'T WORRY BABY B. J. Thomas, MCA
- (15) IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA
- (16) SIGNED, SEALED AND DELIVERED Peter Frampton, A & M
- (19) SHE DID IT Eric Carmen, Arista
- (20) HEAVEN ON THE SEVENTH FLOOR Paul Nicholas, RSO
- (14) THE KING IS GONE Ronnie McDowell, GRT
- (5) DON'T STOP Fleetwood Mac, Warner Bros.
- (25) JUST REMEMBER I LOVE YOU Firefall, Atlantic
- (10) TELEPHONE LINE Electric Light Orchestra, Jet
- (—) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White, 20th Century
- (22) STRAWBERRY LATTER 23 Brothers Johnson, A & M
- (—) WE'RE ALL ALONE Rita Coolidge, A & M
- (—) HELP IS ON THE WAY Little River Band, Capitol
- (—) BABY, WHAT A BIG SURPRISE Chicago, Columbia
- (28) I WOULDN'T WANT TO BE LIKE YOU Alan Parsons, Arista
- (30) I BELIEVE YOU Dorothy Moore, Malaco
- (—) WE JUST DISAGREE Dave Mason, Columbia
- (24) FLOAT ON Floater, ABC

U.K. Soul

- (3) DO YOUR DANCE Rose Royce, Whitfield
- (1) BEST OF MY LOVE Rose Royce, CBS
- (2) COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT Idris Muhammad, Kudu
- (9) I REMEMBER YESTERDAY Donna Summer, GTO
- (12) THEME FROM BIG TIME Smokey Robinson, Motown
- (19) SAY YOU WILL Eddie Henderson, CL
- (17) THE GREATEST LOVE OF ALL George Benson, Arista
- (4) STAR WARS THEME Meco, RCA
- (8) GOING BACK TO MY ROOTS Lamont Dozier, Warner Bros.
- (—) BRICK HOUSE Commodores, Motown
- (7) FROM HERE TO ETERNITY Giorgio, Oasis
- (13) SPRING HIGH Ramsey Lewis, CBS
- (—) RIGHT ON TIME Brothers Johnson, A & M
- (17) BITE YOUR GRANNY Morning, Noon and Night, United Artists
- (14) HOME IS WHERE THE HEART IS Gladys Knight and the Pips, Buddah
- (—) SHOO DOO FU FU OOH Lenny Williams, ABC
- (10) LET'S CLEAN UP THE GHETTO Philadelphia International All-Stars, Philly Int.
- (11) KEEP IT UP Olympic Runners, RCA
- (—) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White, 20th Century
- (5) DOWN DEEP INSIDE Donna Summer, Casablanca

U.S. Soul

- (1) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White, 20th Century
- (3) DUSIC K.C. and the Sunshine Band, TK
- (2) KEEP IT COMIN' LOVE K.C. and the Sunshine Band, TK
- (6) SHAKE IT WELL Dramatics, ABC
- (8) BRICK HOUSE Commodores, Motown
- (4) DO YOU WANNA GET FUNKY WITH ME Peter Brown, Drive
- (11) BACK IN LOVE AGAIN L.T.D., A & M
- (13) DO YOUR DANCE Rose Royce, CBS
- (9) I FEEL LOVE Donna Summer, Casablanca
- (5) THE GREATEST LOVE OF ALL George Benson, Arista
- (18) YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) High Energy, Gordy
- (16) LADY OF MAGIC Maze featuring Frankie Beverly, Capitol
- (15) ANOTHER STAR Stevie Wonder, Tamla
- (17) IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson, Spring
- (7) BOOGIE NIGHTS Heatwave, Epic
- (14) WE NEVER DANCED TO A LOVE SONG Manhattan, Columbia
- (20) THE WHOLE TOWN'S LAUGHING AT ME Teddy Pendergrass, Philly Int.
- (—) FUNK FUNK Cameo, Chocolate City
- (10) LET ME KNOW Special Delivery, Shield
- (—) I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO



STEVIE WONDER: 'Another Star' rises to number 13.

U.K. Reggae

- (1) WE PLAY REGGAE In Crowd, Cactus
- (3) WAITING IN VAIN Bob Marley and the Wailers, Island
- (4) I'M STILL IN LOVE WITH YOU Marcia Aitken, Lightnng
- (2) THREE-PIECE SUIT Trinity, Conflict
- (5) NATTY WAITING IN VAIN Danny Ray/Superstar, Golden Age
- (16) I ADMIRE YOU Roland and Carolyn, Lovers Rock
- (—) GROOVY SITUATION Keith Rowe, Black Swan
- (8) BLACK PRIDE Brown Sugar, Lovers Rock
- (6) UP PARK CAMP Johnny Clarke, Justice
- (17) UPTOWN GIRL Trinity, Conflict
- (17) GET UP, STAND UP Bunny Wailer, Island
- (—) A SO WE STAY Jah Woonch, Creation Rebel
- (18) PLAYBOY Danny Ray, Trojan
- (11) WOLF AND LEOPARD/MAGGIE BREAST Dennis Brown/Roy, Third World
- (9) JAH COME HERE I Roy, Third World
- (14) I'M IN LOVE WITH A DREADLOCKS Brown Sugar, Lovers Rock
- (—) STICKS MAN Black State, State
- (7) MAN IN ME/AFTER TONIGHT Matumbi, Trojan
- (—) I'LL NEVER LET YOU GO OUT OF MY LIFE Cassandra, Lovers Rock
- (—) SHOW ME YOUR COMPANY Trinity, Dreadnot

Radio's Top Spins

- CAPITA, LONDON: Wondrous Stories (Yes) Black Is Black (La Belle Epoque) Silver Lady (David Soul) Callin' Occupants Of Interplanetary Craft (Carpenters) I Remember Yesterday (Donna Summer)
- BRMB, BIRMINGHAM: Silver Lady (David Soul) Way Down (Elvis Presley) Black Is Black (La Belle Epoque) Best Of My Love (Emotions) Magic Fly (Space)
- LUXEMBOURG: Wondrous Stories (Yes) Black Is Black (La Belle Epoque) I Remember Elvis Presley (Danny Mirror) Silver Lady (David Soul) Best Of My Love (Emotions) From New York To L.A. (Patsy Gallant)
- CLYDE, GLASGOW: Silver Lady (David Soul) Yes Sir I Can Boogie (Baccara) From New York To L.A. (Patsy Gallant) Wondrous Stories (Yes) Best Of My Love (Emotions)
- HALLAM, SHEFFIELD: Belfast (Boney M) Love Bug (Tina Turner) Cryin' In My Sleep (Art Garfunkel) Tupelo Mississippi (Steve Gibbons Band) The EP Express (Carl Perkins)
- PICCADILLY, MANCHESTER: Yes Sir I Can Boogie (Baccara) I Remember Yesterday (Donna Summer) No More Heroes (Stranglers) From Here To Eternity (Giorgio)
- FORTH, EDINBURGH: Silver Lady (David Soul) Black Is Black (La Belle Epoque) Best Of My Love (Emotions) From New York To L.A. (Patsy Gallant) Yes Sir I Can Boogie (Baccara)

Singles Composers/Publishers/Producers

1. Robert Martin (Rodney/Harris/Garlands) 2. Macaulay/DJH (L.A. Sayer) 3. Akbar/Dunbar/Dunbar 4. Loring/Marques (L.A. Sayer) 5. Syle 6. (Maurice White) Maurice White 7. April/Albion (Stranglers) 8. Martin Rushnet 9. TV (Martin/Kennedy) 10. Elvis Presley 11. Heath Levy (Egmont) 12. DJH (Vignauli/Williams) 13. Galian/Robertson 14. Topographic/Warner Bros. 15. Yes 16. Campbell/Connelly 17. Mari Wilson 18. Castellan/Kuttridge 19. Heatwave 20. Heatwave 21. Karsington (Leadbetter) 22. Karsington/Katz 23. Black Neon (Jean Michel Jarry) 24. Michael Jarry 25. Chappell (John Williams) 26. Meco/Whelan/Korgova 27. Sawyer Fair Hiss (Goldil) 28. Langer 29. Heath Levy (Marder/Bellotte) 30. Marder 31. Screen Gems Ltd. (John Barry/Donna Summer) 32. John Barry 33. Interzone (Fogarty) 34. Pip Williams 35. United Artists (Carole Bayer Sager) 36. Marvin Hamlisch 37. Richard Perry 38. Long Music/Chrysalis/Ronder (Sayer/Snow) 39. Richard Perry 40. United Artists (Ellis Greenwich) 41. Lather/Stoller 42. April/Rock On (David Essex) 43. David Essex 44. Riva (Rod Stewart) 45. Tom Dowd 46. Copyright (Celia Sliney/Jones) 47. Low Perry/Micky Foot 48. Island/Rock On (Rods) 49. Rods/Hollis 50. Heatwave (David Bowie) 51. David Bowie/Tony Visconti 52. Rods/Hollis 53. Heatwave (David Bowie) 54. David Bowie/Tony Visconti 55. Rods/Hollis 56. Heatwave (David Bowie) 57. David Bowie/Tony Visconti 58. Rods/Hollis 59. Heatwave (David Bowie) 60. David Bowie/Tony Visconti 61. Rods/Hollis 62. Heatwave (David Bowie) 63. David Bowie/Tony Visconti 64. Rods/Hollis 65. Heatwave (David Bowie) 66. David Bowie/Tony Visconti 67. Rods/Hollis 68. Heatwave (David Bowie) 69. David Bowie/Tony Visconti 70. Rods/Hollis 71. Heatwave (David Bowie) 72. David Bowie/Tony Visconti 73. Rods/Hollis 74. Heatwave (David Bowie) 75. David Bowie/Tony Visconti 76. Rods/Hollis 77. Heatwave (David Bowie) 78. David Bowie/Tony Visconti 79. Rods/Hollis 80. Heatwave (David Bowie) 81. David Bowie/Tony Visconti 82. Rods/Hollis 83. Heatwave (David Bowie) 84. David Bowie/Tony Visconti 85. Rods/Hollis 86. Heatwave (David Bowie) 87. David Bowie/Tony Visconti 88. Rods/Hollis 89. Heatwave (David Bowie) 90. David Bowie/Tony Visconti 91. Rods/Hollis 92. Heatwave (David Bowie) 93. David Bowie/Tony Visconti 94. Rods/Hollis 95. Heatwave (David Bowie) 96. David Bowie/Tony Visconti 97. Rods/Hollis 98. Heatwave (David Bowie) 99. David Bowie/Tony Visconti 100. Rods/Hollis

Albums Producers

1. Jean-Michel Jarre 2. Arin Rushnet 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

CHARLEY PRIDE: the pride of country music has another hit as 'More To Me' enters at 19.

Top Thirty Albums

- (1) 20 GOLDEN GREATS Diana Ross and the Supremes, Motown
- (2) OXYGENE Jean-Michel Jarre, Polydor
- (5) NO MORE HEROES Stranglers, United Artists
- (4) MOODY BLUE Elvis Presley, RCA
- (7) A STAR IS BORN Soundtrack, CBS
- (3) RUMOURS Fleetwood Mac, Warner Bros.
- (14) MAGIC FLY Space, Pye
- (8) BAD REPUTATION Thin Lizzy, Vertigo
- (6) GOING FOR THE ONE Yes, Atlantic
- (11) SHOW SOME EMOTION Joan Armatrading, A & M



IAN DURY: following Stiff-mate Elvis Costello into the chart as 'New Boots And Panties' debuts at 28.

U.S. Albums

- (1) RUMOURS Fleetwood Mac, Warner Bros.
- (2) STAR WARS Soundtrack, 20th Century
- (5) SIMPLE DREAMS Linda Ronstadt, Asylum
- (4) FOREIGNER James Taylor, Columbia
- (3) SHAUN CASSIDY Curb
- (7) I, ROBOT Alan Parsons Project, Arista
- (8) MOODY BLUE Elvis Presley, RCA
- (10) LIVIN' ON THE FAULT LINE Doobie Brothers, Warner Bros.
- (9) JT James Taylor, Columbia
- (13) CAT SCRATCH FEVER Ted Nugent, Epic
- (11) CSN Crosby, Stills and Nash, Atlantic
- (12) HERE AT LAST... BEE GEES... LIVE RSO
- (15) COMMODORES Motown
- (14) CHICAGO XI Columbia
- (16) ANYTIME, ANYWHERE Rita Coolidge, A & M
- (18) LITTLE QUEEN Heart, Portrait
- (19) STAR WARS AND OTHER GALACTIC FUNK Meco, Millennium
- (—) LOVE YOU LIVE Rolling Stones, Rolling Stones
- (22) BOOK OF DREAMS Steve Miller Band, Capitol
- (21) FLOWING RIVERS Andy Gibb, RSO
- (23) FOGHAT LIVE Bearsville
- (24) REJOICE Emotions, Columbia
- (24) LUNA SEA Firefall, Atlantic
- (27) YOO HOT TO HANDLE Heatwave, Epic
- (25) I'M IN YOU Peter Frampton, A & M
- (26) REALITY ON A BACK STREET Hall and Oates, RCA
- (25) A NEW WORLD RECORD Electric Light Orchestra, Jet
- (—) BARRY WHITE SINGS FOR SOMEONE YOU LOVE Barry White, 20th Century
- (—) IN FULL BLOOM Rose Royce, Warner Bros.
- (30) CARELESS Stephen Bishop, ABC

NILS LOFGREN

NIGHT AFTER NIGHT

NEW 'LIVE' DOUBLE ALBUM

ON A&M RECORDS AND TAPES

AMLM/CLM/YLM 68439

THE NEW PSYCHOTIC SINGLE

QUARK, STRANGENESS & CHARM

HAWKWIND

FROM

NEW ALBUM IN THE CHARTS NOW!

IN NEXT WEEK'S MM...

Tom Robinson: glad to be gay

"FOR too long, some of our top stars have kept the world guessing — are they homosexual, or aren't they? It's own-up time in 1977. I'm gay, and you can like it or not." Tom Robinson is fearlessly committed to directness in his lyrics as he tackles civil liberties as diverse as gay liberation and the Grunwick dispute. Robinson, one of the more articulate and provocative musicians around, also leads a fine, tight band currently jamming in the crowds from London to the North. Next week in the MM — an outspoken interview with Tom Robinson as he trundles round the clubs on a controversial tour.

ATHER round me hearties to hear some Wondrous Stories, as we meet the boys of Yes, back from their

TOM ROBINSON BAND: fine, tight group of musicians

magical wanderings in far distant lands. On the eve of their first British dates in many wadings of the moon, we weave a tangled, wondrous tale of our own. Did you know, for example, that Jon Anderson and Steve Howe were descendants of the Wise Elves of the Woods? And did you know that Yes have had eight singles released in America and two in Britain, but that "Stories" is their first major hit in Britain after a career that has spanned nine long years? Aye, such tales fair chill the bones, Jim lad. Press a freshly-minted groat into the hands of your newsgate and pluck forth a copy of next week's MM without delay.

SECONDS out — Genesis are back in the ring for another bout of progressive collapse! But despite the knock-out blow of the departure of Steve Hackett, Genesis will rise again and are already in the throes of recording their next album as a three-piece. The MM probes the latest conclusion to hit the band as we confront Messrs Phil Collins, Mike Rutherford and Tony Banks with a barrage of questions. Will they go punk? Is there life after Hackett? Don't miss our extraordinary in-depth probe already hailed as a breakthrough in rock journalism.

DON'T MISS IT!

Bruce Foxton's "Swing Bass" Guitar Strings

Once Used, Never Forgotten

Don't Miss It!

Once Used, Never Forgotten

NEW

Four page MM Factsheet

Singles

- JAMES TAYLOR: "Your Smiling Face" (CBS 5777)
- BRUCE JOHNSTON: "Deirdre" (CBS 6703)
- TEDDY PENDERGRASS: "Someday Told Me" (Philadelphia International PIR 5684)
- FOO'S GOLD: "Where Did Our Love Go Wrong" (CBS 6704)
- CITY COY: "I've Been Spun" (Vertigo 0057 183)
- PETER SKELLEN: "Soft Falls The Rain" (Mercury 8008 800)
- RUNAWAYS: "School Days" (Mercury 6167 567)
- RAY TISLER: "Let's Dance" (Ensign EMI 6)
- BONEY M: "Belfast" (Atlantic K 11030)
- D.B.M.: "Disco Beatmania" (Atlantic K 11037)
- UTOPIA: "Love Is The Answer" (Bizarre K 15536)
- J J BARNES: "How Long" (Contempo CS 2123)
- SHCE AND BEADS: "Orches" (Atlantic K 15536)
- GYNDI LAMBER: "Harbour" (Polygram CS 12844)
- LESLEY DUNCAN: "The Sky's On Fire" (CBS DMS 304)
- ALAN O'DAY: "Soldier Of Fortune" (Pacific K 11025)
- PLUMMET AIRLINES: "It's Hard" (State STAT 88)
- RUBBITTES: "Come On Over" (Polygram 2054 943)
- SLADE: "My Baby Let Me Be That's Alright" (Barn 2014 114)
- ORIGINAL ANIMALS: "Many Rivers To Cross" (Barn 2014 115)
- PLAYER: "Baby Come Back" (RSO 2094 234)
- GENTLE GIANT: "Two Weeks In Spain" (Chrysalis CHS 2181)
- NICK GLIDER: "Runaways In The Night" (Chrysalis CHS 2181)

Albums

- DWIGHT TWILLEY BAND: "Twilley Don't Mind" (Shelby ISA 5074). After being on costly import, it's finally available at normal price. An expert in Fifteen-based pop, the reviews have been mixed so far. Judge for yourself.
- ULTRAVOX: "Hi! He! Ho!" (Island NPS 8606). Eclectic attacks on their sartorial austerity has left the all-important music out in the cold. This is the follow-up to a flawed but excellent album and should prove interesting at least.
- BOB JAMES: "Bob James One" (CTI 804)
- CATE BROTHERS BAND: "The Cate Brothers Band" (Asylum K3304). Sophisticated music that covers a wide variety of influences.
- JEAN LUC PONTY: "Enigmatic Ocean" (Atlantic K 50609). Revered violinist soars into the cosmic.
- AC/DC: "Let There Be Rock" (Atlantic K 50668). They stuff up to now, has been unashamedly crass rock 'n' roll. Will this be any different?
- SEALS AND CROFTS: "One On One" (Warner K 56402). Soundtrack to the movie of the same name.
- PHIL MANZANERA/ROX: "Listen Now" (Polygram DMS 2201 074). The single was disappointing but Manzanera is still one of the most inventive guitarists around.
- CAPTAIN JACK AND HIS BAND: "Captain Jack And His Friends" (Polygram Super 2383 462)
- GIBSON BROTHERS: "Non-Stop Dance/Come To America" (Polygram Super 2383 468)
- P.T.E. FILE SERIES: "Kinks, Searchers, Buffalo Jerry, Dinosaurs, Status Quo Various Artists" (Pye PND 001, 002, 003, 004, 005, 006). Six back-track albums from the archives of Pye. All double sets, selling at £4.25.
- BARRY WHITE: "Songs For Someone You Love" (20th Century BTR 8004)
- RAMON EDELMAN: "I Love To Rock" (20th Century BT 843)
- SWEET: "Sweet's Golden Love" (PICA PE 20111)
- ALAN ROSS: "Are You Free On Saturday" (Ebm EBY1000)

Imports

- RANDY NEWMAN: "Little Criminals" (Wynners BSK 7). Long-awaited. Epic up to "Good Old Boys" from one of the most knowledgeable songwriters in the business.
- TOM WAITS: "Foreign Affairs" (Asylum 7E 1117). The Bohemian guitar poet chem-smokes his way through another set.
- GEORGE DUKE: "Reach For Me" (Epic PE 34883). Celebrated American keyboard player.
- RICHARD PAVOS: "Who Met I'm Not Him" (Laff 198). Unique machine-gun American humourist.
- NETWORK: "Network" (Epic PE 34878). Produced among others, by Bee Gees Barry Gibb.
- RONNIE DYSON: "Love In All Flavours" (CBS PC 34528). Will this be up to the standard of the excellent single, "When You Get Right Down To It"?
- RICK NELSON: "Intake" (Epic PE 34620). Classy progressive pop/country.
- JACKIE DE SHANNON: "You're The Only Dancer" (Amaret 1010). Strong songwriting force during the Sixties ("When You Walk In The Room") edges towards sophisticated soul in the Seventies.
- ARTFUL DODGER: "Babas On Broadway" (CBS PC 34586). Heavy metal.
- PHOEBE SHOW: "Never Letting Go" (CBS JC 34678). The white lady with the extraordinary black sounding voice.
- STARWOOD: "Starwood" (CBS PC 34703). Country rock.
- EDDIE MONEY: "Eddie Money" (CBS PC 34608). Part of the new San Francisco resurgence.
- RAMOY PIE: "Fast Forward" (Polygram PD 16113).
- DOLLAR BAND: "Capetown Prince" (Charocharo CR 2004). Excellent jazz pianist.



JAMES TAYLOR: single LINKS album/RANDY NEWMAN: import

Coming events

- CLIFF RICHARD: Gospel tour
Brighton Dome (October 18), Ilford Odeon (19), Cambridge, Keisar Kerridge Hall (21), Ipswich Gaumont (23).
Rock tour — Southampton Gaumont (November 9), Birmingham Odeon (11, 12), Middeburgh Town Hall (16), Glasgow Apollo (17, 18 and 19), Glasgow City Theatre (21), Croydon Fairfield Hall (24), Southampton Winter Garden (26), Manchester Apollo (28), Manchester 11, Southport Theatre (30), Liverpool Opera House (31), Bristol Colston Hall (1), Lakeside Dr Mansfield Hall (4), Southport Colston Hall (7), Ipswich (18), and Waltham Town Hall (18).
- CARAVAN: Plymouth Penta (October 19), York University (21), Hull University (22), Mansfield Imperial Hall Southampton (23), Colchester (24), Colchester (25), Colchester (26), Colchester (27), Colchester (28), Colchester (29), Colchester (30), Colchester (31), Colchester (32), Colchester (33), Colchester (34), Colchester (35), Colchester (36), Colchester (37), Colchester (38), Colchester (39), Colchester (40), Colchester (41), Colchester (42), Colchester (43), Colchester (44), Colchester (45), Colchester (46), Colchester (47), Colchester (48), Colchester (49), Colchester (50), Colchester (51), Colchester (52), Colchester (53), Colchester (54), Colchester (55), Colchester (56), Colchester (57), Colchester (58), Colchester (59), Colchester (60), Colchester (61), Colchester (62), Colchester (63), Colchester (64), Colchester (65), Colchester (66), Colchester (67), Colchester (68), Colchester (69), Colchester (70), Colchester (71), Colchester (72), Colchester (73), Colchester (74), Colchester (75), Colchester (76), Colchester (77), Colchester (78), Colchester (79), Colchester (80), Colchester (81), Colchester (82), Colchester (83), Colchester (84), Colchester (85), Colchester (86), Colchester (87), Colchester (88), Colchester (89), Colchester (90), Colchester (91), Colchester (92), Colchester (93), Colchester (94), Colchester (95), Colchester (96), Colchester (97), Colchester (98), Colchester (99), Colchester (100).
- GORDON GILTRAP: Hitchin (October 19), Brighton (21), Brighton (22), Brighton (23), Brighton (24), Brighton (25), Brighton (26), Brighton (27), Brighton (28), Brighton (29), Brighton (30), Brighton (31), Brighton (32), Brighton (33), Brighton (34), Brighton (35), Brighton (36), Brighton (37), Brighton (38), Brighton (39), Brighton (40), Brighton (41), Brighton (42), Brighton (43), Brighton (44), Brighton (45), Brighton (46), Brighton (47), Brighton (48), Brighton (49), Brighton (50), Brighton (51), Brighton (52), Brighton (53), Brighton (54), Brighton (55), Brighton (56), Brighton (57), Brighton (58), Brighton (59), Brighton (60), Brighton (61), Brighton (62), Brighton (63), Brighton (64), Brighton (65), Brighton (66), Brighton (67), Brighton (68), Brighton (69), Brighton (70), Brighton (71), Brighton (72), Brighton (73), Brighton (74), Brighton (75), Brighton (76), Brighton (77), Brighton (78), Brighton (79), Brighton (80), Brighton (81), Brighton (82), Brighton (83), Brighton (84), Brighton (85), Brighton (86), Brighton (87), Brighton (88), Brighton (89), Brighton (90), Brighton (91), Brighton (92), Brighton (93), Brighton (94), Brighton (95), Brighton (96), Brighton (97), Brighton (98), Brighton (99), Brighton (100).
- THE DUZZCOCKS: Swindon Affair (October 24), Burton-on-Trent 16 Club (26), Dundee Manion Hall (November 1), Paisley Duo Harry (12), Paisley Maniqui (13), Edinburgh Clough (14), Stafford Top of the World (18), Nottingham Kinks (19).
- BARBARA DICKSON: St Helena Theatre Royal (November 4), Leamington University (4), Southampton Guildhall (6), Bristol Colston Hall (7), Birmingham Town Hall (8).



CLIFF RICHARD: Gospel and rock tour

- (10) Keele University (11) Manchester Polytechnic (12) Croydon Greyhound (13) Wigan Casino (14) Liverpool Eric (15) Ilkley College (16) Shrewsbury (17) Oswestry (18) (19) Newcastle (20) (21) Newcastle (22) (23) Newcastle (24) (25) Newcastle (26) (27) Newcastle (28) (29) Newcastle (30) (31) Newcastle (32) (33) Newcastle (34) (35) Newcastle (36) (37) Newcastle (38) (39) Newcastle (40) (41) Newcastle (42) (43) Newcastle (44) (45) Newcastle (46) (47) Newcastle (48) (49) Newcastle (50) (51) Newcastle (52) (53) Newcastle (54) (55) Newcastle (56) (57) Newcastle (58) (59) Newcastle (60) (61) Newcastle (62) (63) Newcastle (64) (65) Newcastle (66) (67) Newcastle (68) (69) Newcastle (70) (71) Newcastle (72) (73) Newcastle (74) (75) Newcastle (76) (77) Newcastle (78) (79) Newcastle (80) (81) Newcastle (82) (83) Newcastle (84) (85) Newcastle (86) (87) Newcastle (88) (89) Newcastle (90) (91) Newcastle (92) (93) Newcastle (94) (95) Newcastle (96) (97) Newcastle (98) (99) Newcastle (100).

- Belfari Whittall Hall (17) Glasgow University (18) Croydon Fairfield Hall (21) Hatfield Forum Theatre (23) Middleburgh Town Hall (24) Southport New Theatre (27) Sheffield Crucible (28).
- PLANET CONG: Chelmsford (11) Tavern (November 3), Liverpool University (4), London School of Economics (5), Dundee University (6), Edinburgh George Square Theatre (10), Stirling University (11), Leeds University (13), Manchester U.M.I.S.T. (15), London Music Machine (16), Sussex University (17).
- THE STUKAS: London Hope 6 Anchor (October 18 and 19), London Regent's Castle (21), Ealing Technical College (22), London North East Polytechnic (24), London Nashville (November 7, 14, 21 and 28), Chelmsford City Tavern (17), Cambridge College (22), Brighton Alhambra (23), Leeds Flordie Green (28).
- ADVERTISING: London Nashville (October 20), London Marquee (21), London Rochester Castle (24), London Hope 6 Anchor (27), London Music Machine (31).
- RADIATOR: Manchester University (October 19), Botherham Town Hall (20), Scarborough Penthouse (21), Hull Centre Hotel (23), Middleburgh Town Hall Crypt (24), York City Theatre (25), Sheffield Polytechnic (26), Brunel University (29), Cardiff College of Education (29), Plymouth Top Bank (31), Pagnon Festival Theatre (November 13), London Rick Garden (21), Loughborough Town Hall (23), Newcastle Technical College (4), Newcastle University (5), Nottingham Sate's Club (6), Norwich East Anglia University (8), Harrogate P.C.'s (9), Birkenhead Mr Digby's (10), North Staffs Polytechnic (11), Manchester U.M.I.S.T. (12).

GARDEN OF PLEASURE FROM RIDIN A TIGER

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Amplification

JUST as the British rock scene has grown more and more diversified over the last 15 years, so have British manufacturers produced a range of equipment of a quality and flexibility second to none.

One of the leading names — and one instantly recognisable to any rock fan — is Marshall. The list of top bands that have used their equipment is virtually endless and their current range more than justifies their reputation.

Marshall produce two basic valve amplifiers, the Standard and Master Volume models. The Standard models have two channels with two inputs per channel, each with independent volume, bass, middle and treble controls, and also the famous Marshall presence control.

They are available as 100W lead, 50W lead, 50W keyboard, 100W bass and 50W bass, and retail at £235.95 (100W) and £191.95 (50W).

The Master Volume models are similar, but with separate volume controls for the pre-amp section, enabling the musician to keep the same sound at any volume level. The two versions (50W and 100W) retail at the same prices as the Standard models.

Marshall produce a wide

Britain's got the quality

by David Boothroyd

range of transistor amps, with all the advantages that implies in terms of reliability, ruggedness and economy.

The 100W lead/bass solid state amp sells for only £118.95 and includes a master volume control and two different inputs, enabling a musician to match his instrument perfectly to the amplifier.

A 100W solid-state power

slave amplifier has been designed to match any cabinet by matching impedances from 14 to 16 ohms via its output transformer.

The Marshall Super Transistor Amplifier Tops can also be fitted to any speaker from 4 to 16 ohms, thanks to a control on the amp. On the bass and lead tops a stereo socket is provided for echo send and return, allowing the

user to add reverb.

One of the most rapidly expanding fields at the moment is combos, and Marshall produce two valve combos, unusual in itself, as many are transistorised.

The Master Volume Combo (100W and 50W) have two 12-inch speakers and separate pre-amp volume control, allowing control of the overload sound. They sell at £378.75 (100W) and £270.95 (50W).

The three transistor combos complete the amplifier range: the four-speaker

100W, at £299.95, the two-speaker 100W at £280.95 and the compact 30W at £166.95. What other name amplifier can trace its ancestry back to the Beatles? That's the advertising caption which Vox are using at the moment.

Vox, however, do make other amps. The AC 50 is another one with a reliable performance history, with its four inputs and twin channels — one high and one low.

The AC 120 is slightly larger than the AC 30, using four EL 34 valves to give more than 100 watts RMS into two 12-inch speakers. Other features include five-band harmonic balance controls, reverb and two normal and two bright channels with independent volume controls.

The Escort practice amp connects to a main amp, and when a guitarist overloads the Escort amp, distortion of the signal is set up at an early stage. This was how Brian May of Queen produced some of the band's effects.

When HH produced their new-style amplifiers they sent shock waves through the amplification business, and most other firms are still trying to catch up.

The IC 100L is the successor to the IC 100, the amp that did the damage — to other businesses, that is. HH have added an effects input to take their effects modules, and have also included a middle control on channels one and two, and a master volume control. A variable harmonic control instead of the usual switch completes the changes. A combo is also available, incorporating the 100L. The V-5 bass amp provides a hefty 100 watts RMS and HH designed new tone circuits to generate a rich, deep, bass sound. A combo with the amp is also available, with a massive 15-inch speaker in a rear-loaded, folded-horn enclosure.

HH produce a 50-watt combo, the Studio-Fifty, which has a pre-amp output socket allowing direct connection to a p.a. mixer or tape recorder.

If any amplifier is going to challenge the HH model, at least in terms of design, it will probably be the Phoenix amplifier, displayed at this year's London trade fair produced by British Music Strings Ltd. of Wales, the Phoenix has a futuristic look to it, with some impressive features as well.

The amp has a valve pre-amp, which enables a transistor amp to get as near to a valve sound as possible, two independent input channels, 100-watt output and a lightweight, virtually unbreakable case in plastic. Phoenix make speaker cabinets to mate with the amp, and give a two-year guarantee on the amp itself.

Flame Amplification, based in Southampton, have produced a 100-watt four-channel p.a. amplifier with eight inputs into the channels, all with individual tone controls. The main features of the amp are the extremely good resistance to feedback, excellent signal to noise ratio.

For guitarists, there is a twin-channel 100-watt amplifier, one channel giving a clean sound and the other a dirty sound. There are sustain and phasing controls, which can be applied at the same time, and both have speed controls. The amp is suitable for bass and key-



QUEEN's BRIAN MAY: produced effects with an Escort amp

boards as well as lead.

Price, a small company, is putting out equipment used by the very best musicians. Keith Emerson, for one, has used the company's harmonic pitch shifter for him, enabling him to turn the sound of his grand piano into that of a honky-tonk at the touch of a foot pedal.

The company's valve-synthesised amp is a solid-state amplifier with all the tonal and distortion characteristics of a valve amp they claim. They also claim to have broken the price barrier with their brand new inter-music Combo, which, they say, is the first combo to have fully professional facilities at a reasonable price (£225). The combo is just about to reach the shops.

Zoot Horn's G 500 amp, with its nine-band graphic equaliser, has been well-received, the company say, and has been used by Phil Lynott of Thin Lizzy and Andy Park of Landscape.

An overdrive control has been added to this valve amp, to provide distortion at any volume, and the output is 200 watts RMS.

Orange have introduced a range of low-price transistor amps (the OMEC models), the cheapest of which is a small guitar amp — it only

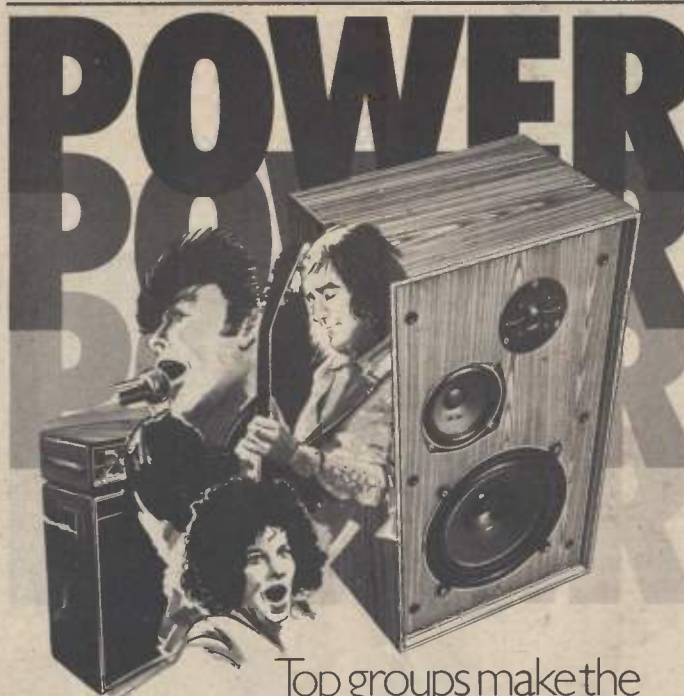
£137. A five-band graphic equalisation unit is available as an extra, the two together selling at £156.

Roland amplifiers have three new entries to their range. Two new models of the Revo Sound System — a combo for electronic keyboards — have been produced with rotary sound to give a sharp, revolving tone and a chorus effect. One model is in leather and the other in wood.

The third addition is the SB-100 bass combo, which combines a six-band graphic equaliser and a back-loaded horn speaker that takes up to 100 watts. The unit sells at £499.

Banc Electronic Systems have announced their new range of valve amplifiers which, they say, are the safest in the world. Instrument inputs, front panels and controls are guaranteed against electric shock up to 1,000 volts if wrongly connected to the mains supply.

The amp has a device to ensure continuity of performance. If a valve goes, it is automatically isolated and the amp continues to function at reduced power, and a row of indicators pinpoint the faulty valve. The range includes a lead amp, a lead combo amp, and a bass and slave amp.



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1st & 2nd Stage	£205	100W Bass Amp
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1st & 2nd Stage	£90	100W Bass Amp
1st & 2nd Stage	£85	100W Bass Amp
1st & 2nd Stage	£80	100W Bass Amp
1st & 2nd Stage	£75	100W Bass Amp
1st & 2nd Stage	£70	100W Bass Amp
1st & 2nd Stage	£65	100W Bass Amp
1st & 2nd Stage	£60	100W Bass Amp
1st & 2nd Stage	£55	100W Bass Amp
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1st & 2nd Stage	£35	100W Bass Amp
1st & 2nd Stage	£30	100W Bass Amp
1st & 2nd Stage	£25	100W Bass Amp
1st & 2nd Stage	£20	100W Bass Amp
1st & 2nd Stage	£15	100W Bass Amp
1st & 2nd Stage	£10	100W Bass Amp
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1st & 2nd Stage	£0	100W Bass Amp

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Four-page MM supplement



STEVIE WONDER: uses Orange amps

A MARKET of ever-increasing flexibility, variety, and quality — that's the picture of the British amplifier market, as drawn by the people who should know — the manufacturers.

Not surprising, you might say. After all, when they've made them, they have to sell them and they are hardly likely to say their amplifiers are less than the answer to every group's dreams.

But a quick look round any trade fair will show that it isn't just sales talk. Combo combination amplifiers that include the amp and speaker in one cabinet — are now being produced with built-in phasers, flangers, reverb and distortion controls undreamt of a few years ago. According to some manufacturers, valve amplifiers are fighting back against the transistorised competition, but at the same time fully

It's growing

by David Boothroyd

transistorised amps are getting nearer to the full, gutsy sound produced by valves, which, many guitarists say, transistors have never been able to achieve.

General quality of components is rising all the time. The revolution in electronics that took place in the Sixties, allied with the sophistication and ambition of the musicians and producers, has created a tidal wave of inventiveness which hasn't yet ebbed.

A band is now faced with a massive (some might say

bewildering) choice of equipment and facilities, and the technical innovations mean the choice is no longer open to those with thousands to spend — hundreds will often suffice. Product manager for Marshall, Jim Wilmer, said the demand for valve amplifiers was increasing all the time, and new wave bands were no exception.

Transistor amps are being put into the lower price bracket now, and the boom of a couple of years ago is definitely slackening off. The advantages of transistors are still there, of course, but guitarists generally seem to have concluded that they can't get the depth of sound which a valve amp provides.

"New wave bands are all using valve amps, and one person who's gone full circle is Chris Squire. He started off with a Marshall 100-watt, went through everything in the market, and is now back again with the same amp."

Trevor Cash, of CBS Arbiter (manufacturing Fender and Vox), agreed. "So many transistorised amps are being advertised now as producing a valve-like sound that people are ignoring them and buying the real thing instead. 'The new wave has made a great difference to the second-hand market, simply because a lot more people are getting up and playing with really basic sound systems.'"

W.E.M. are also following the trend, back to valves, including them in two small combos — the Clubman and the Westminster. "Transistors are fine for public address work but for guitar use there is nothing like a valve amp. We've tried to produce a transistor amp with the same sound qualities, but it doesn't work," a spokesman said.

A common opinion among manufacturers is that bands are no longer going for the sort of ear-splitting power of a few years ago. "We make amps with a range of up to 50 watts," W.E.M. said. "Nowadays people want less power than they used to, and the scene of massive power stacks is fast disappearing. Bands are quite happy with a reasonably-sized amp, and a 100-watt combo is a big one nowadays." A further change in the

market was confirmed by Ron Newson, designer of Maine amps (used by Elvis Costello, Sailor and Elkie Brooks among others), who said there was no longer a clear distinction between the musicians that bought a particular type of equipment.

"There used to be two clearly defined markets, one for the musician gigging at small clubs and the other for the heavy, professional band, who went for the really big power systems," he said.

"Now, instead of going for amps with a lot of power, even the big bands are buying smaller ones and stacking them up to get the necessary volume. He was less optimistic about the general health of the British market than many of the others.

"We're unsure of the home market, as the whole thing seems to be shrinking. We're finding that people are becoming very selective as to who they deal with, and it obviously boils down to money. When you look at Europe, you can see the difference. It's very buoyant there, people have a lot more money to spend."

A spokesman for Orange, whose amplifiers have been used by such as Stevie Wonder, also found the demand for exports difficult to satisfy.

"Our current transistor amps make up the first full range we've done, and we can't make enough. The demand is more for combos and extra facilities, rather than sheer power."

Kitchen's of Leeds, one of the big instrument retailers in the country, also stressed the way variety was taking the place of sheer power.

"There are far more facilities available than there were even a year ago," a spokesman said. "People are particularly keen on the new overdrive facility, which enables a guitarist to keep any amount of distortion he likes, but vary the volume."

Hybrid amps — consisting of a transistor pre-amp stage, with a valve power amp — were also proving popular, but Kitchen's were not convinced there was a big move back to valve amplifiers. "People were loath to change to transistors in the first place, and we haven't noticed a great change in demand. Transistors have got so good now thanks to integrated circuits that they are beginning to approach the valve quality."

SOUND LIKE wem



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ONE of the most important links in the entire rock chain is not the musician, nor the producer, nor the critic, but the sound man — the guy responsible for the signals received by the highly tuned and responsive ears of the public as they reach them across the musty seats of the nation's theatres.

Many a concert has been ruined by bad sound, and nobody is more aware of this problem than the groups who often regard their "mixer" as a fifth member of the band. Of course the super-groups can afford a large crew of hummers, roadies, and engineers, but in the average band, with its own lights and reasonably large p.a., the mixer is also often the tour manager, who combines many duties.

His job can mean long hours, especially during a long tour when nights blur into days, and his responsibilities might seem awesome to the average person.

Such a man is John Blackburn, tour manager with the Pat Travers Band, who started out his career as a 16-year-old roadie with Jethro Tull. John has also worked with Chicken Shack, Wild Turkey, Savoy Brown, and many other touring bands, and learnt his trade through experience on the road.

He's never wanted to do anything else except work with bands, although he has no aspirations to be a musician. He'd been to grammar and public schools and could presumably have had a choice of professions. What lured him into the road business?

"The freedom and travel. We do work long hours and there is no union. People think it is an easy job but it's very hard work. And you can't get ill and take time off because you'd just lose your job."

"On tour the working day

might start at 7 am, when you go down to the gig and get set up in time for the sound check. Everything has to go in turn, including the truss for the lighting, which goes in first. You might have time to eat, and then the support act goes on, then your own group and then you pack up.

"By this time it's 2 am and you start all over again at 7 am the next day. Some times you might not get any sleep at all if the equipment goes off to the next gig to be ready the next morning. But once you get into the routine, it's quite easy."

"SOMETIMES you find yourself singing the group's numbers in your sleep. Road crews are very loyal to their bands, and I'd sooner work for a good, friendly group for £100 a week than get £100 a week working for a band I didn't like. We do have rows on the road among the crew, but they soon get forgotten."

"The best thing a group can do is let their road crew get on with their job without telling them what to do. They wouldn't like us telling them how to play! When I started out with Jethro Tull, I was still at school and worked for them in the evening. I remember when they made their first record, and they got the name wrong on all the labels, they were called Jethro Toe!"

John was just about to go on the road with Pat Travers when he spoke to the M.M. about the problems of touring and amplification. "We're off to Holland for a few gigs. It's quite an easy tour with not much driving involved."

"On this one I've arranged the tour and I'm doing the sound as well. The group always decide on their choice of amplification and they've got their own back-line. Everything is planned down to the last inch of space in the truck."

"On the British tour, which starts in two weeks, we use ten tons of equipment, which fits into a 40-foot trailer. Pat (guitar) uses Marshall gear and the bass player uses Ampeg to get the sound he wants. They're American, very powerful as well, and reliable. But everything is reliable if you look after it."

"You get the odd fuse blow, but that is invariably due to something going wrong in the venue. I've never had any trouble with amps since they have been flight-cased. My first American tour was with Wild Turkey and we used nearly all Orange gear and none of it was flight-cased at all."

"We just used to use plastic covers. They're okay for keeping the rain off. Most bands on the road before the advent of flight cases just used to throw it in the truck. It used to be a lot easier though. It usually takes about two-and-a-half hours to set up

equipment from the time the truck arrives."

"The lighting always goes up first. It depends on the width of the stage. Sometimes the p.a. can go on first but the back-line is always the last."

"The back-line is the group's personal equipment but whatever the sound engineer requires. The individual amps are miked-up and go through the mixer. On the British tour we'll be using a 32-channel desk, but we only use about 24 of those."

THERE are usually about 14 to 15 mikes on the drum kit alone. The bass is always D.J., which is direct injection, plus a mike as well depending on the acoustics of the hall. You rarely find a p.a. you can use built into the hall in this country, but in Italy, Sweden and the States you

find good house p.a.s. "Some of the smaller clubs have a bigger p.a. than you can take in yourself. In the States they've been flying the p.a. for a long time, which means in a circular platform and the p.a. is just what it is. It's just taken up. Back in '71 there were quite a few American halls that had that facility built in."

"You can probably get another 5,000 seats out of it. They actually do fly it. A wench comes down from the roof with a big platform and the p.a. is just while it's on the ground. Then it's just taken up. Bunker with Jethro that did that. That facility built in."

John began to get more involved in the sound side after working with Chicken Shack and Christine Perfect, when he began doing the monitor mix for Judas Priest. "I wouldn't do the drums though. I've always kept away from them."

"It was knowing Clive Bunker with Jethro that did that. The size of the

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JETHRO TULL: 'I was working for them while I was at school — and they were called Jethro Toe!'

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Summer in the city

IT sounded a good idea — a free trip to Rome! A chance to see one of Europe's most historic cities! A social call on the Pope! And a penetrating interview with the darling of the Plastic Mac Set, Donna Summer.

And so it came to pass the Melody Maker and the Daily Mirror, in company with two representatives from Pye Records in London, departed in breathless anticipation of meeting Orgasm Rock's current goddess.

No problems were evident. "Love To Love You Baby" was a fine record that would have made it even without the benefit of a BBC ban, and the quirky "I Feel Love," which recently occupied the number one position for several weeks, was a real oddity, an inspired production job that brilliantly broke away from the standard formula, certainly of disco singles.

So the interviewer was sympathetic, and the singer would be charming, of that I had no doubt. Why, an American press release on the lady said as much: "When all the major publications wanted to talk to her, she handled the intense pressure with grace."

Even the ordeal of 18 interviews in one day — after which she lost her voice for a day — didn't faze her.

Remember that quote — not without irony in the events that are to follow.

Now you may be baffled by the logic, even the ethics, involved in record companies spending vast amounts of money on taking journalists overseas in order to write something about their artists. It comes from a budget set aside for promotion — some call it hype.

This particular junket was making a fair dent in Pye's budget. Pye having only just acquired the British rights to Donna Summer.

Return air fare to Rome is £211 each for the Daily Mirror and Melody Maker, plus two of their own guys, plus hotel expenses for all four.

No record company's gonna lay out that sort of bread without a perfect certainty that a smooth path is

Colin Irwin 'sees' the queen of disco soul, Donna Summer, in Rome

guaranteed for the reporter to get his story, from artist and manager downwards.

Donna Summer shortly comes to Britain, for two dates at the Rainbow in London, an ambitious concert debut based on a handful of disco-orientated hit singles, pre-tour publicity, you might consider, is at a premium.

Meanwhile in Rome, the plot thickens. Contact is made and interview requested, but Donna is off shopping now. See you at the press conference at three, says Christy Hill, the gangly American lady from Casablanca, her American record company.

Yeah, but what about our interview? "There's no interview, there's just a press conference. A PRESS CONFERENCE. EXCEI! Okay, is that clear enough?" demands Hill ferociously.

The superior calm of the Hilton is disturbed as a fierce argument breaks out. The Pye representation from England are naturally furious, and the press baffled — the Daily Mirror had scheduled a whole page for their next issue on the revelations of Ms Summer.

A couple of hours later Donna's manager Ron De Blasio is traced, but is totally uncompromising. He doesn't care how far we've come, Donna's doing a press conference, but no interviews.

What's more, her concert in Rome tonight is sold out and there's no way we can be wangled in to see it. "I detect a distinct note of hostility," said Ms Hill. No, dear, whatever gives you that idea?

Donna arrives for the press conference 20 minutes late, as befits a big star, for that is evidently what she is. A determined lady from Boston, she made her mark on showbusiness in Europe, appearing in the German production of Hair.



She knew she wanted to be a singer ever since hearing Mahalia Jackson when she was a kid, and finally got there three years ago via various theatrical projects and modelling, when she met Pete Bellotte and Giorgio Moroder.

There were a couple of hits in Europe before Bejotte and Moroder came up with "Love To Love You Baby" and Donna breathed and granted her way to international stardom in the style that Jane Birkin had achieved such notoriety with a few years before.

Press conferences are usually totally useless affairs at the best of times, but I've never seen anything like this. Flanked by De Blasio and an interpreter, Donna, looking pretty and demure, signals she's ready and the chaos that follows suggests Benito Mussolini has just risen from the dead.

Ken Jenour (Mirror) and I had hatched in evil plot to register our protest with some embarrassing questions, but this was obviously out as any semblance of order was immediately lost in the babble of excitable Italians fighting to get their point across to Donna.

"Every woman likes to be considered sexy," she says, in answer to the obvious question about being a sex bomb.

"That's a nice feeling, but it's not the only way I like people to think of me. I would like to be known as a good singer and a good performer to the end of my life."

And to the next inevitable question, her attitude to feminism, she responds, "I think that all people should be treated the same for the work they do. A man is still a man, thank God, and a woman is still a woman... thank God." Cheers and more babbled greet this profoundly.

Sniggers drift round the room as the next question is unveiled, even the translator allowing herself a grin. It's from a gentleman, apparently Israeli, who wants to know why she has to surround herself by so many people and isn't more accessible to the media. Right on.

She stumbles a bit on that one... "The problem is people don't realise that an artist, well, I don't get very

much sleep and... if everyone had my telephone number... well, I can only give so much."

And then, more belligerently, "In America we were selling before the radio and the television and everyone knew about me, it proves the market is sometimes stronger than the media."

What was that about treating the press with grace? The questioner persists. "I'm gonna punch you, sir," says Donna, laughing dismissively.

The conference rapidly disintegrates. By sheer volume, eventually we get through Jenour quotes her own headlines back at her... first lady of love... the biggest cock-teaser of all time.

"I never said that, I don't talk that way," snaps Donna, although nobody suggested she had. "Every person has a different expectation of me, it doesn't bother me, but it doesn't bear any relevance to me."

Jenour and I battle our way to the front and plant ourselves in front of Donna, now signing autographs and shutting her ears off from the babble. She looks across in surprise at our presumptuousness, and, I believe, some fear.

I ask her if she was surprised by the storm "Love To Love You Baby" caused in Britain. "Yeah, I mean some of the lyrics these rock bands sing... I just sang an erotic song, that's it, I didn't expect a reaction like that, not in England of all places."

She raised her eyes skywards as the Italian hubbub intensifies and there's a claustrophobic battery of photographers enfolding us. "I can't handle this," she mutters. Let's go to another room and continue the interview in peace, I say.

She hesitates. I see De Blasio watching from the end of the room...

"I'm sorry there's nowhere to go! Well, there's the bar, or the hotel foyer. I'm sorry, I'd like to, but I haven't the time, I've got to go straight to a rehearsal and then to the concert. Really, I'm sorry."

The girl they're trying to mould into a superstar was then hustled away.

Ken Jenour calls the Mirror in London. The space allocated to Donna Summer goes instead to Mud.

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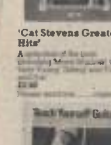
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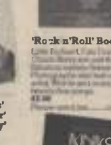
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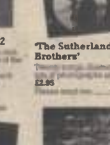
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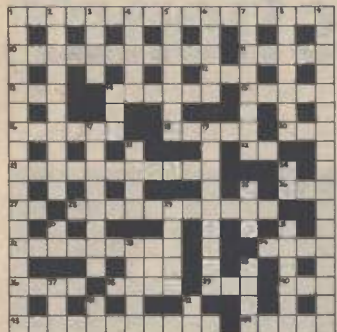
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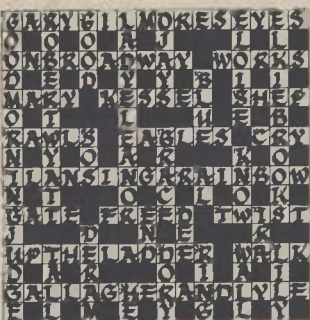
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1. Racing Cars' meeting (7, 10)
11. Film award for Peterson (5)
12. Done naturally by Ringo (3)
13. Singularly fine day for the Cliffs (3)
14. Dreamy label (geographically speaking) (6)
15. Air raid warning for Romy (5)
16. Where Bob found blood (6)
18. Baby found in a revenue by Orkison (5)
20. Dorsey (3)
22. How sad, Everys? (2)
23. Soc? (4, 7)
26. See 36 across
27. 37 down "Kit me out," said Dekker (2, 3)
28. Lust as defined by the Detroit Emeralds (4, 3, 4)
32. Save no dam—it broke up in traffic (4, 5)
33. See 36 across
36. 26 across, 34 across. Don't push family—they did it this way (2, 2, 3, 4)
38. Hot once for 23 (4)
39. See 24 down
40. Sounds like a fib from Francis. French film man (3)
41. Vinegar Joe? No, she's a woman! (5, 6)
43. Happy Me, Clayton (5)

DOWN

1. Lou's amble through asfari park (4, 2, 3, 4, 4)
2. Jazzman with lockjaw (5, 5)
3. Single for the Commodores (4)
4. Distantly, they beat for Jim Reeves (5)
5. Folky hairy kingdom (7)
6. Fear of the judge (5)
7. Jazzman gets confused—he has to miss Oz (4, 4)
8. Sedaka's plea to king? (2, 5)
9. John Miles' answer to "New Kid in Town"? (8, 2, 3, 4)
14. It is, briefly, magic to Barbara Lewis (3)
17. See 61 down
19. Honky cat breeder (5, 4)
21. Ranger for William (4)
24. 39 across. What Moodies do on seeing green? (2, 3)
25. Orleans isn't old! (3)
29. Earl's the jazz piano? (5)
30. Wright Bluesman (1, 1)
31. Queen meet the Strangers... (5)
33. ... and had a heart attack (5)
35. C'mon and take a dip with Bobby Freeman (4)
37. See 27 across
41. 17 down. Then what happened, Crystals? (2, 6, 2)
42. Label into Sweet, Kinks (1, 1)

Last week's solution



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APOLLO THEATRE, MANCHESTER

FRIDAY, NOVEMBER 11th at 9 p.m.

The only two concerts in Britain!

Bob Marley's guitarist Junior Marvin talks to Dave Ramsden

JULIAN "Junior" Marvin is the latest addition to the Wailers. His guitar playing, as anyone who saw them on their recent tour or has heard "Exodus" can attest, has added something new, and yet fitted in perfectly with their sound.

His style shows a wide range of influences, drawing on rock soul and blues as well as reggae. He was born in Jamaica but left when he was seven, and has since spent most of his time in England and America. In England, he has kept in touch with reggae through his uncle's Sound System, and while living with his grandmother in America picked up on rhythm and blues and rock music. Over the last few years he has worked with a wide range of musicians.

"When I was in my early 20s, my ambition was always to meet one of the old blues players and maybe study with them. Luckily, a friend introduced me to T. Bone Walker.

He invited me to America and I spent a year with him on the road just learning the blues, which was really fascinating. "I also spent some time in Boston, New York and Los Angeles studying music with different private tutors. After that I started going into recording with lots of different bands. Among others, he worked with Steve Winwood, Ike and Tina Turner, Billy Preston, Real Thing, Toots and the Maytals and Delroy Washington. He also recorded two albums with his own band, Hansons. He was released in the States but available here only on import.

How had he come to join the Wailers?

"My ambition, really. No one knew about it, but I was always dreaming about how I wished I could play with the Wailers one day.

"But I could play with the Wailers one day, because I had lived in Jamaica and had lived in England and America. I felt it would be a good introduction to Jamaican music, and the Wailers because they were the best."

"I sort of jumped back in my chair and said 'What? You're not joking.' He said, 'No, I'm not.'"

"I spent a week with Bob and he has to miss Oz (4, 4). I was jamming together and learning a lot. We had a great time running through his new material for 'Exodus' and then on so well, we said 'let's play'. The tour for me was just like having a party every night. I enjoyed it so much."

Is he now a permanent member of the band? "The only way you'd get me out of the band is to throw me out. You don't join your favourite band and then leave."

He feels his varied background should help him to relate the Wailers' music to a wider audience. "Being brought up in America and England gave me a little light to look on reggae, an outside look, an opportunity to help more people relate to the music."

"I can identify with rock as easily as reggae because I grew up with it. I always felt it would be nice if there were no barriers, so if you're into the bass you can relate to the roots bass, and if you're into the guitar you can relate to a slight rock feel."

"Exodus" was recorded mostly in England. More than 20 songs were recorded and some that were not used will probably appear on the next album, along with new material. Although he enjoys studio work, Junior finds live performances most satisfying and would like the Wailers to do another live album. In the studio, the band work very much as a team rather than simply a backing band for Bob Marley.

"When we do get in the studio, everyone puts ideas together. Bob brings a song in, we jam on it for a while, he picks out things he likes, we say things we like, like a team."

"Nobody directs anybody. Everybody just plays and uses their discretion. If one person tries to take over, you'd lose the balance."

The band spend a lot of time together. "They've lived together as a family for about 15 years, and even though myself and the keyboard player were the last to join, they've made us part of the family. It's very much a team effort and they live reggae."

Bob Marley's lyrics have always carried strong and positive messages, but Junior doesn't feel the band are, or should be, involved in politics as such.

He feels that a political interpretation of Marley's lyrics is too narrow, but that the Wailers do have some-

thing to say to people, which, hopefully, may influence their actions for the better.

Is he a Rasta? "No, because I'm just learning about it and I'm not one to jump into anything without totally understanding what it's about."

"I'm a Rasta in heart, because everyone to me is a Rasta, if Rasta is a belief in God. You might call the God another name, but if you have God in your heart you're still a Rasta."

"That's not a colour thing, either. Rasta to me is someone who is aware of Godly presence. I'm learning a lot about the Rasta religion, and basically I'll stand up for it any time because it's something which is positive."

A great deal has been said recently about links between reggae and punk, and the Wailers have recorded a song called "Junkie Reggae Party". I asked Junior what he thought about it.

"Punk has started another movement — younger, kids letting out some of their energy, saying what they



JUNIOR MARVIN: 'I'm a Rasta at heart.' Picture by BARRY PLUMMER.

want to be changed. "Whether it's rebellious, anti-establishment or whatever, it's a voice worth listening to because everything is valid and even from the bad things you learn a lot of good. . . . You don't have to be the greatest player in the world to be in a band."

what to be changed

"I can see there's an outlet if you want to get something out of your system and play aggressively, but to preach aggression I couldn't really identify with. There are punk bands who, through anti-social feelings, say what they don't like about the society or structure."

"Those kinds of bands I can relate to because they might have a viewpoint which we could check out. But when it comes to the aggressive side of it, I don't think that's in any way connected with reggae."

One reason Junior is here at present is to produce a

young rock band called Orpheus who he feels could be what's going to come after punk. "Like punk on a more musical level."

Aside from the Wailers, his fine work on the recent Stevie Wonder album has brought Junior's name to the attention of a lot of people.

"I've known Steve for quite a few years. I met him through Chris Wood. He was my favourite European musician; he plays guitar, keyboards and sings fantastic. I always wanted to meet him and play with him."

Junior is also working on a solo album, "Byronic Reggae" (his spelling), and with a singer named Cassandra, whom he describes as "a sort of female George Benson." On all of these he is with his long-time associate producer John Burns.

He describes the "Byronic Reggae" album as "world reggae." Mainly an instrumental album with "dub-style vocals," it will include material by the Beatles, Eric Clapton, Ohio Players, Jimi Hendrix, Stevie Wonder and Bob Marley.

It will be, he says, "a fun

album, an album that's easy to get into rather than the complex, introverted musician trying to do his thing. It's very easy to go above people's heads; we're trying to communicate and help reggae get one stage further."

After "Byronic Reggae" he hopes to do another, with more vocals and more of his own songs.

He knows the dangers of success, too, and is determined to avoid them. "I don't want to get mixed up in drugs or anything like that because I think you lose contact with the people and get introverted. I'd rather get hung up on the music drug rather than the actual drug itself."

"I know a lot of people try to live off the stage what they do on the stage and, luckily, I've seen a lot of people do that and mess themselves up, so I'm trying to keep away from that. I still take the bus and the train and not think I have to be in a limousine or some such rubbish. I just can't identify with that."

Each one has something different to say for itself

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The professional tape with a meaty track coating for firm even winding and a ferric oxide layer which gives a high level of frequency performance. Low 10 dB distortion and 40 dB tape hiss than conventional low noise tape.

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This chrom tape cassette that offers faithful reproduction, greater purity of sound, evenness of sound, excellent sound and speed of recording. A high frequency response.

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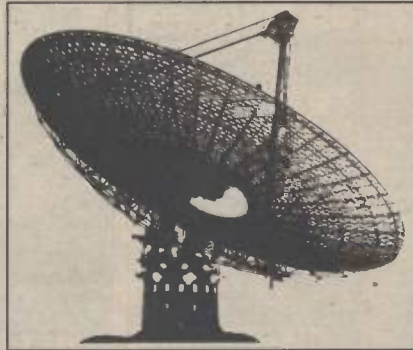
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ON HIS OWN WAVEBAND

MOTIVATION RADIO



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Phil Sutcliffe
SOUNDS



Steve Hillage on tour

Special guest: Owen Phillips	Priests At The Vale Hall
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17 OCT BRESTON	Empire
18 OCT LIVERPOOL	Apollo
19 OCT MANCHESTER	St George's Hall
21 OCT BRADFORD	City Hall
21 OCT NEWCASTLE	Leith Hall
23 OCT EDINBURGH	Strathclyde University
24 OCT GLASGOW	City Hall
26 OCT SHEFFIELD	Odyssey
27 OCT BIRMINGHAM	De Montfort Hall
28 OCT LEICESTER	University
29 OCT CARDIFF	Covent Hall
30 OCT BRISTOL	Dome
1 NOV BRIGHTON	Rainbow
3 NOV LONDON	

*Tickets on sale at The Raeburn and Virgin Records, Market Arch

FREE SINGLE

A free single in a picture bag featuring an otherwise unreleased track from the Motivation Radio sessions will be given to all ticket holders at the door on the night.



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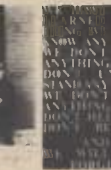
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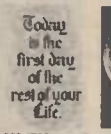
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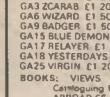
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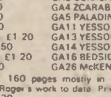
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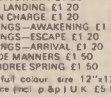
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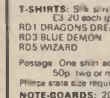
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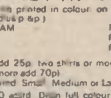
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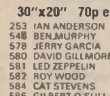
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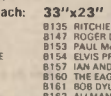
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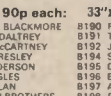
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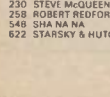
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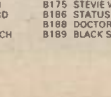
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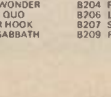
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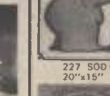


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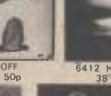


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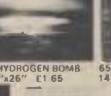
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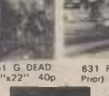
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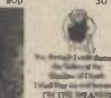
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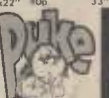
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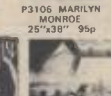
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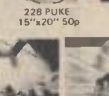
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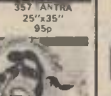
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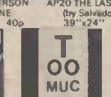
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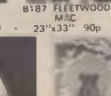
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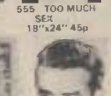
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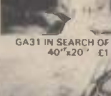
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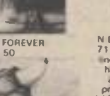
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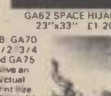
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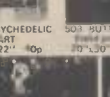
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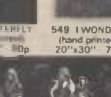
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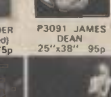
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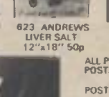
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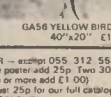
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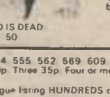
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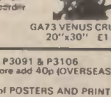
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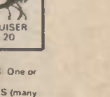
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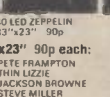
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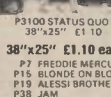
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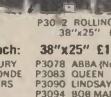
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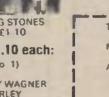
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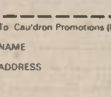
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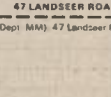
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Jazz

Benny the jet

IN THIS jet age, visiting Americans can pass among us, pause momentarily and move on, their musical travels equalling the crippling schedules that most conventional Stateside tourists take for granted.

There was a time when a more leisureed pace applied, and a group of American musicians made long-term Continental residents—the late Don Byas and Albert Nicholas come to mind, as does trumpeter Bill Coleman, still rooted in

France. Another in this diminishing category is the tenor saxophonist Benny Waters, for 25 years a visiting artist-in-residence and more latterly, an American in Paris. Waters, whose powerful mainstream improvisations have again impressed audiences during his UK club tour, recently reversed the process for once, making his first visit home in a quarter of a century during the months of June and July.

When we met, I naturally inquired into his motives for the trip. "I was there on a vacation: I thought that I would at least like to see my brother before he died, or before I died! He's 83, not too young, but he's O.K. And I



BENNY WATERS: 'I've been coming here for three years and I've been very happy with everyone each time.'

worked a job for the Newport Festival there, but in New Jersey, that's a rhythm section. The bass

player was Milt Hinton. I only played a couple of numbers, so it was very relaxed.

"Earlier on, I had jammed with Red Richards, the piano player. Then I did a concert in Larchmont with Clyde Bernhardt, the trombone player, and Francis Williams on trumpet, and George James on alto, and that's the first time I've seen him in years.

"I think George is underrated in New York, he's playing so fine. A lot of people think of his age, he's supposed to be way up, but he's playing about the same as when he was young, and I knew him then. They asked me about doing a tour with them over here, but maybe we can't get together with the money.

"I gave them the price that I work for: I can't afford to work for less," he emphasised. "They had a homecoming party for me, Maxine Sullivan did that. That was in Harlem: she has a home there. I'm dedicated to my husband, Chick Jackson (the late jazz pianist) and she's trying to make it a big thing. Tommy Benford was there, and Jack Butler came by.

"And I had a job in Eddie Condon's. It was real nice in there. I was very happy to play in the centre of New York—it's a very important club.

"Of course, the boys kinda put a little sick deal on me: they called a number that was a little bit different, 'Strike Up The Band', unusual for a jam session. First time I played it for about 40 years but it came back to me and I played about six choruses. It got a terrific hand. After that, why, I was sold," he beamed.

Aside from Benny's view that the Manhattan scene was improving, with more clubs offering work, his saddest observations were reserved for Harlem, for two decades the veteran saxophonist's home stomping ground.

"To me, it's absolutely changed, in Harlem. There's nobody there.

"Now the buildings are torn down. That was depressing, but I understand there's a few new clubs starting up there." This naturally led to some discussion about the saxman's long stay in Europe: was Paris still a worthwhile base for a jazz professional?

"I like France because it's a centre for my work, although I don't work too much in Paris these days, but the provinces. I like Paris: it's gay, for a person by themselves, as I am. I can go to the movies a lot—I'm crazy about the movies, that's really my hobby.

"Some of the jazz places have closed, although the original clubs are there, like Caveau Huchette, and I'm there in January. But the best conditions are in Germany, that's obvious. Better money for a start.

"As to the musicians, like in England now, I've been coming here for three years and I've been very happy with everyone each time. I had the privilege of backing home with the great Eddie Thompson two or three times, which was a great pleasure.

"European shortcomings show up most, it's said, in the rhythm area, so I asked Benny if he banked still for the era of the great jazz drummers of the Thirties.

"Yes, naturally the most important thing for a swing musician—if you want to pinpoint it, we'll say 'mainstream'—is the rhythm. Back home I only had the privilege of playing with Sidney Catlett once, and that was the greatest opportunity I ever had.

"And there was Walter Johnson, with Fletcher Henderson, and Tommy Benford—he's very capable. And the great George Stafford that I worked with at Small's Paradise. Then there's a guy that I would compare with the best, good enough for anybody, a guy named Chick Morrison. He worked in my band at the Red Mill in New York, and I've never been so happy in my life! He could read, play shows, solos, even tap dance."

PETER VACHER



NYJO in front of St Basil's Cathedral, Red Square, Moscow

8 Days A Week

Friday

ARRIVE Heathrow at noon Moscow. Band all early—amazing! Bump into Mike Westbrook, Trevor Tomkins, Dave Chambers at airport, off to play at Pori Festival in Finland.

Glad to see that Britain is now exporting all types of jazz—not just trad bands and the stop-me-if-you-hear-a-melody brigade.

Usual hassle about taking instruments on plane. Unusually they let us take them all into the cabin—even the baritone saxophone! One point to the Russians.

Plane very full of large families. Seems that via Moscow is the cheapest way to India, Singapore and Cyprus! There are 12 empty seats at front of plane nevertheless, that we are not allowed to use.

Someone (a high party official?) is ushered into them and sits in solitary state, eating caviar. Some are more equal than others!

Look at new chart that Dave Lindup has delivered to airport for us. Arrive Moscow 8pm their time. Overnight train to Leningrad.

Saturday

ARRIVE Leningrad 9am. Straight to Sovietkaya. Large modern hotel on outskirts of town, only marred by anti-lifts manned by old ladies. There is no unemployment in the Soviet Union so everyone, however unemployable, has a job.

Leader Bill Ashton on the National Youth Jazz Orchestra's recent Russian trip

The streets are swept by people with bunches of twigs and everywhere is over-stuffed. How like the home life of our own dear British Rail!

Tour of Leningrad in morning. Beautiful very Western city, but the only place to get a beer is from tankers in the street!

Go to venue where we are to play. Turns out to be a gigantic sports hall seating 8,000, with the acoustics of a swimming pool and about 50 yards of ice between us and the audience.

Gerald, our sound engineer and Bella, Larina (Russian interpreter) work with Russian sound crew to improve things, and by evening sound is very passable. Tour is managed by Nikita-Seedrovitch, nicknamed "Gosconcer George" by band. (Gosconcer is Russian for state concert agency.) Lovely man of infinite patience, apparently in his 50s. He turns out to be 71!

Audience of 3,000 plus. Lighting very imaginative. Not a lot of audience response in first half, breaking the ice is not just a metaphor here!

Second half very responsive indeed. Band joke that they must have changed the audience at half-time! Who's joking, perhaps they did!

Large contingent round stage demanding photos, badges, stickers. Late evening then discussion with Russian

TV producer about proposed programme. Urgent need to change Russian announcer, who displays all the animation of some dreadful Hanna-Barbara cartoon.

Sunday

TRIP In morning to visit St. Peter the Great's Summer Palace. Gilt statues and fountains everywhere. Packed with people—come to that, everywhere is always packed with people.

Russians work a shift system. Every shop has a queue, be it for diamond rings or cabbages. Also visit the Hermitage, large museum sited in the Winter Palace. A real case of cultural overkill—they have two-and-a-half million exhibits. They say that if you spend one minute in front of each it will take you eight years to see everything. Sorry, but we don't have that kind of time!

Rehearsal in afternoon. Evening concert much better, but puppet announcer gave interval one number early, leaving us like dummies on stage. She will have to go!

Some of the NYJO sit in with Russian group in hotel. Quite good players, except that all Russian groups have just discovered echo units. Just as well, no one called "Meem!"

Monday

TO LOCAL television studios. Everything very chaotic. Virtually all staff are female. Real sex equality over here. Women

continued overpage

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OK

No star trip for Simpson

It must be the hope and fear of every rising star on the folk scene: to get a big-time rock-and-roll manager who will break them to a wide audience, but without damaging irreparably their status as a folk performer.

After all, goes the fear, big-time management and the homely, do-it-yourself dedicated amateurism (in the best sense) of the folk scene have so little in common that the sell-out involved in "making it" would be hardly worth the 30,000 pieces of silver you'd get in recompense.

And, as heavy management goes, they don't come much heavier than Tony Secunda, one would have thought. His management of Steeleye Span could be explained as, perhaps, a momentary lapse in a career devoted almost entirely to the cause of heavy metal rock — if you are a purist — Steeleye could be thought of as really just another kind of rock band, after all. The logistical problems are much the same when all's said and done.

But a solo artist is more sensitive to pressure, more likely to cave in to all the usual inducements: form a band, do the Parkinson show, go electric, try for the wider audience, get together a couple of bromides for the Murecamb and Wise support.

None of this has happened to Martin Simpson, which is good news, because he is one of the most innovative of the post-Carthy guitarists around, a vagabond of individuality and musical talent, the sort of remarkable musician the folk scene

continues to throw up year after year, which would be justification, if none other, for its very existence.

As Martin tells it, Secunda's interest in him as a solo artist grew out of his involvement with Steeleye. He asked Rick Kemp, who in turn asked Derek Bristone and Mike Chapman, who recommended him as a possible soloist worth investing some time in, with the result that Martin Simpson was playing the Slough Rutunda with one of the country's toughest managers sitting in the audience, assessing his every move.

"It was such a bizarre gig," he recalls. "There were about 20 people there, it was appalling. At the back of the room there was this Sikh, absolutely stoned out of his box, and halfway through my second set he just fell over and went to sleep. But they are one of those gigs, but they

really liked it, and at the end Tony said he wanted to manage me and I said 'Yeah, great' so we signed the management contract.

"Since then, there's been a lot of working out, a lot of to-and-froing. I mean, I don't want to be a star, which is probably the most tedious thing in the world to say, but I want to be known as a musician. But I think all the problems you get, all the weight you have to carry, in terms of your personality, when you're a star as just one person, I think that's a very bad news.

"I wouldn't mind if I was the most successful non-star in the world, but I don't ever want to be put in a position where people are making a big thing about me.

"So I can't and me, we talked about this a lot, we actually have a lot of mutual respect. He doesn't want to make me a star, believe it or not. It's difficult for him, a



MARTIN SIMPSON: 'I want to be technically as good as possible so I can play the things I want to play'

guy with that track record, it's incredible.

"What he's interested in is really promoting my albums, not concerning himself with my work on the folk scene, because that's down to me, obviously. I don't need a manager to be a folk club performer at all, nobody on the folk scene really needs a manager, I don't think.

"But he's very concerned that in ten years' time I shouldn't be still doing exactly the same thing just because I have to, and so am I. I never want to do anything because I have to."

The obvious thing that happens when a solo artist gets some heavy management is that he gets offered a

support position on a major tour, and that happened to Martin too. He played support to Steeleye Span, and though he found it not

unsatisfactory experience — "possibly, the audience still being a folk audience, they want to know a bit about the music anyway" — he is not keen to repeat it.

"I don't see much point in being stuck up on big tours at the moment," he said. "I think it's much more important for me to assimilate what I'm doing before I'm put in that position again. I like so many things that it's very difficult for me to get to the position where I can say I'm going to do some thing to the exclusion of anything else. I don't really want to be put into that position.

"At the moment, I've got a Hank Williams song, which I'm doing most of the time, and then there's 'McCauley', which I've been trying to do for the past seven years, or so, but I've just never been able to sing it.

"Now I've started to do it, in fact I did it for the first time last night and I was really pleased with it, not because it worked as well as I should have done — I was concentrating so much on singing it that I kept forgetting what I was doing with my left hand — but it didn't matter too much.

"I was talking to Wally Whitten the other day and he was saying he'd done some work with Paco Pena. He was saying that before a gig Paco would play for four hours before he went on stage.

"Now that to me is something I'd like to do and will work at getting together. Obviously, it's not so possible on the folk scene. I'm very involved with the technicalities, not for the sake of them, but because I don't want my guitar playing to get the way of the songs.

"I want to be technically as good as possible so I can play the things that I want to play and I don't have to do things like forgetting about what I'm singing in order to get the difficult passages off. I do want to be a very good technician, a very much better technician than I am now, not for the sake of being a technician, but so I can begin to ignore it. I've always wanted to do this.

"I started playing because I wanted to sing songs, I'm not anything like as good a singer technically as I am a guitar player, but I'm working on the singing. I feel that to actually crack the singing I've got to become a blase guitar player.

"It's like with 'The Bitter Withy'. I sang 'I've always loved and learned because I heard Peter Bellamy doing it. It took me about two years to do it. I worked out the guitar part and couldn't play

it and sing at the same time. I could do the guitar part alone but I couldn't sing the song, so I worked and worked and worked on the guitar part over a long time until I could do it.

"You see, the stage I was at, technically, at the time, the guitar part was too technical for my ability as a singer, but nevertheless I wanted to use that guitar part because I thought it was good.

"Now I still have difficulty with the song, I make mistakes with the guitar part. But I make mistakes so that I can sing the song. Obviously, I need to work on my singing enormously, so I've been taking lessons in classical singing.

"I want to know how to breathe. I think you can co-opt things, bring in bits of everything you know. Obviously, I don't want to sound operatic, I still want to sound like me, no matter what technique I'm using. I want to be in control, that's the thing.

"I will never be a great singer, not in technical terms, but I think the reason people like what I do is because I know that as far as I'm concerned I'm singing the songs for entirely the right reasons. What's in the songs is very important to me emotionally, like 'The Golden Vanity', anything I sing, 'McCauley' I wanted to do for so long, and I could not sing it to my satisfaction, there was no way — also I couldn't work out a guitar part."

The obvious solution would appear to be to sing certain songs unaccompanied.

"I don't do it yet," he said, "because I don't think I'm good enough vocally at the moment. I can't crack it because I sing off the

instrument so much, and against the instrument. The other obvious direction for an instrumentalist to consider is to explore the possibilities of the electric instrument, and Martin is well aware of these.

"I do want to do it eventually, not for the sake of it, and not instead of acoustic guitar, which is actually what I do best, but as well as I love playing tunes just for the sake of the single notes and that can be a bit difficult on an acoustic I can do it, but just that extra little sustain which you get with the electric guitar would make a lot of difference.

"Andy Cronshaw, who I love working with, has what surely must be the most complex set-up on the folk scene, junction box after junction box, echo units, phasers, a graphic equaliser, fine. I personally wouldn't want to get into it to that extent because I couldn't be bothered with it.

"If that's about what you can do without it, without taking away anything you can do without that electric aid, then I think that's a very, very good idea. I think John Martyn does some incredible stuff, for instance, superb.

"At the same time, I would rather listen to Ry Cooder, who is one of my heroes, playing completely straight electric guitar."

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MOUNTAIN LINE
DEL ROBINSON

CENTREFOLK
12 Adelaide St, WC2
JOHN JAMES
8 pm 50p Floor singers welcome 9.30
2561

DINGLES TRADITIONAL, Adams
Arms, Conway St, W1

BILL CADDICK

TROUBADOUR, 8 pm
ISAAC GUILLORY

MIKE HARDING
AT SOUND CIRCUS /
ROYALTY THEATRE
Park 40 St, Kingston W12 3 pm
Sun 13th of November at 7.30 pm
Tickets £3.00 & £2.00
from Box Office & usual agents

TOM MADDEN and
FRANK WARREN
An Evening of
IRISH AND
ENGLISH FOLK
Wandsworth Admission free by ticket

Battersea Park Library
100 Wandsworth Rd, SW8
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AT CATFORD RISING SUN,
SINGERS NIGHT

DARTFORD FOLK, Railway Hotel
MATTHEWS BROTHERS
N.W. Barncliffe Band

FLORENCE, Florence Street off
Upper Street, Islington

TIM LAYCOCK
RESIDENTS BOB DAVENPORT
FLOWERS AND FROLICS

KICKING MULE RECORDS
PRESENTS
STEFAN GROSSMAN
TROUBADOUR CLUB
265 OLD BROMPTON RD, 8.00

THREE HORSESHOES, Heath St
Hampstead

PETE ATKIN
Resident: THE EXILES

ALBION, EPSOM, HIGH
STREET, BLUEGRASS NIGHT:
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DEL ROBINSON

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Tuesday

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N.W. Barncliffe Band

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MOUNTAIN LINE
DEL ROBINSON

Wednesday

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Entertainment Guide

SUNDOWN DISCOTHEQUE
157 CHARING X RD, WC2. 01-734 6968

NOW OPEN AFTER EXTENSIVE MODERNISATION
AS THE PLUSH DISCOTHEQUE
FOR THE OVER TWENTIES

OPEN EVERY FRIDAY & SAT.
From 8.30 pm

CAPITAL RADIO D.J.s

Fri., Oct. 14th, **GRAHAM DEAN**
Sat., Oct. 15th, **NORMAN SCOTT**
Dress smart but casual

This Management reserves the right to refuse admission

ALEXANDER ZIVKOVIC AND ERNIE GARSIDE present
THE ONLY BRITISH APPEARANCE OF
AMERICA'S GREATEST KEYBOARD STAR

**GEORGE DUKE
AND HIS NEW BAND**
"FROM ME TO YOU" CBS—EPIC
RAINBOW THEATRE
— NOVEMBER 1 — 8 p.m.

Tickets: Rainbow, London Theatre Booking, Shaftesbury
Avenue (429-3371), Premier Box Office (240-2245), etc.
etc.

GREYHOUND

GYGAFO
Fri., Oct. 13
SHAKIN STEVENS 50p

ZIB BAND
Sat. Oct. 14
LIGHT OF THE WORLD

TEQUILA
Sun. Oct. 15
MOTHERS RUIN

THE CUEMEN PULL SHOW
Mon. Oct. 16
+ D.J.2

175 FULHAM PALACE ROAD W6
01-385 0526

GOLDEN LION
Fulham Road, SW6. Tel. 385 3942

Thurs. Oct. 13 **SPITERI**
Fri. Oct. 14 **GRAND HOTEL**
Sat. Oct. 15 **GLYDER**

Sun. Oct. 16 **FILTHY McNASTY**
(featuring CHRIS THOMPSON and SANDY
LANG)

Mon. Oct. 17 **BOB KERR'S**
WHOOPEE BAND Adm. 75p

Tues. Oct. 18 **FLYING ACES**
Wed. Oct. 19 **REMUS DOWN**
BOULEVARD

ALEC LESLIE ENT'S PRESENTS
FAIRPORT CONVENTION
PLUSSUPPORT
Fairfield Halls Croydon

SUN. 30th OCT. 7.30 pm SEATS £2.50 £2.00 £1.75 £1.50
TICKETS AVAILABLE FROM BOX OFFICE.
GEN. MANAGER MR. M. TEARLE

Grand HOTEL
100000

Wednesday 12m
RALEIGH CLUB
TORPOINT, CORNWALL

Thursday 13h
CAVALIER CLUB
WOLVERHAMPTON

Friday 14h
GOLDEN LION
FULHAM

Saturday 15h
THE MARQUEE
WADDOUR STREET

Sunday 16h
WESTERN COUNTIES
PADDINGTON

Battersea Arts Centre
LAVENDER HILL, SW11 Box office: 01-223 5356

Friday 14 October 8.00pm
**CHARLIE DORE AND
HER PRAIRIE OYSTER**
Country Rock
80p; students & OAPs 40p Wandsworth

ENTS COMMITTEE
POLYTECHNIC OF CENTRAL LONDON
115 New Cavendish Street, W.1. 636 6271

FRIDAY, OCTOBER 14, 8 p.m.

**999 +
THE YACHTS**

SOUNDS BY OASIS RECORDS
£1.25 ON DOOR

ROY GUEST for EVOLUTION presents
**SANDY
DENNY**
AND FRIENDS
AT SOUND CIRCUS/
ROYALTY THEATRE
Portugal St., Kingsway W.C.2
Sun 6th & 27th of November at 7.30 pm
Tickets £3.00 & £2.00
from Box Office & usual agents

THE PEGASUS
109 GREEN LANES
STOKE NEWINGTON, N16
226 5930

Thursday, Oct. 13 **SCARECROW**
Friday, Oct. 14 **SUCKER**

Saturday, Oct. 15 **BARBAROUSA**
Sunday, Oct. 16 **LANDSCAPE**

PEGASUS ALL STAR JAZZ BAND
Sunday Night, Oct. 18
Tuesday, Oct. 18
DOWNSTREAM JAZZ BAND

Wednesday, Oct. 18 **BARBAROUSA**

THE BELL
KINGS CROSS
SAT 15 OCT OPENING NIGHT
ALTERNATIVE TV
NEO
SPITFIRE BOYS
Admission 80p Live Music 11-12

**MIKE CHAPMAN
BAND
+ JOHN JAMES**
at the
LADS CLUB
King St., Norwich
Saturday, Oct. 29th 7.30 pm

**SORE
THROAT**
at the
STAPLETON HALL TAVERN
Wind Oct. 12th

VALENTINO ROOM
BEDFORD SQ., LONDON, W1
Fri. Oct. 14th

PINDAR OF WAKEFIELD
Mon. Oct. 17th
Enquiries: Tel. 01-340 4435

CITY UNIVERSITY, St. John St., E.C.1
Friday, 14 October
City Enls. present

**STRIDER
& DISCO**
Raid At: Adv: 60p; 1st: 10p; 2nd: 5p; 3rd: 2.5p

STRAIGHT MUSIC PRESENTS

**THE
VIBRATORS**
999
RADIATORS FROM SPACE

MARK POPPERS—RECORDS
ROUNDHOUSE
CHALK FARM N.W.1
SUNDAY 16th OCTOBER at 5.30

ADMISSION £1.80 (INC. VAT) ADVANCE BOOKINGS BOX OFFICE TEL. 207 2164 OR LONDON THEATRE
BOOKINGS 44777777 AVE. W.1 TEL. 439 1271 OR AT DOOR

marquee
101 Whitechapel Road W1

Friday 14th Oct 8.30

Melody Maker **TYPE SIZES**
AVAILABLE IN
CLUB CALENDAR &
FOLK FORUM HEADINGS

7pt run on	14pt per word
PLEASE NOTE: At what size the word is displayed or CLASSIFIED, must be printed	21pt per word
7pt bold caps centred	BOLD CAPS
SHIPLEY SINGS THE BLUES	(First two words in each ad are bold and charged at 14p)
10pt: bold face caps	£1.10 per line
DEPUTY FORSDIKE	Approx. 17 letters and spaces to the line
12pt: medium condensed	£1.20 per line
JAILHOUSE ROCK	Approx. 18 letters and spaces to the line
14pt: medium condensed	£1.40 per line
SMART ALEC	Approx. 15 letters and spaces to the line
14pt: bold face caps	Approx. 12 letters and spaces to the line
CARRUTHERS	£1.80 per line
18pt: medium condensed	Approx. 12 letters and spaces to the line
BERT RUDGE	Approx. 9 letters and spaces to the line
18pt: bold face caps	£2.15 per line
VALERIE	Approx. 11 letters and spaces to the line
24pt: medium condensed	£2.50 per line
HEATHER	Approx. 7 letters and spaces to the line
30pt: medium condensed	£2.75 per line
ROGER	Approx. 5 letters and spaces to the line
36pt: medium condensed	
NOKKO	

RED COW

Thursday, Oct. 13th
**JOHNNY CURIOUS
AND THE STRANGERS**
80p

Friday, Oct. 14
THE FLYING ACES
80p

Saturday, Oct. 15th
WIRE
75p

Sunday, Oct. 16th
BEES MAKE HONEY 60p

Wednesday, Oct. 19th
THE SWORDS
75p

HAMMERSMITH ROAD, W.6

**BATTERSEA
TOWN HALL
LAVENDER HILL
S.W.11**

Wandsworth Corporation
present in concert

**TEDDY
WILSON
TRIO**
Famous American Jazz
pianist of the
Benny Goodman Trio
THURS., 27 OCT. '77
at 7.45 Prices £2 & £1.50

Box Office at Town Hall
open 10-6 daily 223 5356

WINDSOR CASTLE
309 HARROW ROAD, W.8

Thursday 13th
AMAZORBLADES

Sunday 16th
FRACTURE

Monday 17th
SLEPTREAM

Wednesday 19th
J. J. JAMESON
ADMISSION FREE

ROCK AND ROLL
at the
ST HELLER'S ARMS
Every Saturday
VERNON AND THE G's
Resident Group
Admission 50p
Minimum 10p
Contribution 50p

GOBBLINZ
at the
ROXY
Tues. Oct. 18th
Agent: 05366 3143

Classified Advertisements

MELODY MAKER

Enquiries 01-643 8040
ALL ADVERTISEMENTS
MUST BE PRE-PAID

Advertisements are accepted on a non-exclusive basis. The advertiser agrees to pay for the advertisement in full before it is published. The advertiser also agrees to indemnify the publisher against all claims, damages, costs and expenses, including legal fees, which may be incurred by the publisher in connection with the advertisement. The advertiser further agrees to pay for the advertisement in full before it is published. The advertiser also agrees to indemnify the publisher against all claims, damages, costs and expenses, including legal fees, which may be incurred by the publisher in connection with the advertisement.

BY POST

SURREY HOUSE, 1 THORLOWAY WAY, SUTTON, SURREY SM1 4QQ
Please note: First post Monday five days prior to cover date

PERSONAL CALLERS ONLY LONDON RECORD CENTRE, 50 RUPERT STREET, LONDON, W 1
Please note: 4.30 p.m. Monday five days prior to cover date
(Advertisers' notices will only be accepted on the special terms provided)
NO PERSONAL CALLERS TO SURREY HOUSE, PLEASE

Classified charges are based on the number of words. First two words automatically printed on bold capitals, thereafter a charge of 12p per word in each of bold capitals are required.

SEMI-DISPLAY £7.65 single column inch DISPLAY £8.90 single column inch

BOX NUMBERS £1.00 per advertisement

TAPES, CASSETTES, DEMOS, ETC. SHOULD NOT BE SENT IN REPLY TO BOX NUMBERS

Work

Work

Work

Musicians Wanted

14p per word.
ABSOLUTELY "SPRING" bass & vocalist with brains and imagination for English band, pro and amateur — Hivemusic 4097 after 5pm.

ACE BASSIST STILL REQUIRED BY PARTNER. THIS IS YOUR LAST CHANCE. — 01-643 8040.

A CELLIST/bassist for new band. — Contact 197267.
ACQUINTANCE GUITARIST/composer, mandolin and saxophone, invited by double bass, in intelligence, creativity and a respect for silence, subtlety and music essential. — Andy, 772 5040.

AMATEUR MUSICIANS WANTED, SECOND GUITARIST, DRUMMER AND VOCALS TO FORM ROCK BAND. — CONTACT TONY, 8-405 4279.
AMATEUR BASS GUITARIST to form new jazz funk band. — 725 1005.

AMBITIOUS PUNK ROCK band requires light imaginative musicians but not lead guitarists, time wasters or ego trippers. — Phone Barry, Hornchurch, 0435.
BAND FORMING West Sussex, all styles, enthusiasm before rock 'n' roll band. 492 0100 day.

BARRA CUDIA

Require light energetic drummer.
Ring 01-310 6868 for audition. Office hours only.

BARTONE / TENOR SAXES. 17/18/19 only. — 190 7247.
BASS/DRUMS required for ambitious band forming. — Paul, 718 1977.
BASS GUITARIST, vocals, required for S.E. London based Rock band. — Phone 723 9480.
BASS GUITARIST for good five-piece country influenced semi-pro group, steady Saturdays plus seasonal weeknights. — 01-544 3292.

TOP INTERNATIONAL ROCK BAND

urgently requires a

FIRST-CLASS DRUMMER

For more information, call
0947 81-0700

CLASSIFIED ADVERTISEMENT ORDER FORM

Classified ads should be sent on the order form but otherwise a plain sheet of paper with your ad clearly printed will be sufficient.

I enclose P.O.s. cheque to the value of Price per week for week(s)
Column Heading (e.g. Instruments for Sale, Engagements Wanted, Tuition, etc.)
Please make all cheques P.O.s payable to Melody Maker. Telephone numbers are charged as two words.

Melody Maker

To: Melody Maker Classified Advertisement Dept., Surrey House, 1 Thorloway Way, Sutton, Surrey SM1 4QQ. Press Day: First Post Monday

NAME

ADDRESS

WRN

EXCEPTIONAL DRUMMER for ace band. Original set, playing — Chessham 6406 even ing.

EXCELLENT HARD ROCK VOCALIST/LEAD SINGER for guitarists. — 444-9702

GUITARIST/WRITER for guitarists. — 444-9702

EXPERIENCED READERS wanted for work now. — 444-9702

FIDDLER and/or versatile instrumentalist/singer. — 444-9702

GIRL SINGER/GUITARIST wanted immediately for band working abroad. — 444-9702

GIRL SINGER/DRUMMER/GUITARIST & KEYBOARD REQUIRED. — 444-9702

GOOD BAND forming. — 444-9702

GOOD RHYTHM, BASS, keyboards for Roky type band. — 444-9702

KEYBOARDS DOUBLING SYNTHESIZER. — 444-9702

KEYBOARDS DOUBLING SYNTHESIZER. — 444-9702

LEAD GUITARIST/VOCALIST BASS GUITARIST/VOCALIST. — 444-9702

LEAD GUITARIST and male/female vocalist, must have own gear, work ready. — 444-9702

LEAD GUITARIST wanted for pop group. — 444-9702

LEAD RHYTHM GUITARIST wanted to join existing punk & soul band. — 444-9702

LEAD RHYTHM GUITARIST wanted to join existing punk & soul band. — 444-9702

LEAD RHYTHM GUITARIST wanted to join existing punk & soul band. — 444-9702

GUITARIST/HARMONY, vocals, honest, harmony, vocals and drummer for band in Sutton/Wimbledon area. — 444-9702

GUITARIST/VOCALIST or vice versa for 12-piece band. — 444-9702

GUITAR/VOCALS, experienced, three nights, 12-piece band. — 444-9702

GUITAR/VOCALS, experienced, three nights, 12-piece band. — 444-9702

HEAVY METAL BAND wants fantastic lead guitarist. — 444-9702

KEYBOARDS FOR Blues rock band. — 444-9702

KEYBOARDS FOR Blues rock band. — 444-9702

KEYBOARD PLAYER required for resident pop/funk band. — 444-9702

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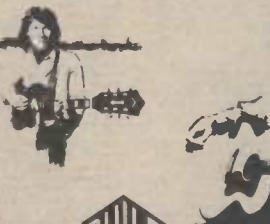
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