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HEROES & VILLAINS

ROCK 'n' roll 1977-style — from Berlin to Belfast. While DAVID BOWIE relaxes in London to talk about his life and times, the album he recorded in Berlin, and plans for a tour, the CLASH were out on the streets of Belfast with their backs against a wall being frisked at an Army check-point.

Bowie held court at London's Dorchester Hotel with one



aim in view — to open the ears of the world with words of wisdom about his new album. He stressed his faith in the new wave, while aware of his distance from it.

His plans for new steps into the world of movies were expounded, in particular Clive Donner's film *The Wally*, which he will be making in Vienna next year as the follow-up to *The Man Who Fell To Earth*, his first starring film role.

Secrecy

Bowie's tour being set up for June and July next year is still shrouded in secrecy, but he spoke of his ideas for translating the studio music of "Heroes," his new album, into a form that will work on the road. Full interview: page 8.

Meanwhile, the Clash returned this week from bottle-scared Belfast, the remains of a blown-out concert behind them and plans for a London show not so much shrouded in secrecy as surrounded by pitfalls and problems at every turn. While manager Bernard Rhodes is marginally more optimistic about setting up a major London venue for the band — "at least some are talking to us now" — the Clash still go from gig to gig unsure whether another cancellation faces them.

The Clash arrived to play at Belfast's Ulster Hall last Thursday to find that the insurance

cover, promised throughout the negotiations to set up the band's three Irish shows, had been withdrawn at the last minute.

Hasty attempts were made to re-schedule the concert at Queens University to accommodate about half the 1,500 people expected to attend the Ulster Hall show, but similar insurance problems thwarted this plan.

The band was left with no alternative but to spend the night without a show in Belfast and travel to Dublin next day, where their two gigs at Trinity College went ahead without a sign of trouble in front of a combined audience of 1,100 people.

The Clash returned to Britain for the next stage of their British tour with a section of Scottish dates, but running ahead of them were new problems — their advance booking into hotels near the gigs had been under assumed names because, in manager Rhodes' words, "they found out we were the Clash, and they are getting a little worried."

Progress

A more immediate problem for Rhodes is finding a major London concert venue for his band. The only progress he has made is that now a few promoters are talking to him, whereas before there was complete silence.

Insurance is another headache he faces, with companies demanding what he and the band view as absurdly high amounts to cover shows in venues traditionally used for rock concerts.

● Report from Ireland: page 34

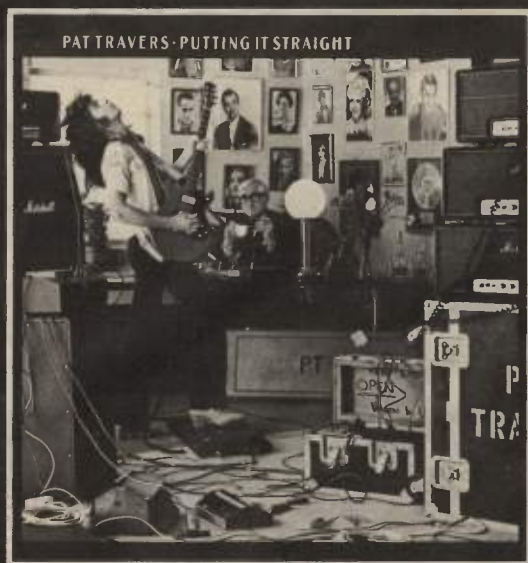
Japanese rock: Tokyo calling **PAGE 34**

PAT TRAVERS

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Clapton, Wakeman albums

ERIC CLAPTON's new album, "Slowhand", is released by RSO Records on Friday next week, and it is understood a UK tour is being organised for the New Year.

The album includes a version of J. J. Cale's "Cocaine", and features the band that has toured and recorded with Clapton — pictured above — over the last few years: George Terry (guitar), Dick Sims (keyboards), Carl Radle (bass), Jamie Oldaker (drums), Marcy Levy and Yvonne Elliman (vocals), plus Mel Collins on saxes.

The track listing is: Side 1 — "Cocaine", "Wonderful Tonight", "Lay Down Sally", "Near Time You See Her", "We're All The Way"; Side 2 — "The Core", "May You Never", "Mean Old Frisco", "Peaches And Diesel".

A British tour is being put together for early 1978, MM understands, but an RSO spokesman was not able to confirm any more than say "Nothing is being planned, certainly up until Christmas."

● Rick Wakeman's new solo album, called "Criminal Record", comes out on November 1. Released by A & M, it was recorded in May at the Mountain studio in Montreux, Switzerland, just after Yes had completed "Going For The One".

An A & M spokesman said Wakeman intended to continue with his solo career, despite having rejoined Yes, but the band's activities would obviously reduce the amount of time he could devote to solo projects.

Wakeman plays all the instruments on the album, which he also produced himself, and a Swiss choir is included on some of the tracks.

Uriah Heep set for 12 concerts

URIAH HEEP, whose new album, "Innocent Victim," will be released next Friday, November 4, start a 12-date British tour on November 20. The band released their latest single, "Free Me," last week in Britain, although in Germany they have re-released one of their earliest songs, "Lady in Black," from the "Salisbury" album, which stands at number nine in the charts and has sold 200,000 copies in three weeks. Heep have also entered the new Russian chart, which started to include western records for the first time a few weeks ago, with an old track, "July Morning," currently at number seven.

After the British tour they will be doing extensive tours of Europe, Australia, Japan and America. Tickets, which are now available, are £2.50, £2.00 and £1.50 for the concerts in the provinces and £3.00, £2.50 and £2.00 for the London concert, at the Hammersmith Odeon. All the concerts start at 7.30 p.m.

Venues and dates are: Manchester Palace (November 20), Edinburgh Usher Hall (21), Glasgow Apollo (22), Liverpool Empire (23), Birmingham Odeon (24), Southampton Gaumont (25), Bristol Hippodrome (26), Newcastle City Hall (30), Leicester De Montfort (December 1), London Hammersmith Odeon (2), Ipswich Gaumont (3), Brighton Dome (5).

CLOVER RETURNS

AMERICAN band Clover are supporting Graham Parker and the Rumour on the band's British and European tours in November and December.

Clover's new album "Love On The Wire" was produced by Robert Lange, the man behind recent City Boy, Motors and Boomtown Rats albums, and is released on Friday next week. A single from the album, "On Senorita," is released this Friday, the same day as Parker and the Rumour's "New York Shuffle" single.

● Graham Parker, currently in America touring with Thin Lizzy, was given the Most Promising New Artist award by the British Phonographic Industry as part of the Britannia Awards.

Deaf ears

DEAF SCHOOL are to start recording their third album on Warner Brothers on November 20. Provisionally called "English Boys With Guns," the album will be produced by Robert Lange. Deaf School have had to cancel a tour of East Germany and Poland because of their recording commitments, but they hope to rearrange this for next Spring. But they will be playing for two nights at London's Nashville in mid-December.

ALESSIS COMING

THE Alessi Brothers, whose London debut concert in July was almost blown out by the sudden financial collapse of the New Victoria Theatre, return next month for their first dates outside the city.

Their new album, "All For A Reason," will be released in mid-November to coincide with the tour, and the title track is being released next week as a follow-up single to "On Lom." The Alessi — Bobby (guitar) and Billy (piano and vocals) — will be bringing a five-piece backing band, and their tour dates are: Liverpool Empire (November 21), Glasgow Apollo (22), Manchester Apollo (23), Sheffield City Hall (26), Bristol Colston Hall (27), London Rainbow (28), Hull City Hall (30), Birmingham Hippodrome (December 1).

Some of the brothers' songs have recently been covered by other singers, including Richie Havens, Frankie Valli, Olivia Newton-John and the J.L.V. Band.

● Another date at London's Hammersmith Odeon has been added to Joan Armatrading's current British tour — a fifth concert to take place on November 5.

MAGAZINE PLAY FOR MAGAZINE

MAGAZINE, the band formed by former Buzzcocks player Howard Devoto, play their first gig on Friday night — to help raise money for a Manchester magazine.

The Manchester Review is a fortnightly magazine supplying information and comment about the town, and to raise funds the staff have been organising concerts at Raffles Club, in Manchester. Tom Robinson has appeared there, as well as the Rezillos, and Friday night will see the live debut of Magazine, formed about two months ago.

Fosters make debut

THE FOSTER Brothers release their debut album on Rocket Records on November 4, the day they start a British tour with fellow Rocket artists China.

The album, called "On The Line," was produced by Mike Vernon and recorded at his studio in Chipping Norton. It includes the band's two singles, "Make Believe" and "Count Me Out," with six other tracks. The tour kicks off at Hatfield Polytechnic and ends at Birmingham Town Hall on November 21.

● Rocket Records had to make a special arrangement with London Transport for the cover photograph on the new album. It shows the band falling out of a tube train and the company had to hire the station, the train and the transport staff for the picture.

McLean album

DON McLEAN's new album, "Prime Time," is to be cash-released by EMI Records following the signing of McLean to the company in the UK.

Newcastle's finest, Penetration, tour

PENETRATION, the Teesside band who supported the Stranglers' concert in Newcastle last week, are about to start a tour through November and December to tie in with the release of their first single, "Don't Denial", on the Virgin label on November 11.

The band is highly regarded in the Newcastle area (see Newcastle feature, page 51), and the tour comes after Penetration's selected support dates for groups like Generation X and Cherry Vanilla.

Their bill-topping dates are Ealing College of Technology (November 10), Newcastle Eustace Percy Hall (12), Canterbury University (14), London Rock Garden (15), Swindon Affair (16), London Vortex (22), London Rochester Castle (23), Huddersfield Polytechnic (25), London Nashville (December 4), Manchester Raffles (8), Chislehurst Caves (9), London Pentonville Road Bell (10), Uxbridge Technical College (15), Plymouth Top Rank (20).

More Martyn

JOHN MARTYN, whose album "One World" is released on Friday next week, has extra concerts at Belfast Queens University (November 13), Dublin Stadium (16), Guildford Surrey University (16), Colchester Essex University (19), London Rainbow (21), Reading University (23), Bristol Colston Hall (24), Manchester Raffles (25), Leeds University (26), Norwich St Andrews Hall (27), Birmingham Town Hall (28) and Newcastle Polytechnic (30).

According to a spokesman for the band, the Stranglers' Irish tour, now lasting a week, is the longest ever, beating the previous records of Rory Gallagher and Status Quo. While a week is not unusually long for a UK tour, most bands only play Dublin and Belfast when they visit Ireland. Support band on the dates is Radin Stars.

Stranglers get a Dublin date

THE STRANGLERS, whose two Dublin concerts were cancelled by the town's Stadium after pressure from the local council (as reported in last week's MM), have been booked at the Dublin Trinity College on November 11 and 12.

The venue only holds 550 people and the band is keeping the ticket prices down to £1.80 as opposed to the standard price of about £3.00 for a similar-sized Irish venue.

According to a spokesman for the band, the Stranglers' Irish tour, now lasting a week, is the longest ever, beating the previous records of Rory Gallagher and Status Quo. While a week is not unusually long for a UK tour, most bands only play Dublin and Belfast when they visit Ireland. Support band on the dates is Radin Stars.

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THURSDAY afternoon waltzes with the grace of Astaire on styro-foam heels through the swinging doors of the Dorchester, to be met by a venerable welcome. Brash, playboy confidence is at once surrendered to the air of mellow retreat that haunts the atmosphere like the fragrance of old age.

A cosmopolitan chorus of accents embracing several continents provides a fractured soundtrack to the inconspicuous efficiency of the darting platoons of bellboys and porters, who look, in their smart green uniforms, like the well-scrubbed buglers of some private army.

Their genteel buoyancy is a subtle contrast to the grim and laboured service of the older butlers, who carry silver tea-trays to impatient customers with a one-toe shuffle across the verdant wait-to-wait that recalls the hesitant walk of arthritic tightrope walkers out for a stroll above Niagara's furious currents.

Thursday afternoon wonders where it will find the European Man.

DAVID Bowie's hands flutter before him as if he was attempting to describe some indefinable abstract design to a blind man, or attempting, even, to conjure from the space before him a lap-dancing showbusiness dove.

He smiles quickly and nervously. Thin lips spread narrowly over tiny rodent teeth. His laugh is like the crackling bark of static, infectious, nevertheless. He chatters briskly, but without impatience. His accent will veer from the clipped Cockney inflections of Michael Caine's Harry Palmer to the smooth, theatrical modulations and husky definitions of an actor in a provincial company impersonating some elder statesman of the stage with impertinent skill.

He is so entertainingly polite that you feel sure he could charm the wings off an angel.

DAVID Bowie is in London for the solitary purpose of selling his new album. And he makes no elaborate excuse for the frustrating brevity of his individual engage-

David Bowie talks to Allan Jones. Pictures by Barry Plummer



ment with the media.

"The only reason I've decided to do these interviews," he later admits, "is to prove my belief in the album. Both 'Heroes' and 'Low' have been met with confused reactions. That was to be expected, of course. But I didn't promote 'Low' at all, and some people thought my heart wasn't in it."

"This time I wanted to put everything into pushing the new album I believe in the last two albums, you see, more than anything I've done before. I mean, I look back on a lot of my earlier work and, although there's much that I appreciate about it, there's not a great deal that I actually like. I don't think they're very likeable albums at all."

"There's a lot more heart and emotion in 'Low' and, especially, the new album. And, if I can convince people of that, I'm prepared to be stuck in this room on the end of a conveyor belt of questions that I'll do my best to answer."

THIS is an opinion David Bowie's two most recent albums, recorded in Berlin in collaboration with Brian Eno, are among the most adventurous and notably challenging records yet thrust upon the rock audience. Inevitably controversial, these albums have combined the theories and techniques of modern electronic music with lyrics that have found Bowie dispensing with traditional forms of narrative in pursuit of a new musical vocabulary adequate to the pervasive mood of despair and pessimism that he has divined in contemporary society.

"Towards the end of my 'stay' in America," he reflects, "I realised that what I had to do was to experiment. To discover new forms of writing. To evolve, in fact, a new musical language. That's what I set out to do. That's why I returned to Europe."

DAVID Bowie, as you reach this sentence, is explaining the circumstances and sequence of events that provoked his retreat from his exile in America and his eventual decision to return to Europe.

"The conditions were thus," he begins, his hands busily searching for a pack of Gitanes. "I was at a point where I wanted to leave America. I had been as I like to put it, 'staying' there for more than two years. I'm wary of saying that I 'lived' there. 'Living' in



America is a real commitment and it was a commitment I wasn't prepared to make.

"So, as I say, I'd been 'staying' there for some time, and I realised that I'd become stuck in this room on the end of a conveyor belt of questions that I'd do my best to answer."

"I realised that I'd exhausted that particular environment and the effect of that environment upon my writing. I was afraid that if I continued to work in that environment I would begin repeating myself. I felt that that was the way I was heading."

"There was no enjoyment in the working process—I'd excused from that 'Stadion To Station'. That was fairly exciting because it was like a plane to come back to Europe for me. It was one of those self-chosen things that one has with oneself from time to time."

He suddenly throws down his pack of cigarettes as if annoyed with himself. "Christ, no... what am I talking about? A lot of that and 'Young Americans' was damn depressing. It was a terribly traumatic time. I was in a terrible state. I was absolutely infuriated that I was still in rock and roll."

"And not only in it, but I had been sucked right into the centre of it. I had to move out. I'd never intended to become so involved in rock and roll... and there I was in Los Angeles, right in the middle of it."

"Whether it's fortunate or not I don't know, but I'm absolutely and totally vulnerable in suggestion by en-

vironment, and environment and circumstances affect my writing tremendously. To the point of absurdity sometimes. I look back on some things in total horror. And, anyway, I began to realise that the environment of Los Angeles, of America, was by this time detrimental to my writing and my work. It was no longer an inspiration to be caught in that environment."

"I realised that that was why I was feeling so claustrophobic and cut off. I was adopting such a hypocritical stance. There was this incredible fight between materialism and aestheticism. My commitment has certainly never been to rock and roll. I've made no secret of that. I was just a hack painter who wanted to find a new medium to work in, frankly."

"And rock looked like a very good vehicle. But one was always fluctuating between the temptation to become a rock star and the sentimental ties with wanting to be an artist and there was living right in the middle of this crazy and filthy rock and roll circus. It really was no more than a circus."

"And I should not have been in it. I should not have become such a major part of it. It was frustrating for me. Now I'm fit and happy and well again I'm enjoying the process of work for the first time in years. It's more than work. That's why I say that I'm not interested in posterity."

"I'm now more concerned with my work being appreciated on a more personal level. Once I had all those big dreams, man. Great ambitions. I had them until I learned about simply enjoying the process of working and the

process of living. "I'm happy now. Content. I feel more than a product on an assembly line and no more a means of support for 10,000 people who seem to revolve around every fart that I made."

DAVID Bowie crushes out another is between his lips. His finger flicks at his lighter.

"My role as an artist in rock," he says, "is rather different to most. I encapsulate things very quickly, in a very short space of time. Over two or three months usually. And generally my policy has been that as soon as a system or process works, it's out of date. I move on to another area. Another piece of time."

"I have to answer these questions in naive analogies. I find, because I've always fought against considering my role, my position in this thing, this rock and roll game."

"I've never wanted to consider myself a part of it. It tends to hinder me. That's when I start pulling on my



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KICKED ME
YACHTLESS
Beverly Hills

"**D**AVID Live," says David Bowie, "was the final death of ZIGGY God, that album I've never played it. The tension it must contain must be like vampire's teeth coming down on you And that photo on the



"The only heroic act one can f— well pull out of the bag in a situation like that is to get on with life and derive some joy from the very simple pleasure of remaining alive, despite every attempt being made to kill you."

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'I totally sympathise with the new wave's indignation'

David Bowie—from previous page

were interpreted by some as advocacy of extreme right-wing politics; others saw in his remark a prophetic nature, a warning rather than a gesture of support for fascist policies.

"I can't clarify those statements," Bowie says wearily when the subject arises. "All I can say is that I've made my two or three glib, theatrical observations on English society, and the only thing

I can now counter with is to state that I'm NOT a fascist. I'm apolitical.

"The more I travel the less sure I am about exactly which political philosophies are commendable. The more government systems I see, the less enticed I am to give my allegiance to any set of people, so it would be disastrous for me to adopt a definitive point of view, or to adopt a party of people and

say, 'these are my people'.

"I guess it was all pretty glib. But then again, I'm not one for delicate social niceties. If I take a jump into the pool, I generally swallow all the water.

He is reminded of his fascist salute to the country when he arrived at Victoria Station and is asked to define its significance.

He virtually explodes from his chair.



just to assert their ego? I don't, certainly."

In this context of age, and the process of change I inevitably mention the millions of the new wave presently battering at the doors of success and achieving now the kind of publicity that Bowie enjoyed five years ago.

"The sad thing about it all," he says, "is that it's being called a movement. I wish the people involved were being treated as individuals. I'm so worried for them. I'm dissatisfied with it because I can't tolerate people who either want to form, or be part of, movements."

It should always come back to individuals. I think there are now some individuals who have some very exciting ideas. Some of them, at least, I only hope they survive. Because I totally sympathise with their indignation."

It is suggested (as the bounds bark at the door in an attempt to bring to a conclusion this brief interview), that both "Low" and "Heroes" betray an extraordinary pessimism, and there is, in the jagged atmosphere of the music they contain, an anticipation of violence and imminent disaster.

"I'm afraid I am pessimistic," Bowie offers. "I'm not at all optimistic about the future. But I'm not totally resigned to the situation. There is, I hope, some relief in com-

passion—and I know that's not a word usually flung at my work—and 'Heroes' is, I hope, compassionate. "Compassionate for people and the silly desperate situations they've got themselves into. That we've all got ourselves into, generally by ignorance and rash decisions. Decisions to join or remain within sets of people."

"We haven't moved on at all from that tribal thing—you know, if you don't understand it, have a swing at it with an axe."

"You know, people simply can't cope with the rate of change in this world. It's all far too fast. Since the Industrial Revolution there's been this upward spiral with people desperately trying to hang on, and now everybody's started to fall off. And it'll get worse."

"THERE isn't really much cause for hope," says David Bowie finally. "But I haven't given in yet. I think there's some fight left in me still. Somewhere. I'm not a brave man and I do see it all as a vast enormous joke. A very bad joke at that. But there is one area of optimism. Even bothering to write about it all and think about it is some kind of fight against it. But even so, I can't help thinking that it's all nearly over."

He turns his eyes towards heaven. "Just give us a date, will you?" he asks.

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MM 29/10

"That didn't happen. THAT DID NOT HAPPEN. I was so livid with that cameraman. I waved. I just WAVED. Believe me. On the life of my child, I waved. And the bastard caught me. In MID-WAVE, man. And, God, did that photo get some coverage... as if I'd be foolish enough to pull a stunt like that. I died when I saw that photo. And even the people who were with me said, 'David! How could you?' The bastards. I didn't."

"GOD, I just don't believe in all that."

DAVID BOWIE was 30 this year. It's significant, he feels, that he feels no resentment now of the passing of time: in his early 20s, he reflects, the very thought of growing older appalled him.

It was an horrendous thought. Now he accepts with equanimity the responsibilities of maturity, and even the eventuality of death.

"I think having a son made an enormous difference to me," he remarks. "At first it frightened me and I tried not to consider the implications. Now it's his future that concerns me. My own future slips by. I'm prepared for it, and I'm prepared for its end."

There are still so many people on an immortality kick, though, and it amuses me now. We'll do anything in our power to stay alive. There's a feeling that the average lifespan should be longer than it is. I disagree. I mean, we've never lived so long. Not in any century that man's been on this planet."

Not so very long ago no one lived past the age of 40. And we're still not happy with 70. What are we after, exactly? There's just too much ego involved. And who wants to drag their old, decaying frame around until they're 90.

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TOUR DATES

- Oct 26th Speakeasy, London
- 27th Rebecca's, Birmingham
- 30th Chancellors Hall, Chelmsford
- Nov 1st 100 Club, London
- 3rd The Raffles, Manchester
- 4th Dingwalls, London
- 5th Marquee, London
- 9th Benton Hall College, Wakefield
- 10th Ocean Bar, Bognor
- 15th Nickers, Keighley
- 17th Rochester Castle, London
- 21st Rock Garden, London
- 23rd Lafayette, Wolverhampton
- 24th Rochester Castle, London

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Album CAS 1131

Creative longevity is rare enough in any human activity—in rock music it is a quality that deserves to be carved in stone.

Melody Maker.

So Van der Graaf still look good, still as off beat as ever, breaking new ground once more. If I hadn't been sent this album, I'd have bought it. What more can I say?

Angus MacKinnon, NME.

This is music worth getting to know, I've no time for the "Can't get into them" tribe. It's the sort of song that primarily has you searching for clues as to it's identity, then demands repeated involvement.

David Brown, Sounds.

UK TOUR:

OCTOBER

- 16th LONDON (Victoria Palace)
- 17th OXFORD (New Theatre)
- 19th LEEDS (University)
- 20th MUMBLES NR. SWANSEA (The Nutz Club)
- 21st BATH (University)
- 22nd BRISTOL (University)
- 23rd NORWICH (Theatre Royal)
- 27th DERBY (Kings Hall)
- 28th GLASGOW (Queen Margaret's Union)
- 29th NOTTINGHAM (University)
- 30th REDCAR (Coatham Bowl)

NOVEMBER

- 3rd HULL (University)
- 4th PRESTON (Guildhall)
- 5th MANCHESTER (University)
- 6th SHEFFIELD (Top Rank)
- 7th BIRMINGHAM (Town Hall)
- 8th EXETER (University)
- 9th PLYMOUTH (The Castaways)*
- 10th PENZANCE (Winter Gardens)
- 11th CARDIFF (University)
- 12th HASTINGS (Pavilion)
- 13th DUNSTABLE (Civic Centre)



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Everything Elvis recorded was worth having, and it's good to see all his material made available.

But in a mass of re-releases, this all-new double album stands out, and adds to the Elvis legend in a way no other record ever will.

Because, quite simply, it contains the last music he ever recorded before his untimely death. And since it was recorded *live*, in June this year, it's an essential piece of Elvis at his most hypnotic.

The man, the music, and the world that worshipped him

Elvis loved an audience, and rose to them—which alone would make this a uniquely exciting recording. But his audience also loved him. And to show the affection he commanded, this album includes tributes from his fans, and a special message from his father.

A complete career on one double album

Ultimately, the music is what matters. And on his 1977 tour, and in a CBS-TV spectacular, Elvis sang songs that traversed his talent, from *Teddy Bear* to today's standards.

Not that anything was standard with Presley. Rock to today's standards. Imagine what he could do to *And I Love You So*, *See Rider*, and *My Way*—then listen to this album and see how far short your imagination falls of the real, unforgettable thing.



Elvis In Concert includes:

- See See Rider
- That's All Right
- Are You Lonesome Tonight?
- Teddy Bear
- Don't Be Cruel
- You Gave Me A Mountain
- Jailhouse Rock
- How Great Thou Art
- I Really Don't Want To Know
- Hurt
- Hound Dog
- My Way
- Can't Help Falling In Love
- I Got A Woman
- Amen
- Love Me
- If You Love Me (Let Me Know)
- It's Now Or Never
- Trying To Get To You
- Hawaiian Wedding Song
- Fairytale
- Little Sister
- Early Morning Rain
- What Do I Say?
- Johnny B. Goode
- And I Love You So

RCA

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Elvis: the big hype

THE question of whether rock 'n' roll needed Elvis is a debatable one way or the other, the fact remains that Elvis will stride like a colossus over the annals of rock.

Why the hell then does the legend need to be socked by the hideous back-grabbing antics of the "tributes" that are pouring forth?

The fact that the official fan club endorses a record makes one begin to have doubts as to Elvis' position in rock history, if they, as dedicated fans, feel they need something to remind them of the King. (I'm not a great fan of Elvis — but I feel he was a giant in his field) — **ANDY THORPE**, Paddock Rd, Lewes, Sussex.

WITH the entry of the major retail outlets, e.g. W. H. Smiths, Boots, etc., in the cut-price record market, a rather disturbing factor seems to have emerged. The record-buying public is being dictated to. With 60p to £1 off the top 10 albums the temptation is to buy within this range, and with albums at nearly £4, reductions are a most effective selling point. But who determines the top album list? Many albums seem to enter this list before they have had a chance to reach a chart position — not a healthy position for music to be in.

Are certain records reaching the list on genuine sales or because the artists are known to be a very saleable product? This system not only perpetuates the position of artists already included, but, in so doing, excludes others.

When outlets offered reduced prices across the board the individual had a complete choice. Now he can be swayed. It seems that once again marketing techniques have effectively reduced the freedom of the individual. — **MARTIN BROOKS**, Ferncliffe Road, Bingley, W. Yorkshire

● CAROLE KING by Jimmy Thomson



YOU COULD tell the music scene was getting bad when all these cover tunes appeared. However, the scene has sunk to even lower depths. Artists seem to think it is okay to "borrow" melodies without even giving any credit.

A current example is Carole King's "Hard Rock Cafe", which is such a rip-off of "La Bamba" that it is enough to make Ritchie Valens roll in his grave. Maybe Ms. King is trying to make up for her own "Sweet Seasons", which turned up in the Philly soul hit "Rock And Roll

Baby", just a couple of years back.

Linda Creed, who co-wrote that tune, now has a new hit with "The Greatest Love Of All" which she wrote with Michael Masser. If you listen to Benson's hit you can hear a healthy lift of Gordon Lightfoot's "If You Could Read My Mind".

Of course, Lightfoot should maybe check out "Raining In My Heart" before taking credit for "Spanish Moss". Will the circle be unbroken? — **STEVE HARVEY**, Green Mount Road, Warrington, Deleware U.S.A.

MAILBAG

Write to Melody Maker
24-34, Meymott Street, London SE1 9LU

Lennon: all washed up?

MELODY MAKER'S front-page headline, Lennon Speaks, (MM October 15) caught my eye and filled me with child-like expectation, only to be shattered when I read that the recluse had only come out of hibernation to announce at the Hotel Okura that he was going back into hibernation for another two

or three years.

Lennon's utterance is hardly anything new, since his last album, "Rock 'N' Roll", was two years ago and his last concert longer than I care to remember since the break-up of the Beatles.

Apart from the outstanding "Imagine" album, Lennon seems to have run dry of creative ideas. His track record, three albums since 1971 ("New York City" (71), "Mind Games" (72), and "Rock 'N' Roll" (1975)) seems to bear this out.

Anyway, enough of this bitching, for I am sure most of you will agree that on past achievements alone Lennon ranks as one of the most important and influential composers of the last 20 years.

For one, therefore, hope that this portrait of the artistic demine proves premature and that he re-emerges as the prolific, controversial and satirical writer we all love to hear. — **C. A. JOHN**, Fleetwood Road, Dollis Hill, London.

● LP WINNER

Like it or Lump it?

of the manager, Adam, have set up regular new wave acts in mid-week (besides ourselves, the Accelerators, Mutants, 051, Storm Troopers, Radio Blank and others who play for next to nothing and just for fun). Yet what do we find in

your Liverpool survey, but a complete ignorance of our base the Havana, coupled with the all-too-familiar sycophantic grovel to Roger Eagle. Our band's main trouble is lack of money.

We do not begrudge Eric's club's right to book who they like. However, we do object to misrepresentation and bitchy comments.

We've had great times at Eric's (Pistols, Ramones, Cafe Wayne County etc.) and it's a great club, BUT if we have to go it alone at the Havana, we'll do so — **THE NAUGHTY LUMPS**, Jubilee Drive, Liverpool 7.

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Young Mutations
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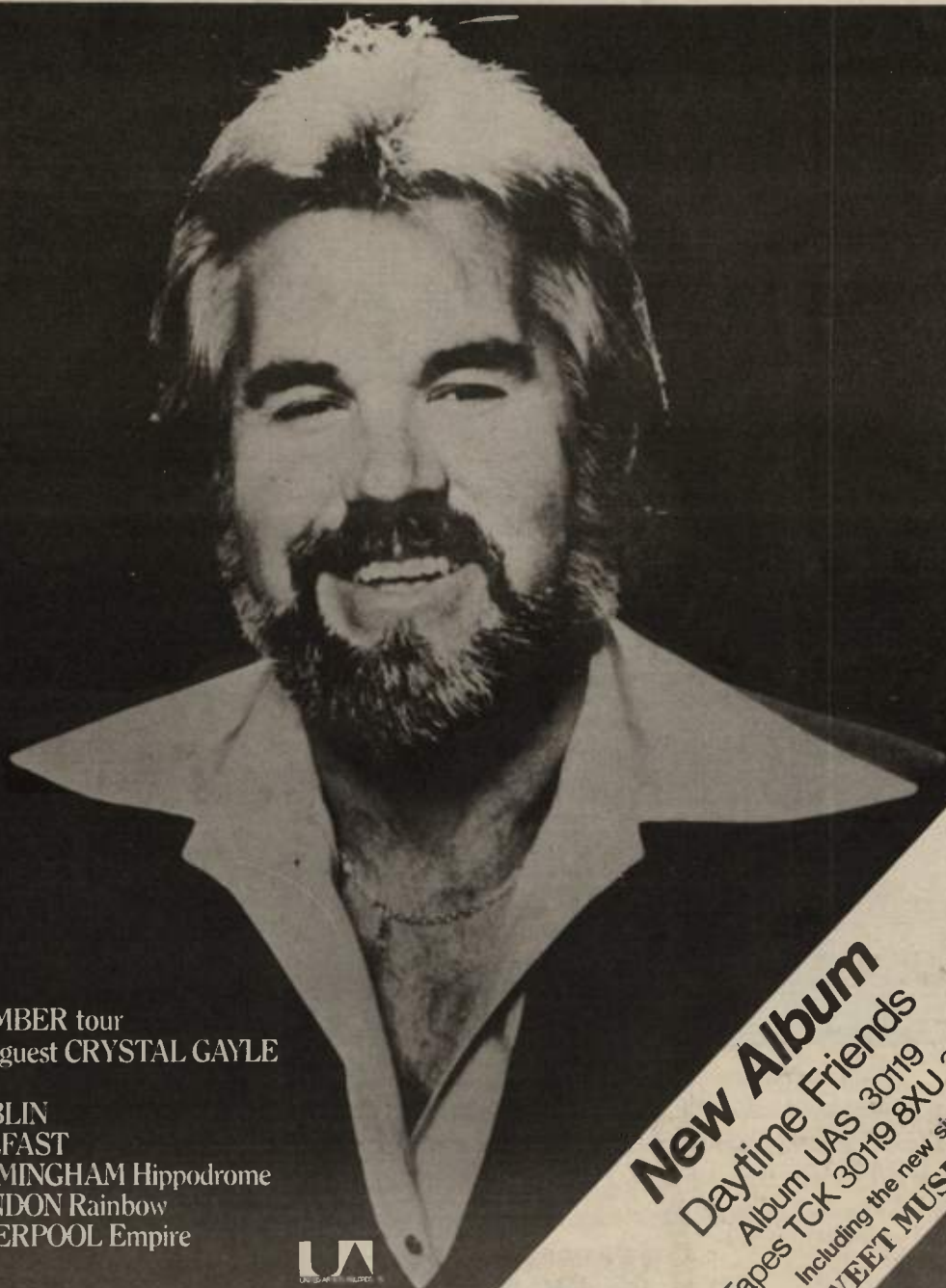
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SWEET MUSIC MAN

Light in the Act

THE ONLY downer about Keith Jarrett's debut British solo concert at London's Theatre Royal on Sunday was the audience. Strati-jackets, manacles and gags should be compulsory wear for any members of future audiences with the tendency to roam around the theatre, count their loose change, or re-arrange their false teeth during the performance of a player whose presence and style demands total concentration.

That grumble aside, Jarrett produced an evening of absorbing music, and demonstrated a light humour in his approach to the audience that has not been evident on any of his bulky catalogue of recorded live pieces.

After his first 55-minute improvisation at an un-amplified grand piano, he shrewdly dealt with a concerned listener's worry about his creaking piano stool, and even appealed to helpers in the wings to find one more to the audience's taste.

Beyond that, there was more communication with the listeners than a reverential fan might have expected—even to the point of Jarrett mildly chiding the audience for its greed in demanding a second encore. "Sometimes the chemistry is right," he pronounced grandly, "but reality it is like too much dessert."

While the moments of relaxation and humour came as the sort of initial shock the congregation in Canterbury Cathedral would feel if the Archbishop adjusted a garter and proceeded to chat about its fitting, the moment Jarrett touched the keys his music was supremely dominant.

The sheer mental and physical effort of maintaining a continuous flow of an hour's credible improvisation is a sufficient feat, but Jarrett's talent goes far beyond the mere mechanical. His ideas and musical diversions pour out uninterrupted, and his only problem appears to be that at times the piano has insufficient keys and his hands have too few fingers to keep up with his creativity.

When he plays, his body moves in a fascinating accompaniment to the music, his back and shoulders caught as if in ecstatic massage. His head circles and swoops down towards the keys then, locked in an intimate moment of quiet inspiration, his forehead rests on the piano lid as his fingers travel.

His music defies the conventional barriers of jazz, like jazz or classical. His playing has characteristics—

a simple bass pedal with the left hand trying tricky little sliding runs with the right, boisterous block chording that occasionally bursts out into stand-up atonal free-form, and then delicate, almost single-note phrases that hang clear in the air with their simplicity.

Beyond that it is an awe-some and unnecessary task to try and define his technique. His playing throws out phrases that he traps and expands, letting them build until they lead to the next. His main improvisation suddenly swung from delicate introspection to a bold, striding theme full of swagger and confidence, then switching to broad phrases redolent of Copland's optimism.

Jarrett comes over as the complete musical craftsman, roughing out, discarding then polishing, occasionally exam-

Jarrett lets it flow ...

ining in minute detail with a jeweller's eye. The second piece, a 35-minute improvisation, and the two encores proved that Jarrett is about as humanly perfect a player as is conceivable, with a dexterous technique that has his hands moving with the velvet grace of a magician. Quite simply, he restored my faith in music. — JOHN ORME

HEARTBREAKERS

LONDON's Rainbow is less than half-dull and depressing as hell—it's as if we're along inexorably toward the void and no one cares. The Models do nothing to counteract the emptiness. Admittedly, I've been dead set against them from the start—I saw their first ever gig at the Roxy when they were the Beastie Cats and was appalled to hear them sing a pleasant little ditty entitled "I Wanna Form a Nazi Party." They'd dropped that and

changed their name by the time I caught them at the Vortex, but I was only slightly appalled—they seemed just another mind-numbing example of cash-in. Manicure. Here they're very loud, a wall of black-chord noise, though I see a little more in them than before. A little. "Holding special, are they?" said a mate. He, they're not, but you could probably dance to them if you've got fast feet and aren't lousy.

Which is more than you can say about Siouxsie and the Banshees, for whom the atmosphere of nihilistic depression is ideal. It may well have been Siouxsie who started the Nazi chic that polished punk—one was always partial to swastikas and blackshirts. In concert, just about her only stage move is a goosestep. She throws Fascist salutes around, wears a Nazi spread-eagle badge, and even sings the words "Deutschland, Deutschland."

She should have more sense with the Front growing righteously, no one can afford to loaf around with this kind of thing. She's a passionless Rheinmädchen, a cold, clockwork doll—very depressed. Don't encourage them, for everyone's sake.

The Heartbreakers had the job of putting some warmth, some humanity, into the evening (don't believe what they tell you—Hades is ice-cold). The start didn't augur well—as they came on a deafening New York street soundtrack mutated into a Miller speech and an air raid, with random lighting effects.

It would have been stunning but for what had gone before. And then an army of heavies started lemming viciously into him who danced out of their snare.

But despite all that and an incredibly muddy sound (almost as bad as on the album), the Heartbreakers won out with a set full of tight-fisted, dynamic, for-the-guy rock 'n' roll in the classic mould. Their material is consistent, mainly because like the song says they've got a "One Track Mind," which limits itself to the classic themes of sex and drugs and rock 'n' roll. Add to that Johnny Thunders' nonchalant charisma, Walter Lure's lanky nihilism, and Jerry Nolan's platinum demon drumming (he'll be sorely missed) and

you've got great rhythmic, riff-rock pop. But play the Round-house next time, Johnny. — CHRIS BRAZIER

ADELAIDE HALL

I HAVE seen Adelaide Hall singing in a jazz room before, but very seldom since she settled in this, her adopted land. She is one of the veteran American cabaret artists, and her performance still has today the kind of warmth and story-telling ability, not to mention natural swing, which speak of authentic star quality. Last Friday, at London's Pizza Express, this lady who had entered the legendary stakes by recording a couple of titles with Duke Ellington in 1927 performed with remarkable style and clarity of diction, plus an abundance which indeed suggested that time had stood almost still.

Helped on her amiable way by pianist Alan Clare, thoroughly versed in the repertoire of Adelaide's era (which covers a lot of ground), supported by

Len Skeat on bass and Bobby Orr (drums), a green-clad Adelaide delivered distinctive interpretations of "Almost Like Being in Love," "Fenderly," a quickie "Where Or When," a sweet and short "When A Woman Loves A Man," a "Sophisticated Lady" done meaningfully, and a few more. Ellington was represented again by "It Don't Mean A Thing" and, after loud requests, a re-mining of her 27 instrumental-style vocal on "Croze Love Call." These are vibrant interpretations, not out-and-out jazz or intended to be, but songs brought out in Adelaide's individual way with full regard for the authors' intentions. Adelaide made such an impact I found myself wondering how it was she was absent from Bubbling Brown Sugar, a revue devoted to her early environment. She was associated with many of the songs in it, first time around. In between Adelaide's sets, Clare and Irie played beautiful things such as "Chelsea Bridge" with just the right austerity to complete a rare evening for song-lovers. — MAX JONES



HEARTBREAKERS: set of tight-fisted rock 'n' roll for the guy

At last the producer of David Bowie, T. Rex and Thin Lizzy is using his talents on an exciting new performer.

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Caught in the act

ONE of those extraordinary moments when a band shift into a kind of interstellar overdrive occurred during the dramatic opening night of Yes's London season on Monday. It had already been a powerful, historic concert by the band, as it celebrated a hit album and single and the return of Rick Wakeman to the fold.

The group had maintained its famous poise and delicately-balanced interplay between music and audience, leading converted followers through a carefully orchestrated electronic saga to peaks, lulls and more peaks. It had employed lasers and smoke and back projections as tasteful adjuncts to the music. It had given us songs from the archives, and finely-tuned honed-on-the-road versions of more recent album material.

Everything seemed to work like clockwork, and even the clockwork was put aside for a few moments when Jon Anderson attempted to compose a song on the spot and the band followed, a form of on-stage lullaby unheard of in the annals of Yes.

Even as the final note of Jon singing "Like the time I ran away and turned around, and you were standing close to me" from "Awaken" soared over the vastness of the Empire Pool, it seemed as if the band had given their all and yet another successful gig could be logged back at Yes HQ.

But as they returned for an encore, and launched into "Starship Trooper," a chemical reaction began to bubble and ferment. The band were relaxed now. They had worked long and hard and the audience had responded. Now they were digging in for their own satisfaction, and the contrasting skills of the players was given free rein.

Steve Howe began a simple, slow chord pattern. Rick Wakeman gradually introduced more notes. Alan White and Chris Squire began to lay out a creeping barrage of beats, and slowly the menacing sequence of chords gained tension. I had never heard Yes play with such violent aggression. When Rick

Violent Yes!

and Steve began a furious duel, as they exchanged four-bar phrases in time-honoured fashion, it seemed as if the band might disappear in a sheet of flame.

Somehow the tension had broken by Alan White doubling the tempo for a chorus or two, and then returning to the momentous heartbeat that had been pounding for what seemed like a quarter of an hour. Much of the credit for the excitement of this piece must go to Alan, whose spartan approach recalled his great days with John Lennon.

And then the band were into a joyous "Roundabout," the final encore, and to the stunned disbelief of the audience, who could cheerfully have stayed all night, the show was over. With five more nights to play, Yes needed to hold some energy in reserve. In the course of a long concert, their Top Of The Pops hit, "Wonderous Stories," was

casually included without ceremony. "Going For The One" gave Steve walling room on steel guitar, and "I've Seen All Good People" delighted long-term fans.

Rick Wakeman settled naturally and easily back into the band and seemed happy to be part of the team once more. With Yes united again, their potential for musical expansion has taken yet another step forward. — CHRIS WELCH.

BOB SEGER

I THOUGHT so at the time, and I think doubly so now: Bob Seger's live double album, "Live Bullet," which suddenly, after years of being a close secret to Detroit rock aficionados, propelled him into the world spotlight, isn't very good. Not that the music is dull — just that Seger, in person, is so much more alive than a mere record can ever show.



BOB SEGER: 25 years of rock rolled into one

At London's Hammersmith Odeon on Friday he proved that energy is not the prerogative of the kids half his age down the road at the Roxy and Vortex clubs: they may describe him as an old fart, but baring never. His music is a melange of virtually every rock development since the Fifties, which he performs onstage with a driving intensity, nobly assisted by his kick and exuberant Silver Bullet Band.

Seger does nothing you can't hear from a thousand other

sounds (same by comparison: "Get Out Of Denver" was streets ahead of his final Chuck Berry money of "Let It Rock" and "Little Queenie").

But the highlight of Friday's show must be credited to the man himself: his beautiful, swirling ballad, "Turn The Page" from "Back In 72," which is a brutally-effective evocation of the grinding monotony of touring, gained flesh and blood through Alton Reed's haunting sax playing and Seger's own delicate keyboards.

That song came straight from the heart; the rest from the pages of The History Of Rock. The material was familiar to all those who have picked up on Seger since "Live Bullet" (though some of those songs, "Heavy Music" and "Ramblin' Camblin' Man" — still sounding as fresh as ever — stretch back to Seger's Staties repertoire).

The outrageous showmanship of the Silver Bullet Band — Alton Reed delivered his final booting solo from atop the speaker cabinets — was in the time-honoured style. There's no need to see another rock show now: Seger's 25 years of rock rolled into an hour-and-a-half. MICHAEL OLDFIELD

LEO SAYER

THEY used to call acts like Leo Sayer "a good tune." He'll sing well enough in a variety of styles, crack a few inoffensive jokes, whip off his jacket at exactly the right time, say: "Phew, it's hot," and he'll make you feel like dancing. He'll cause such boyish enthusiasm for a short 55 minutes on stage that you'll leave the London Palladium feeling happy.

At the London Palladium on Sunday, Leo delighted his adoring audience with a performance that went through all the motions, but which failed to move or touch anyone except the most unwearying fan. It's not that he's bad, more that he seems to have been swept along towards a lush showbiz style which obscures all sensitivity in favour of razzamatazz.

There's little else in the programme besides his "great set list" package, with the best moments coming from "Moon-

lighting" — Leo is an astonishingly good actor with terrific timing — and "When I Mead You," among which he shows genuine tenderness. There's no denying that he makes an indelible impact by virtue of such a long string of excellent hit songs.

And yet there's something really superficial about the concert: Leo seems to hardly surprise the crowd, but to offer a hermetically sealed package which hardly allows him to be human. You leave the theatre impressed but faintly dissatisfied. A highly talented artist is somehow failing to

More on pages 44, 69

fulfil himself by stretching the "long" of his guarantee-to-success.

His mainly American band is first class, with top honours going to keyboardist Mike Harkin. They gave the show a degree of spectacle which combine with Leo's exhausting acrobatics to please his adoring fans. But unless Leo makes some move towards a more human approach, and goes on stage more as a human being than as a package, he could be lost to the amorphous tribes of acts which are successful but uninteresting.

Support act Blue were musically strong, as befitted a band featuring ace guitarist Hugh Nicholson, who has such a wealth of experience. The sound is chunky, the songs weighty, the musicianship impeccable. But their stage act was unapologetically embarrassing, with ugly attempts at humour naturally meeting a brick wall with an unimpressed crowd. Just play, Blue, and you'll be fine.

And AJ Webber opened the concert with her usual crotch songs which would raise a smile from the deadliest cynic. Happy, smiling, infectiously cheerful and talented, the lady deserves a TV series of her own during these dark days. — RAY COLMAN.

Walter Tgan

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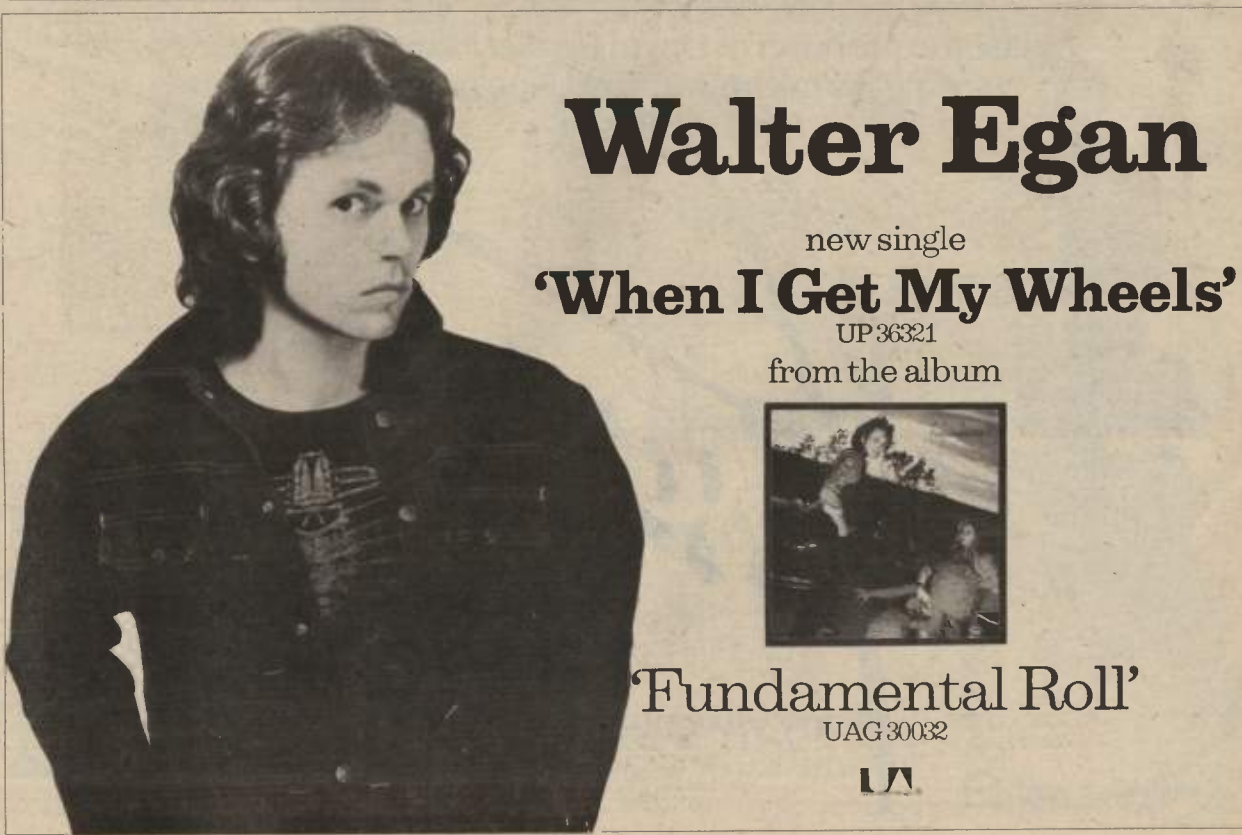
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Single

Low in paradise

Who Said Pop Was Dead?

NICK LOWE: "Halfway To Paradise" (Stiff). If there's a Nick Lowe fan club, I think I might join it.

Over the last couple of years the ex-Brinsley Schwarz has built up an air of mystique through his sparse solo offerings ("Heart Of The City" single and "Bowl" EP) and Stiff/Feelgoods/Graham Parker production jobs.

He transforms the Goffin and King evergreen into quintessential pop, aided by Elvis Costello's Attractions. Lowe starts off in hushed reserve over Schwarzenegger drums, only to launch into a great, swirling chorus reminiscent of former cohort Dave Edmunds. The Edmunds influence becomes even clearer on the flip, a Lowe original, "I Don't Want The Night To End." One minute 50 seconds of guts 'n' roll but not, sadly, in the same league as "So It Goes" or "Endless Sleep," two cigarette-packet masterpieces. Keep a box of Kleenex by the Dansette.



KURSAAL FLYERS: "Television Generation" (CBS). Last year single sales began to plummet, which naturally put the wind up record companies. So, in an effort to reverse the trend, they snaffled up new wavers, hoping fresh blood would give a fresh impetus. Up to now, it hasn't worked. One theory is that the product has been too extreme for Joe Public and that if a band were to emerge who had a more accessible blend of humour, frantic funk plus a melody the milkman could sing, they would swim in be-waiting cream. Now the Kursaal aren't the BAND (nor are they punkwagoning as the picture bag might suggest) but this might be THE SINGLE. It's genuine Modern Pop. Good-natured wit (the 17-year-old TV device was "raised on Bugs Bunny and Double Your Money," who's been to see Network, then? Clean, sharp, instant sound. Enough audible vocals. They were so wise to withdraw "TV Dinners" in favour of this.



Rank	Label	Title	Artist	Label
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
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18	18	18	18	18
19	19	19	19	19
20	20	20	20	20
21	21	21	21	21
22	22	22	22	22
23	23	23	23	23

RUNAWAYS: "School Days" (Mercury). After all their personnel rumbles (out go Cherie Currie and Jackie Fox), the All-American Dream band have settled down to a foursome — Lisa Ford (guitar), Josh Jett (lead vocals/guitar), Sandy West (drums) and Vicki Blue (bass). Kim Fowley is still the great overseer, producing and co-writing the number with Josh J. The rfi thunders but the vocals don't sustain the barbed-wire momentum. Nevertheless, the presence of the Runaways, the Silts, Poly Styrene and so forth can only make the bearpit a healthier arena. From the album "Waitin' For The Nite."

SUBURBAN STUDS: "No Faith"/"Questions" (Fogo). It's not easy to tell the two acts apart. Standard fare in almost every aspect: energy, aggression, blab blab. Don't ask the Studs any "Questions" 'cuz they don't know any answers; plus they don't place too much faith in anyone. Cruising the concrete city looking for some ak-chun is more fun anyway.

PLUMMET AIRLINES: "It's Hard" (State). One of the original Stiff signings who were backcatted by the likes of N. Lowe, the Damned and so forth. Now ensconced at State, they're a solid, if unremarkable, bunch of Britrockers. Darryl Hunt (guitar/vocals) wrote the number, a slice of raunch with some nicely quirky words: "See you coming down the street — you're so fine/We could melt the butter if we only had time." For cholesterol lovers only.

JAM: "The Modern World" (Polydor). A big disappointment, which is ironic as they (unwittingly) contributed much to the new single by the S. Pistols. The Paul Weller song just doesn't boast much of a tune.

and even the obligatory solipsism is faint-hearted. "Say what you like/Cos I don't care/I know where I am and going to." Instead, flip over and find bristly versions of Arthur Conley's soul smash (1967), "Sweet Soul Music," and the Motown goldie, "Back In My Arms Again," recorded live at London's 100 Club this September. It ends up with a snippet of another Weller song, "Bricks And Mortar," which maybe should have been lengthened and transferred to the other side, whatever, this will chart within the hour.

BIG IN JAPAN/THE CHUDDY NUDDIES: "Brutality, Religion And A Dance Beat" (Eric's Liverpool). Liverpool looms large this week. First the Mutants and now a new label (based around the club Eric's) and (almost) two new groups: "Brutality, Religion And A Dance Beat," an inspired umbrella heading, links them all together. One side is given over to Japan, who wrote the number of the same name. It's conceptual art school mayhem with vocalist Jane howling out "Big Japan" and winding up in some ludicrous chopstick percussion. On the other side, the Chuddy Nuddies (a celebrated bunch of Liverpool seamen) pump out "Do The Chud," a riotous piece of Sixties pop with a touch of pub trivia.

MUTANTS: "Boss Man"/"Back Yard Boys" (Rox). The Mutants are from around Liverpool and, on the cover, resemble a lunkatic quintet. One is a Larry Wallis look-alike, one a brutally shorn heavy, possibly from the Sweeney, while another clearly has

bladder trouble. However, this is a great debut. Two hard thrusts of '77 R&B with crazed bass (A. Station) and stinging Fender guitar (Keith "Kid" Stealey). Sweet William (cute, eh?) sings in an effective (Albert) dockland rasp, pouring venom on the "Boss Man" or, in "Back Yard Boys," the city gent who go to Liverpool and expect to be saluted every which way. From the possibly forthcoming album "Mutants 20 Golden Hits." Even a sense of humour.

999: "Nasty! Nasty!"/"No Pity" (UA). I'm sure if 999 made a concerted effort not to be nasty or pitiless or sulphate-ridden they could be a sturdy and DISTINCTIVE. A combo Punkerama (and we all know phase one is well high dead) sits on them as a cowboy hat on Vera Lynn. Fast, furious, adept but little cutting edge.

ZEROS: "Hungry"/"Radio Fun" (Small Wonder). The second release from Small Wonder (Walthamstow, London, E17) and something of a neat nugget. The Zeros are Phil Gaylor, Steve Cotton and Steve Godfrey who wrote both songs. "Hungry" is above average breaker-boogie with "hungry-just-to-be-myself-alone" message, but the corker is "Radio Fun," continuing the fairly reliable tradition that all titles with "radio" in them mean great things. A dierly structured poprock with direct lyrics that sink the boot into that radio station which grew from the pirates' decess. Then you could listen to the radio and still feel a part of the world/But someone decided to close

The Weirdos

off the stations/Now they're broadcasting all over the nation." They celebrated their tenth birthday recently, too.

MARC THOR: "Holiday Fire" (Indy). One of the best things about the "Live At The Rat" double compilation was the Marc Thor track "Circling LA." The man has his finger firmly on the pop sensibility. "Holiday Fire" doesn't fulfil the promise yet, but it sure keeps it buoyant. The wild boys come face to face with Sunset Boulevard and encounter Valentino's remains, saucers from Mars and Scarface's car over a hypnotic melody line. Marc recently broke his neck and so has had to retire temporarily from the action. Get well soon, sunshine.

VILETONES: "Scream'n' Flat" (Possibilities/"Mehel" (Vile Records). Putsch punk from Toronto, Canada. Judging by the welter of press clippings that accompanied the single, the boys' antics make the Sex Pistols look like model sixth-formers. Frontman/vocalist Dog (erstwhile Pope Dog I and Nazi Dog) luxuriates in storm-cropper paraphernalia and is not averse to onstage bouts of grisly self-mutilation, like smashing a glass on the forehead and running the shards over his face and arms until the blood trickles. Like screaming his tongue with the thorns of a rose and then swallowing the whole whole. The rest of the band are Chris Hate (bass), Freddie Pompei (guitar) and Motor X (drums), their repertoire including titles like "Like My Love," "Dog Style," "Auschwitz Jerk" and "Wet Dream Queen." The ghost of the Stooges is never far away. They're raw, threatening, repulsive, excessive and volcanic. Family entertainment for the psychotic.

Electric Light Orchestra
TURN TO STONE

The Straights

"I'm tired of staying in/I miss the drive-in/I'm like a bird with my wings clipped." The agony of being motor-less in the land of the Car Culture. A pop song filtered through the chunky side of Fleetwood Mac, which as an influence is hardly surprising since Lindsey Buckingham and Stevie Nicks helped produce. Pleasant. From the album "Fundamental Roll."

DC — loose-limbed, bacon-buttery rock 'n' roll. That's your lot. From the album "Flush Times The Sun."

"Her London debut was a remarkable triumph — Melody Maker

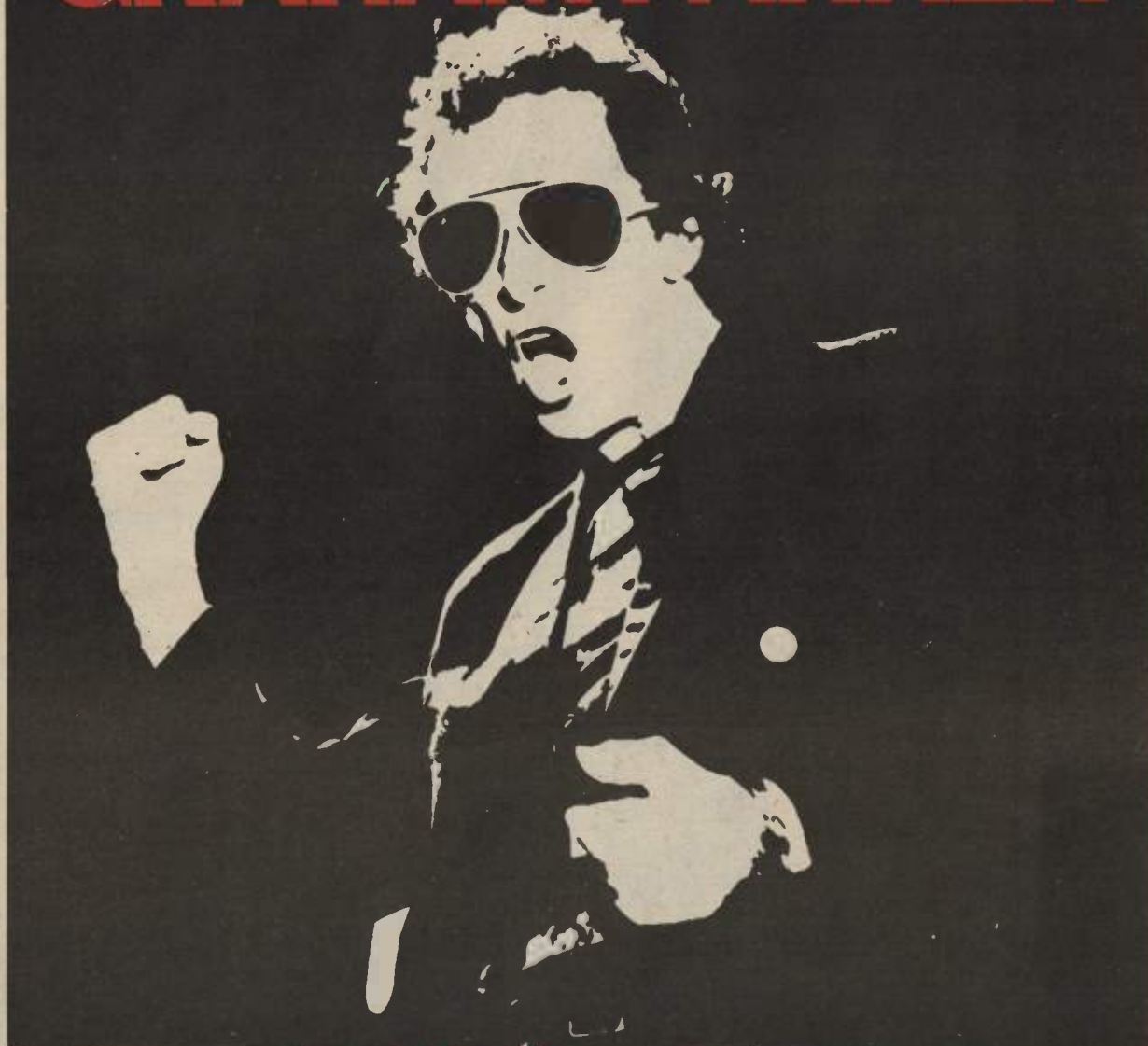
URIAN HEEP: "Free Me" (Bronze). Gasp! The Heep drop their firing practice heavy-metal and take up knitting. No, the new line-up (Ken Hensley, John Lawton, Mick Box, Trevor Bolder, Lee Kerslake) have switched to a softer, more melodic approach that sways along like a Beat Boom item. Identifiable verse, chorus and plenty of oohs and aahs. From the album "Innocent Victim."

ALAN O'DAY: "Soldier Of A Fortune" (Pacelle). The follow-up to "Undercover Angel," it pounds along in up-market Neil Sedaka-white funk fashion and arrives nowhere in the end. Ornate production from veterans Steve Barron and Michael (Boz Scarsa etc etc) O'Martian. Side two, incidentally, is his version of "Angie Baby" with which Helen Reddy scored heavily. Golly, it's not a patch on the smoothly twisted cover. From the album "Appetizers."

DINGOES: "Smooth Sailing" (A&M). No prizes for guessing their place of origin — Lancashire, of course. They come across like a grown-up version of fellow coppers, AC/

Carole Bayer
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GRAHAM PARKER




STICKS OUT

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Albums

Parker's ferocious punch

GRAHAM PARKER AND THE RUMOUR: "Stuck To Me" (Vertigo 9102 017). Graham Parker (vocals and guitars), Brinsley Schwarz (guitar and slide guitar), Bob Andrews (piano, organs and backing vocals), Martin Belmont (guitars), Steve Goulding (drums and backing vocals), Andrew Bodnar (bass). With John Earle (tenor sax), John Altman (baritone sax), Dick Hanson (trumpet), Chris Gower (trombone). Brass arranged by Bob Andrews. Strings arranged by David Bedford. Produced by Nick Lowe. Executive producers: Dave Robinson and Jake Riviera. Recorded and mixed at Eden Studios, Chiswick.

YOU WILL, I imagine, be familiar with the saga of treacherous technical disasters that afflicted the original production of this album and provoked a call, that must surely have had panic as its signature, to Nick Lowe, who was enlisted as producer and saviour only a week before GP and associates were due to open an American tour.

The band and Lowe, then, were allowed no more than five days in which to completely record the platter, and the frantic mood that must have attended those sessions is vividly reflected

in the wild-eyed flavour of the music that bleeds with such staggering intensity through the grooves of this impressive album. It may, on reflection, be



GRAHAM PARKER: from the outset he makes clear his intention to punch the listener into a delirious daze.

argued that such an hysterical schedule has actually enhanced the record's fiery atmosphere: the raging r&b venom and undiluted ferocity that characterises so much of the music included here has a genuine conviction and authority that is evidence of a violent commitment and urgency.

And, if reports of the style contrived by the original producer of "Stuck To Me" are at all accurate, one can only conclude that it was surely divine intervention that precipitated the ruin of the earlier recording.

I've heard, for instance, that Bob Potter's production veered dangerously close to the slick sophistication and smooth musical textures asso-

ciated with the likes of such blue-eyed soul maestros as Boz Scaggs. Nick Lowe's production, fortunately, eschews such a potentially bland approach and the album we have here captures fully the ferocity of Parker and the Rumour unleashed and ready to burn.

Parker, at the very outset, makes clear his intention to punch the listener into a delirious daze. "Every last drop will go into this, now/Don't wanna miss, now"

he snarls over the thrusting guitar attack and orrass flourishes that introduce the furiously paced title track, "Stuck To Me" opens the album, then, on a note of musical and lyrical defiance: and it's no isolated

blast of savage and compelling rock and roll brilliance.

Really, "Stuck To Me" is an album that challenges its own achievements every time the stylus slips from the climatic final grooves of one vinyl blockbuster into the opening chords of its similarly charged and thrilling successor.

The pace throughout is relentless — just click out the breathless zip of "Clear Head", the reckless dynamics of "New York Shuffle" or the fierce elegance of "Thunder And Rain", where Parker's desperado vulnerability is reflected with dramatic precision — with the Rumour, whose collective musical fever has never before been so powerfully harnessed on record, constantly biting with vindictive rage at the heels of Parker's mad-dog vocals.

Nick Lowe's action-packed production misses not one glazing heartbeat and ensures clarity and cohesion during even the most demonic passages where the musical maelstroms threaten to capsize the proceedings into a blur of declamatory images and disintegrating gestures.

Somehow, it all holds together without surrendering at any moment the intense passion with which Parker invests each and every composition. And, it should be stated that Parker has, with this album, shaken from his scrawny shoulders the dandruff of influences and comparisons he's had to carry previously.

There are familiar themes explored on this album — "I'm Gonna Tear Your Playhouse Down", which he interprets with considerable verve, is a typically fierce indictment of a woman who has spurned him for a succession of lovers, and his own "Thunder And Rain"

deals, similarly, with the insecurities of love — but elsewhere there is evidence of an increasing maturity and references to a wider experience.

"Problem Child", which has the Rumour authoritatively negotiating an off-the-wall reggae structure, finds GP offering himself sympathetically as an ally of the song's protagonist.

"Soul On Ice" — a real killer, this track — is a hymn to renegade independence that will stir the most solitary heart. "Everybody's sayin' 'come on to my side/Just to lead me up a blind alley way/Snothin' more than a fool's advice." Parker leers with triumphant zest over a glorious chord sequence, "And it ain't hot enuff for a soul on ice."

Then, there are the album's two most ambitious cuts: "Watching The Moon Come Down" and the full-blown epic sweep of "The Heat In Harlem". The former is an astute and vividly observed reflection on urban degeneration and desperation that features one of the most moving vocals GP has yet recorded (it's not only as a writer that he's matured; his singing on this album is swamped in authentic emotion), and a superb sense of atmosphere courtesy of the Rumour.

"The Heat In Harlem", finally, is little short of a masterpiece (I suspect, however, its scope and ambition will be criticised as vaguely pretentious). Like "New York Shuffle", "Harlem" captures the land excitement of hitting for the first time the streets of NYC and being dazzled by the neon razze of the metropolis.

The song unfolds in a series of furious images, its mood diverted by the brass and strings shimmering as if in

anticipation of explosive action, and creating a sultry, seductive air as the Rumour lay down a Spanish shuffle. The production and arrangement here offer a series of fleeting, impressionistic delights (the wave of castanets rolling suddenly across the speakers, Dick Hanson's solo trumpet rising briefly above the massed horn section), and contribute significantly to the realisation of the author's personal vision of New York.

In a year graced with a deluge of superlative albums, "Stuck To Me" is superior to most already on the racks. And it's inferior to none. — A.J.

CATE BROS. BAND: "Cate Bros. Band" (Asylum). With most black artists churning out disco funk, it's hardly surprising that whites like the Cate Bros. Band are producing an album of slick, tuneful soul of the old school. The brothers — Ernie (keyboards, vocals) and Earl (guitars, vocals) — claim soul giants like Otis Redding and Sam Cooke as their inspiration, and pay tribute here to the great Bobby Bland with an inspired reading of his classic "Yield Not To Temptation", brought up to date with a racing rhythm, courtesy of bassist Ron Eoff and drummer Terry Cagle. Their own songs are no less impressive: "Out On A Limb" has more than a trace of the O'Jays' "Backstabs"; "I'm No Pretender" thunders along on a meaty bass line; and "Give Me A Reason" is a convincing ballad. All their songs are characterised by beautifully spare playing by the two principals, they never launch off into long, heavy solos but restrict themselves to tight musical statements. It's an excellent album: Bobby Womack could overbloom his vocals and it would be his best set in years. — M.D.

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PHIL MANZANERA/801:
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Musicians (in alphabetical order): Simon Airley (lead vocals), Mel Collins (bass), Lol Creme (Gizmo/vocals), Eddie Jobson (synthesizer), Tim Finn (vocals), Kevin Godley (Gizmo/vocals), Eddie Jobson (acoustic/Fender piano), Billy Livsey (piano/clannet), Bill MacCormick (bass/vocals), Ian MacCormick (vocals), Phil Manzanera (guitars/acoustic piano), Dave Mattacks (drums), Francis Monkman (Fender Rhodes/synthesizer), Simon Phillips (drums), Eddie Rayner (acoustic piano) and John Whites (tuba).
Recorded at Basing Street Studios, London, and The Manor, Oxford.
Engineered by Rhett Davies.
Produced by Phil Manzanera.

"NEVER forget that Revenger and Reporter begin with the same letter." So announces Lemmy Cautin in Alphaville, one of the most stunning fantasy films ever made. Cautin, an American detective, is sent to Alphaville, city of the future, to destroy its heartless, computer-controlled civilisation. It's a place where "the inhabitants have become slaves of electronic probabilities, tranquillisers come with every hotel room, and logic and the eternal present reign."

The movie is an amazingly elegant combination of documentary, modern myth and pop art. Now I'm not claiming that "Listen Now!!" tries to vinylise Alphaville (the ever-fashionable compass-point of Orwell's 1984 is probably more appropriate), but it does have a similar effect. Beautifully refined, intricate and deceptively direct, with a unified concept (to use a now-debated word in its best sense), underlying the whole. Don't turn off because you've not so far encountered terms like "aggressive" or "buzzsaw": "Listen Now!!" is a superb album, and its subtleties emerge with every listen.

The cover artwork bears this out. Based on an idea by Ian MacCormick, who co-wrote three of the songs with Manzanera, it depicts a stylised inner-city nightmare of the future (or is it present?) in the foreground one dehumanised figure whips behind a cupped hand to an incredulous second. To their left another couple, shadowing the first, act similarly. All four are controlled by chain links and a New York-like skyline. The music just makes the implications even more unnerving.

Manzanera has recruited Bill (also bassist/vocalist) and Ian MacCormick to supply the lyrics, and the brothers explore the idea of totalitarian state. "City Of Light", subtitled "42nd Street Blues", describes urban collapse, the stage immediately prior to an Alphaville situation. "Blinds are drawn cross windows facing nowhere / In the day the darkness is complete. Close your eyes and try to cry away your nightmares / You just know the downtown city street / Where darkness reigns". Curfew is just a short away.

The media is ruthlessly supervised for the sake of "Law And Order". A face on the TV falsely assures that everything is all right. It's easy to take what you are told. The title track goes beyond depicting the callous

Albums

Reviewers: Ian Birch, Michael Oldfield



PHIL MANZANERA: for once the cast of session luminaries works democratically and with total conviction

Music for bad dreams

repression and, in almost biblical imagery, admonishes: "Is it any wonder you've got no power / When you pay a thief to keep it for you? / Is it a surprise that your wine is sour / When you let a liar choose the brew he pours you?"

In the face of such manipulation, personal loves and beliefs become a wilderness of confusion. "That Falling Feeling" (a great name for a song) starts: "Yesterday you knew what sweet / To keep them sweet / But just one fall and it's all you can do / To keep your feet".

The tale of Suzie and Johnny in "Flight 19" (which I, to my shame, dugged off as a single-sackcloth and ashes for a week) charts the anguish that misunderstanding entails. By now you probably think I'm a tender for Pseud's Corner or plain mad. All I can do is refer you to the 12-inch in question.

Ah yes, the music. For once the cast list of session luminaries works democratically and with total conviction. It's impossible not to draw a parallel with 10cc in their early vintage period; in fact, Gizmo pioneers Lol Creme and Kevin Godley appear on several cuts, and around the South he's picked stronger than on "Flight 19", with those high-pitched harmonies. Manzanera has voiced the finely wrought song structures of 10cc to both his own understated style and the type of saw-toothed melody he's fished, for instance, to Roxy Music at their best, the reactivated Quiet and Ian project, and John Cale on the epic "Slow Dazzle". The parts never gel. They weave in and out of a main theme with consummate brooding ease.

"City Of Light" opens on a staccato piano reminiscent of "A Day In The Life" (remember the Beatles?) to be joined by Bill MacCormick's heartbeat bass-line and Simon Airley's vocals, which sound like a sandpapered version of Eno. Their meticulous smoothness reinforces the chill, just as much as Manzanera's harsh and splintered chords.

"Listen Now" builds gradually but purposefully around

another sturdy foundation (MacCormick's bass and Dave Mattacks' drums) with some surprising twists and turns. The harmonies ebb and flow, while Mel Collins overdubs atmospheric "saxes and big band".

As well as the six bona fide songs, there are three instrumentals written solely by Manzanera. "Island" is a beautifully sensual, rippling piece, evoking every cyborg's daydream of a palm tree haven. "Que?" on the other hand, is a quick-fire burst of white heat while "Initial Speed" makes amphetamine seem like a depressant.

Manzanera's guitars snap against Francis Monkman's spring-coil synthesizer.

A final request: don't let this one slip by unnoticed. — I.B.

Lyrics by kind permission of E. G. Music. Copyright E. G. Music.

CHUCK McDERMOTT AND WHEATSTRAW: "Follow the Music" (Back Door — Import) / "Various Artists": "S.R.O." (Back Door — Import). New England is not normally considered to be a hotbed of country music, but these two albums show that it's thriving there.

McDermott is based around Boston, but in his travels around the South he's picked up a whole variety of styles, reflected in the western swing of "Another Way To Cry" and the Mexican feel to "Mississippi Roll On". Despite a proclivity for maudlin ballads, this album bodes well for him, and the excellent band, Wheatstraw, which boasts a sturdy female drummer, Kathy Burman, has a live sampler of several New England country acts, where their three numbers include a breakneck version of "Georgia On A Fast Train".

But the real stars of the show are the Bitts Boys, whose lead vocalist, her a distinctive, rich voice, heard in great effect in "Get Me Straight Again". At the opposite end of the scale is Larry Flint, whose voice is terribly flat but whose song, "Living In Lowell", is a scream. There's obviously more to Boston than J. Gels and Jonathan Richman — M.O.

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Jazz all stars

Reviewers: Richard Williams,
Max Jones

HAVING warned all from the first VSOP album, a Herbie Hancock retrospective which featured The Quintet alongside Hancock's more recent groups, I must now convey the most wholehearted recommendation on behalf of this latest two-album set, which captures the quintet during two dates of the lengthy tour it undertook this past summer.

By the time these concerts occurred, the novelty of nostalgia had worn off (for the players, at least), enabling them to concentrate their attentions solely on the music, and the result is a level of creativity which will easily satisfy those who loved this music when it was being invented a decade ago.

The recital begins with Hubbard's "One," a brilliantly robust theme which Freddie might have

VIP VSOP

VSOP. "The Quintet": One Of A Kind, Third Plane, Jessica: Lawra, Darts, Dolores, Little Waltz, Byrdlike (Columbia C2 34976 two albums import.) Freddie Hubbard (trumpet, flugel), Wayne Shorter (soprano, tenor), Herbie Hancock (piano), Ron Carter (bass), Tony Williams (drums) University of California, Berkeley, July 16, 1977 and San Diego Civic Theatre, California, July 18, 1977.

pulled out of a drawer marked "Jazz Messengers - 1961 Repertoire."

The composer leads off, and demonstrates (as he does throughout the set) a greater sensitivity and control than he evinced on the 1976 Newport recording. This is, in fact, the only track on which he shows any tendency at all towards showboating.

The later is also responsible for a complete shift of rhythmic emphasis behind Shorter's subsequent soprano solo, an utterly brilliant move quite typical of this group.

Carter's "Third" has a light

samba feel, not the sort of composition to draw the very best from these musicians, but Hancock's "Jesus" is the kind of open-ended ballad which suits perfectly, lovely written passages (split between flugel and tenor) enclosing a deliciously mellow and reflective piano solo.

Williams' "Lawra" opens with a Terry Riley-ish piano vamp and moves through a bright-tempered theme into a hailing improvised horn duct (although Hancock functions as a third soloist, really) before Williams gets a tom-tom-based solo whose apparent simplicity cloaks

unmistakable swing, subtlety, and accuracy.

The contrast between this piece and his solo on, say, Graham Mercer's 1964 recording of "Mimic" is remarkable and demonstrates how, in this context, he can valuably bring to bear what he has learned from his extended foray into rock-influenced music.

The album peaks on its third side, with Hancock's virtuosically intense "Darts" and a new reading of Shorter's "Dolores." Here the group is in a weird, responding instantly to the slightest nuance, making the senses sing.

Shorter burns on "Darts" (Hancock's accompaniment is as thoughtful and surprising as he's ever produced) while Hubbard answers with a vivacious melodic solo. "Dolores" is the closest this album gets to the sophistication of the great Miles Davis group, featuring breathy, unaccompanied tenor and Williams performing his

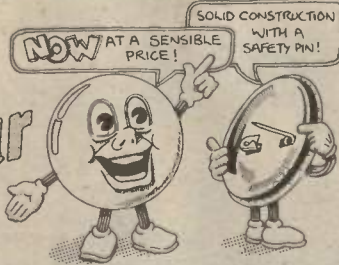


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metrical miracles assisted by Carter's impressively secure "walk."

Such intensity is allowed to diminish on the last side, wherein Carter is featured on his own slow-motion "Waltz Hubbard" (lively "Byrdlike" lets the listener out of the door in a final and typical expression of sheer enjoyment).

'Til resist the temptation to draw any of the obvious conclusions, except to express the hope that they decide to do it again one day. For this is, certainly among the records of the year — R.W.

TONY OXLEY

TONY OXLEY, "February Papers": (a) Quartet 1 (b) Solos (c) Quartet 2 (d) Quartet 3 (e) Quartet 4 (f) Quartet 5 (g) Quartet 6 (h) Quartet 7 (i) Quartet 8 (j) Quartet 9 (k) Quartet 10 (l) Quartet 11 (m) Quartet 12 (n) Quartet 13 (o) Quartet 14 (p) Quartet 15 (q) Quartet 16 (r) Quartet 17 (s) Quartet 18 (t) Quartet 19 (u) Quartet 20 (v) Quartet 21 (w) Quartet 22 (x) Quartet 23 (y) Quartet 24 (z) Quartet 25 (aa) Quartet 26 (ab) Quartet 27 (ac) Quartet 28 (ad) Quartet 29 (ae) Quartet 30 (af) Quartet 31 (ag) Quartet 32 (ah) Quartet 33 (ai) Quartet 34 (aj) Quartet 35 (ak) Quartet 36 (al) Quartet 37 (am) Quartet 38 (an) Quartet 39 (ao) Quartet 40 (ap) Quartet 41 (aq) Quartet 42 (ar) Quartet 43 (as) Quartet 44 (at) Quartet 45 (au) Quartet 46 (av) Quartet 47 (aw) Quartet 48 (ax) Quartet 49 (ay) Quartet 50 (az) Quartet 51 (ba) Quartet 52 (bb) Quartet 53 (bc) Quartet 54 (bd) Quartet 55 (be) Quartet 56 (bf) Quartet 57 (bg) Quartet 58 (bh) Quartet 59 (bi) Quartet 60 (bj) Quartet 61 (bk) Quartet 62 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ALAN BRANSCOMBE

ALAN BRANSCOMBE, "The Day I Met The Blues": "The Day I Met The Blues" (Whip It) (b) "Whip It" (c) "Whip It" (d) "Whip It" (e) "Whip It" (f) "Whip It" (g) "Whip It" (h) "Whip It" (i) "Whip It" (j) "Whip It" (k) "Whip It" (l) "Whip It" (m) "Whip It" (n) "Whip It" (o) "Whip It" (p) "Whip It" (q) "Whip It" (r) "Whip It" (s) "Whip It" (t) "Whip It" (u) "Whip It" (v) "Whip It" (w) "Whip It" (x) "Whip It" (y) "Whip It" (z) "Whip It" (aa) "Whip It" (ab) "Whip It" (ac) "Whip It" (ad) "Whip It" (ae) "Whip It" (af) "Whip It" (ag) "Whip It" (ah) "Whip It" (ai) "Whip It" (aj) "Whip It" (ak) "Whip It" (al) "Whip It" (am) "Whip It" (an) "Whip It" (ao) "Whip It" (ap) "Whip It" (aq) "Whip It" (ar) "Whip It" (as) "Whip It" (at) "Whip It" (au) "Whip It" (av) "Whip It" (aw) "Whip It" (ax) "Whip It" (ay) "Whip It" (az) "Whip It" (ba) "Whip It" (bb) "Whip It" (bc) "Whip It" (bd) "Whip It" (be) "Whip It" (bf) "Whip It" (bg) "Whip It" (bh) "Whip It" (bi) "Whip It" (bj) "Whip It" (bk) "Whip It" (bl) "Whip It" 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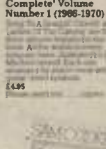
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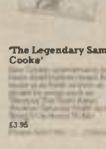
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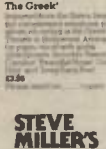
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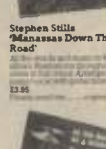
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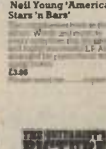
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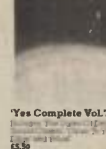
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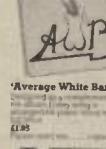
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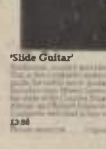
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IMPOTENCE might be described as having to apologise for something that wasn't your fault. When complete control becomes remote control. Last Thursday in Belfast the Clash were confronted with such a freeze-out.

The date not only marked the opening of their current UK tour, but also the first time a major British punk/new wave band had played in the strife-racked city. Joe Strummer remarked that they had wanted to play the venue ever since the group formed last year, and consequently were itching for the stage of the Ulster Hall where the event was supposed to take place. But once again the Faceless Ones who transform people into puppets stepped in at the eleventh hour and refused permission.

However, let's start at the beginning of the invidious fiasco. Perhaps the minor irritants that happened in the morning could now be interpreted as omens for the later catastrophe.

We all arrived at the airport to find that the tuner had been left in the cab and the carnet (the official document for transporting equipment from Northern Ireland to Eire) forgotten.

Sound man Micky Foote was despatched to gather up the missing items and so had to catch a later plane. Plus the plane itself was delayed because of the air traffic controllers' industrial dispute.

Then through security (the guard jokingly described his Evil Presence detector as a Dan Dare gun) and onto the plane, where conversation turned unnerveingly to talk of the recent Baader-Meinhof hijacking.

Not, you can understand, the most comforting of topics at 8:30 am in a plane to Belfast. Spiritus picked up as Paul Simonon leaned over to announce that his word for the day was "Synopsis." Eh?

We were about to land and the stewardess made the customary announcement that anyone carrying foods or livestock should report to the Ministry

Ian Birch tours Ireland with the Clash

of Agriculture. Mick Jones shouted out: "That includes me! I'm a chicken!" Another cab ride followed and initiation into Belfast began. Scenes of endless devastation, urban wasteland, rows of terrace houses that had been reduced to (and by) shells, the windows boarded up with grey breeze-block slabs.

The driver was like a surreal tourist guide. Passing yet another gutted pub, his meticulous memory threw out a brief history of the events behind the attack. How many people were killed, when it happened, what the backlash had been. If you look up that street on the left, two men were killed last month in a fire-bomb raid, etc.

One building he singled out was

what remained of the Youth Employment Exchange, now enmeshed in a wire cage Joe and Mick understandably gave it a lingering glance.

Late that day Mick mused "Black is the predominant colour here. The first thing I saw in Belfast was hundreds of blackbirds."

Joe added, in a lighter tone "Joe thought they were crows, but they weren't crows because crows have dark glasses and saxophones." The movie Fritz The Cat takes on a different meaning in Belfast.

We arrived at the hotel, the Europa, similarly fenced off by a wire boundary and security outpost, to find out that it has the dubious claim to fame of being the most bombed hotel in Europe.

Everything seemed to be going well until about 4 p.m. when yours truly was in the pub awaiting the band for a pre-soundcheck Guinness or two. Suddenly drummer Nicky Headon rushed in: "You've got to come back to the hotel. The gig has been cancelled." What??

ONE of the promoters was waiting with the story so

Clash 100

far. The gig had been organized by the Northern Ireland Polytechnic and they had genuinely believed that all aspects had been accounted for.

All but one, as it transpired: the insurance. To secure the Ulster Hall (which is run by the Belfast City Council and not officially connected with the Polytechnic) what is known as an insurance 'cover note' is needed to underwrite any unforeseen mishaps that might occur.

It is a stipulation made by the Hall Three weeks previously, the Medical and Professional Insurance, who handle the Polytechnic's affairs in this respect, apparently assured the

Polytechnic's entertainment's committee that the cover note would not pose any problems. It would simply be an extension of their existing cover for the Students' Union.

However, come Thursday morning, the committee were informed that the offer of insurance had been withdrawn — allegedly because there were outstanding claims arising out of previous Clash concerts.

This the band later refuted as entirely untrue. Anyway, the committee feverishly tried to find an insurance broker, both in Ireland and on the mainland, who would be prepared to underwrite the concert. No-one was forthcoming — even after they had offered a pre-

mum themselves of £500. So an alternative plan was suggested: switch the venue to Queen's University. But that also proved fruitless as they couldn't accept the responsibility, not having the requisite insurance.

Since the event looked doomed, the Polytechnic promoters asked the local radio and TV to announce that the gig had been cancelled.

By this time the fans had started to congregate outside the doors of Ulster Hall. The police turned up and told them the news.

In despair, frustration and anger they stormed round to the Europa hotel, pulling at the wire fence and demanding to see the Clash. An official from Queen's Student Body arrived and said they could play in a smaller hall in the university — the bar, in fact, as opposed to the originally-mooted main concert arena.

Nicky and Paul explained this to the fans, who duly rushed towards the seat of learning. The site wasn't ideal by any means, but it was better than nothing. The Ulster Hall has a capacity of 1,600, while the bar holds only around 400 and, due to the liquor license, was barred to those under 18.

Just to compound the seriousness of the situation, news was also coming in that several of the hotels that the band had secured for the tour had cancelled the bookings.

Nicky was horrified. "Sometimes I think I might just slash my wrists and maybe then they'd see what they're doing to us." The last time the Clash had tried to play in Britain was at the Birmingham Rag Market festival in July, virtually subtitled "The last big event before we all go to jail," and that had collapsed under a torrent of bans.

The next move was to dismantle all the gear that had been so far erected in the Ulster Hall and to move to Queen's. The kids were amuse



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ing outside the university entrance (800 advance tickets had been already sold and obviously many more punters were emerging on the night itself).

It was both an odd and potentially hysterical situation. The police and army were there in force, but looked confused, to say the least, by the spectacle. They weren't acclimatised to such a congregation.

Inside, the mayhem gathered momentum. The old obstacles were rearing their oppressive faces again.

A white riot was feared and insurance cover stayed as inaccessible as it had been all day. In addition, the roadies were unhappy with the stage. It didn't boast the most reliable structure.

IN THE dressing room, the band smouldered. But there was nothing they could do without incurring massive repercussions from almost every legal side.

Unfortunately, the only course of action was to leave. They were trapped in contracts that cared zilch about providing entertainment for rock 'n' roll-starved kids.

First Joe and Mick left, followed quickly by Nicky and Paul. I was in the second batch, and as we came out by a side entrance a bunch of about 40 kids were waiting.

They pleaded with Nicky and Paul to play, and in return the two band members attempted to explain the trail of absurd events. But the words were drowned out, and all the kids could see was that the group they had, in many cases, travelled long distances to enjoy were abandoning them.

Nothing could have been further from the truth. The group and manager, Bernie Rhodes, had done virtually everything they could to alleviate the eleventh-hour chaos.

The kids became furious. Nicky and Paul left in the car, and as it drove off the fans hurled abuse, beer cans and whatever

was available at the departing vehicle.

When such an iron clampdown occurs, it must have its counter-reaction. A few windows in the Ulster Hall were smashed, five punks (three male and two female) were arrested and a pack of about 100 formed a human chain across Bedford Street.

Just remember, they mean it, maaaaan! Back in the hotel the atmosphere was one of terminal depression intercut with pure anger.

Three fans who were on the verge of forming their own band had collared Joe, whose external belligerence belies an incredibly sympathetic and understanding nature.

The three blokes were bitterly hurt, and Joe spent several hours clarifying the debacle and offering advice about getting a group together.

Two were Protestant and one was Catholic, and in order to practise together they ran the daily risk of all that such religious intermingling implies. Now that makes the ludicrous struggles of the more pampered mainland would-be stars look a trifle silly, don't you think?

THE late night news came on the TV. The first item was — surprise, surprise — the Clash, the pared-down information giving no clear

picture of what ACTUALLY HAPPENED. Mick sneered.

"The most horrible thing was the way the kids were treated — the way they were pushed around. They didn't have a chance to understand what was happening, so they were disappointed in us."

"Obviously, it wasn't our fault, but you can't explain that to 800 people personally. The way they've been pushed around by the army and the police, they obviously thought 'what the — going on here?' They reacted accordingly. Everyone acted the monkey they thought they would."

"Like, it's almost a night of freedom and they can see it slipping through their hands while policemen are copping them. You don't look for sane reasons. You just see the object, and the object is the Clash and you aim for that."

"You want to be assured that it's going on and it didn't in two weeks' time the insurance will probably be worked out and the Stranglers (set to play then) will come in and clean up, and the Stranglers will reassure them. Meanwhile, for us the kids were lining the street in front of armoured

cars. It was a scene of demolition and chaos."

"I thought it was great that they lay down in the road in front of those armoured cars because they wanted the concert so badly. The trouble is that it's our first time here and we don't know the situation and we can't go down the police station and check it out because we don't know if we can walk down the block. I'm like a complete alien."

"It was essential for the band to play here. It was so important we played, and I realised the more important it became, the less and less chance we got of doing it."

"It was very self-conscious. It was a self-conscious way of getting your own way in a situation which is so out of your control."

"No way are we going to call the shots with guys with bren guns standing outside and beating on kids."

In no way was it also giving up. We ain't an army, we're a rock 'n' roll band. It's like a band against the army and the Ulster Constabulary, who were only there in case of trouble, and the only trouble

was produced by the fact that this company wouldn't insure us."

"The threat of half a million pounds meant nothing to me. They said, 'do you want to pay it yourself?' so I said, 'I'll pay it myself. I meant it. They couldn't get it off me, so throw me in jail. It's just a joke. I think they had a lot more trouble here because of the fact that the concert was cancelled than if they had let the concert go on. It was a complete red herring."

THAT afternoon, other bizarre events had taken place.

Nicky and Joe had gone to do an interview with the local radio station, Downtown Radio. As they stepped out of the car by the station, the security had mistaken them for members of the UDA.

The reason was evidently their clothes — black zippered outfits, Doctor Martin footwear, leather jackets, which highlights the fine line between the (excuse the possible pomposity) the symbol and reality.

Again, what is de-filure down the Vortex takes on provocative implications in the authentic war zone.

In addition, during the afternoon, we had all piled into a minibus for a round-the-town photo session. The band were ill-at-ease at the prospect and its ramifications.

At suitably evocative landmarks, like an army barracks, or, patrol, or devastated rubble, the camera would whirl. How had Mick felt?

"Like Paddy McGinty's goat. I just felt like a dick. The best time was when all the kids were in the photos with us. That was the only time when it was human and real."

"I should imagine they'll lap it up in London, though. The soldiers crouching in their cubby holes thought we were dicks. The kids thought we were dicks. Like, we asked some, do you want to be in the photograph and they said 'bollocks' on the Ballymurphy Estate."

"But I think it was important because we got a lightning tour of what was actually happening, and so we were really in touch during those moments."

"I was more aware of what was going on around me than the

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Conflict and Clash

from previous page

camera. If I had known people in Belfast, I would have hung out with them and become part of the background. Instead, I thought the group stuck out like a sore thumb."

Another raw nerve was the backdrop. The Clash play against it features a photographic blow-up of a violent Belfast street scene, replete with armored cars and hunched civilians.

Mick: "I didn't think we should put it up here because they aren't going to particularly want to be reminded of it and they are going to say what the f— do they know about it."

"Obviously we're sympathetic and have an empathy for the plain, but I also feel we might be rubbing their faces in it. In Bourne-mouth it's great because everyone is asleep and it's really heavy because everyone is confronted by this stuff, but in Belfast they don't need to be reminded. You just have to walk down the street and be reminded of it every day."

"How many times have we been searched? Must be about 20 times. I really felt this concert was going to be a hot rock 'n' roll show and the audience was going to be one of the best we'd ever encountered."

"But of course, the bureaucrats and Irishmen put their foot in it. But listen—you can be a Catholic or a Protestant kid—you can come along and all be bouncing together. Now the authorities gotta see something wrong in that. It's a cruel irony. The live backdrop being associated with our group and then the authorities stamping on our concert."

train down Joe handed me a Combat Picture Library cartoon strip booklet, called Jack Wouldn't Dare.

"That's for you and Melody Maker," he quipped. It told the engrossing saga of one reporter Jack Roberts (who looked not unlike Elvin Costello and had PRESS emblazoned on his helmet).

The time was the Second World War, and Jack the Hack was sent out with an army platoon on a search and destroy mission to a Japanese arms dump. Jack was SCARED but, as in all good stories, ended up by being the hero, destroying the hideaway singlehandedly. However, when he returned to his editor with the explosive

copy, it was summarily rejected because it was— you might say—too real. As a result he quit the journalistic department and joined the platoon.

The last line read: "It's easier blowing up Japanese magazines (gee-dit???) than getting one of my articles on the war accepted, Sir." Do you think Joe was making a point to me?

THERE were two shows in Dublin at yet another learning. Trinity College, in an astonishingly ornate hall Joe shouted out: "Ain't this posh?" and he was right.

Portraits of past academic luminaries decorated the walls —bewigged gents in languidly pensive poses, a sculpture of two almost intertwined figures and a gigantic organ in the gallery, which looked as if it came out of Hollywood in its most fantastic phase.

Set all this alongside the kids and the finally erected backdrop and the ironies were extreme.

Many of the fans who were disappointed in Belfast had come down, and Joe dedicated "Hate And War" to them. Despite there not being time for a proper soundtrack, the band's first time around, were astonishing, soaring through "Lundin's Burnin'" "Cap-

tal," "City Of The Dead" (which, as Mick said, is the opposite of what was happening in Belfast), "Jane Jones" and "Garageland."

After half-a-dozen or so numbers, Joe announced: "Listen — shut up. I can't play with these guys here," motowning towards the security guards. Instantly they upped and went, and suddenly the kids poured into the stage, creating a scene of delicious confusion. No, they didn't prevent the band from playing but exulted in the fact that this was their night, their victory. Strangely, the audience numbered few fashionably attired punks. Most were lingers or the curious brigade who transform

themselves from sports jacketed bystanders (one couple were actually smooching to "Cheat") to frenetic dervishes. If the first set was good, the second was superlative. On "Remote Control" Nick's voice (he's now taking charge of more vocal parts than ever) rang out in spine-chilling splintered shards.

Nicky looked deceptively loose-limbed as he thrashed out a titanic drum underlay, while Paul, with India-rubber intensity, attacked the bass with a venom that would have split the atom. Joe was also superb as he circled the stage in those judicious, quickfire movements.

Equally intense was the version of Junior Marvin's "Police And Thieves" whose significance grew uncannily after the previous day's events.

Words like insistent, powerful, unavoidable, magnetic just spun through my head. I love the Clash because they are one of the most honest and exciting rock 'n' roll bands we have.

So, on leaving the hotel on Saturday morning to catch my various planes trains back to London, a small incident irked considerably.

Getting into the lift were two chambermaids who worriedly confided in me: "Watch out. There are punk rockers on this floor. Mind you don't get beaten up."

I replied that they didn't want to beat anyone up. "They do," the girls rushed back at me. "Are you sure? Do I look like one?" "You can't tell by looks. They're a terrible lot. They put safety pins through their cheeks and even babies' cheeks."

Who is at fault for such an attitude? Girls, never was a band more on your side than your manager, who was toying with the idea of throwing them out of the hotel because of their so-called bad language? See this band. They are very, very special.



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Michael Watts visits Japan with 10cc—and reports on the burgeoning music scene there

The first tremor came just after midnight, so slight that it was instantly forgotten; but as the second came 20 minutes later, the bulbous bottles of Suntory whisky, which stretched along the shelves of the Who Club, clanked violently together with cinematic effect.

Too absorbed in rare Japanese whisky to feel the floor vibrating, I watched bemused as the few other gaijins, or foreigners, rushed to the street from the stiflingly small basement, better to savour their first full earthquake. The club regulars smiled patronisingly. In Tokyo it is said there are 20 seismic a day, and if a few people get hurt by falling masonry or billboard boardings as happened with this one—then it is only to be expected.

The citizens of Tokyo are not unlike Los Angeles: they have learned to live with the daily possibility of disaster, although it is much more likely to be of natural rather than human origin. In fact, Tokyo appears desperately to want to be American. It almost, but not quite, succeeds.

There are the same elaborate freeways, the same glorification of concrete, the skyscrapers which are obliterating the Shinto temples and compete across the Tokyo skyline. The subway trains are more crowded, the cost of living more extravagant, than New York. Baseball is hugely popular, while the pressure to learn English (with an American accent) is reflected in the thick columns of the daily newspapers. Most war models in the shop windows of department stores even have Western features, and it is not uncommon for entertainers and TV personalities to have the almond shape of their eyes rendered accidentally.

The most conclusive proof of Japan's triumphant adaptability is furnished by her proud boast that she produces more kinds of ice cream than America.

Yet, despite the unbounded admiration for American business methods and Western modes of living, the flavour of Japanese life and culture is peculiar and unmistakable. Traditional culture may be waning—although there are plenty of ladies on the streets still dressed in kimonos—but discrepancies between East and West are always joggling the awareness of the visitor.

The physical growth of Tokyo testifies to the phenomenal expansion of Japan's Gross National Product since the last war, and yet the streets are without the grime or litter characteristic of big

Western cities. Also, there is a formality, an insistence upon social etiquette, that relaxes but never entirely disappears in the presence of the gaijin; the taxi drivers can be as curt as their brothers-under-the-skin in New York, but many of them wear beautiful, snow-white gloves, and tips are seldom required.

The Japanese search for perfection and comprehensiveness invariably has interesting results. Dazzled by French chic, Tokyo hotels and restaurants import Parisian chefs at enormous expense, and Alain Delon, several of whose films were showing in Tokyo while I was there, has become a massive hero. Overwhelmed by his airport reception on a visit to Japan, he is reported to have said, "I could run for Emperor here," obviously forgetting that in Japan, unlike France, emperors are born. But even more absurd are the cultural cross-currents of the media.

Immediately after being shown to my room in the Keio Plaza Hotel (with 47 floors, "the world's tallest"), I switched on FEN radio, the American military station, to hear Wolfman Jack in his best jingoistic mood declaiming, "Americans, be proud of your country."

Turning to the television set, which was supported barely a Lilliputian foot from the floor, I just caught an untypical beaming Miles Davis in an ad endorsing TDK cassettes, quickly followed by Marlboro-style shots of cowboys who use Wamdam afterwards; and later in the week on Channel 10 I was entertained by the juxtaposition of Monty Python in Japanese and putatively kinky boxing bouts fought by pairs of nubile sluggers. It

was a long way from The Teahouse Of The August Moon.

HOWEVER, just as much as ice cream, or the selle de Veau, Orlov of Maxim's, or a Rolls-Royce, the Japanese, the young at least, crave pop music, the truest symbol of conspicuous consumption in Western society. They want not so much its rebellion, its political gestures and anti-social stance, to rail against what is actually a highly authoritarian democracy—that is the Western way; they are entranced by the fashionable trappings, by the litanies of the Bay City Rollers, the palming of Kiss and Queen, the sweetest graces of guitar heroes.

They are, surely, two years behind the times. The Rollers and Tam Paton's other spin-offs, Rosetta Stone and Pat McGlynn's Scotcides, are hugely popular with teenage records, most of whom seem a good deal younger than their British counterparts brought up in a less rigorous educational system.

There are scores of Rollers fan clubs across Japan, and their albums can sell up to 500,000 copies. Not just the Rollers, but all Western groups have been forbidden to stay at the Tokyo Hilton, one of the city's smartest hotels, because of the nuisance caused by their fans when they last stayed there.

As for punk rock, it is widely debated in the 100 or more music magazines that, incredibly, Japan publishes. But only a few brave souls dare to wear safety pins as on a Saturday morning they trot along the Harajuku

Tokyo's King's Road, situated near the Roppongi district. Sony-Columbia, who have signed the Sex Pistols in Japan, have released their records, and are advertising the new album, "Never Mind The Bollocks, Here's The Sex Pistols", but the extremely conservative radio and TV are not playing them. Young fans seem completely mystified by their appearance and what they are saying; but then the Japanese are a nation said to be unable to tolerate ugliness, while, of course, their economy, unlike the

U.S., is thriving. The kids are not so different, though. In Japan, heavy metal and hard rock are the crowned kings of the Western popular music; the Japanese market, and recently performed seven dates, almost filling the 13,000-capacity Budokan, Tokyo's largest venue; in contrast, Gregg Allman could only sell half the seats.

In the past month Eric Clapton has been playing in Tokyo and Osaka (an industrial city once dubbed "The Manchester" of Japan), Led Zeppelin's "Satanic Majesty's Dance Band" remains the same has been showing in many cinemas, and Hello are touring with an act that the promoters are billing as "Happy Roku" — "Happy Rock".

The real phenomenon, however, are the Ventures, one of the first Western groups to perform in Japan, who return every year for three months. The record shops are full of their covers of "Apache" and "Pipeline".

They are credited with starting the Japanese boom in electric guitars, a fascination that can make a star of even a veteran such as Roy Buchanan, who went to Japan a couple of months ago, and which sustains specialist music like bluegrass, which has its own magazine and a club in Tokyo called the 1870 Time Tunnel, where Japanese dress up in full cowboy regalia.

Jeff Beck and other Western adepts of the guitar are emulated to the last ringing note. Masayoshi Takanaka, the guitarist in several incarnations of the Sadistic Mika Band, has become so successful in his own right that he can now afford to record in L.A. with the best local sessionmen, signal prestige for Japanese rock musicians.

No foreign artists, though, with the possible exception of Elvis Presley, have achieved the permanent adulation of the Beatles, whose material is eked out and repackaged for an endless series of albums. At the Crocodile Club, a musicians' hangout where I witnessed the unexpected sight of a lone Rasta holding court among French and Japanese

admirers, a videotape in colour of the Beatles at Shea Stadium calls out for tribute every night.

The tiny sound of "Please, Please Me" album, the vocal mannerisms of their early records, are even repeated on the album of the Cools, a rock 'n' roll revival band, and of Eikichi Yazawa, "The Japanese Elvis", while the Bad Boys, under their assumed names of "John, Paul, George and Ringo", have perfected their imitation of "Abbey Road".

Japanese popular music, largely of a balladic, MOR kind akin to European pop — it is called enka — still accounts for about three-quarters of the records sold in Japan, where a number one album in the domestic charts can sell a million

copies. Rock contributes perhaps as little as five per cent of overall sales, but since Japan is the second largest market in the world after America, Western rock groups regard it covetously. A tour there is a great guarantee of record success, which is why the Runaways' "Live In Japan" has been so popular in the past two months.

The reorganised 10 c.c., whose "Deceptive Bends", the album made without Lol Creme and Kevin Godley, has made the most impact of any 10 c.c. album in Japan, are one such group trying to break into the market. In one recent week they played their first five concerts in Japan, three of them in the 2,800-seater Nakano Sun

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Plaza Hall in the suburbs of Tokyo, which they filled.

They don't, apparently, expect to make much money out of their first trip; the readyies will be there when they return. "You can't convert them overnight," warned their manager, a Mancunian named Ric Dixon; but there was a lot of satisfaction in his voice.

Dixon, a plump, chuckling man who is a partner in the Manchester-based Kennedy Street Enterprises, for many years now the guiding hand behind local groups, said it had taken him three years of talking to persuade their promoter he should bring them over. The promoter, a stocky Japanese universally referred to as "Mr. Udo," introduced Nat King Cole to Japan 20 years ago, but in

the past decade has been responsible for most of the British acts that have played in his country.

"I could have come over before," Dixon reflected, "but with people I didn't know. So I said I'd wait until Mr. Udo and his associate asked. They are very cautious here, y' know. They study things very carefully before they decide what to do. But Eric and I always said we'd like to come over."

"Eric" of course, is lead guitarist and vocalist Eric Stewart, a member in the mid-Sixties of Wayne Fontana and the Mindbenders. "We never dreamt of coming over then," he says. "No one did."

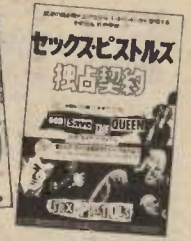
He has the delicate, almost washed-out good looks that seem to appeal to the

Japanese in *gaijins*, and he is small, too. Perhaps they admire a prettiness that is not unlike their own. It's said that blond foreigners, above all, can have a ball with Japanese girls.

At their concerts there "Eric-sant Eric-sant" but the atmosphere is extraordinary by Western lights. The audience sits respectfully through each song, giving the impression of memorizing each note so as to reproduce it later, and claps politely at the end, with less passion, indeed, than middle-aged women at Torte fetes.

It appears that this is a sign of real appreciation, the kind that is reserved for important art. "We call 10 c.c. quality music," I am informed by an executive of Nippon Phonogram, the group's record company in Japan, as though there can be no argument.

But it is somewhat unnerving, especially as the concerts, like most popular music events in Japan, are staged as early as 6.30 in the evening, partly because it is a national preoccupation to get to bed early, but also, one suspects, because in Japanese society pop music is not considered quite responsible enough for the kids to be up too late; after all, concerts of opera and classical music begin later — by half-an-hour or an hour.



10 c.c. even have to play a matinee at three on a Sunday afternoon. "It's strange to play a song when you've only just got out of bed," Stewart announces to an audience that shows little comprehension of what he is saying. The words echo emptily; there are a few small laughs. "Well, anyway"

He remains bewildered by Japanese reserve, even as he and Graham Gouldman, the bassist and co-writer, are driven away from the hall, where excited girls are clustered around the backstage exit. "I'd like to speak to them, y' know. We thought of putting something on tape that we can learn from. We want to say 'It's been wonderful to play for you tonight. We look forward to seeing you all again.'"

Their fans proved to be as purposeful as any in other countries, however. A conversation in the bar of the Ginza Hotel, in the glittering Ginza area of the city, is casually interrupted, then taken over, by a group of girls who position themselves at the next table.

Flash bulbs start popping, and soon Stewart and Gouldman, and other members of the band on an adjoining table, are holding in their hands carefully prepared questionnaires.

"What is your philosophy of life?" reads out Gouldman in amusement. "What is your opinion of Mr. Stewart?" he goes "on, incredulously. "Okay," he writes. At the bottom is a line demanding "sign please." He signs. Their popularity in Japan seemed to have been confirmed, for the next day the two men faced interviewers from the music papers at their hotel.

This is a highly crucial procedure for visiting rock artists. These glossy magazines, which come out every month, cost about £1 and often contain more than 400 pages, form the most significant means of promotion for popular music. They are much more important than radio, which vastly prefers the anodyne native music to Western rock, and also television, which, although it imports a couple of American programmes in *Soul Train* and *Midnight Special*, seems to consist of innumerable chat and variety shows featuring identikit girl singers.

The most influential, with sales of well over 200,000, is *Music Life*. Its readership, which is probably aged between 15 and 20, is referred to colour and black-and-white pictures of groups that mainly are either teenybop, such as the Rollers, Flintlock or Buster, or else hard rock like ELP and Aerosmith, however, in the October issue

there are pages devoted to the Pistols, Blondie, the Jam and the Stranglers. The sophisticated, rather more literate, rock of Roxy Music and David Bowie enjoys only moderate success. Earlier this year Bryan Ferry performed several well-received concerts, but his records are not greatly in demand.

Music Life also carries an International Top 30 album chart (headed in October by Abba's "Arrival") and a domestic Top Ten of albums, as well as Billboard's Top 100 for American albums and singles.

And, as in all Japanese music mags that I saw, there is a strong emphasis upon equipment ads, since every major record company is involved with equipment manufacturers, as Sony, with CBS and Toshiba with

EMI. About the quality of the writing I can pass no judgement, but the tenor of *Music Life* appears to be brief and informational rather than fanciful.

Onakusena was one of the papers interviewing Stewart and Gouldman that afternoon. It is considered to be the most important after *Music Life* for hard rock, so the two group leaders dealt patiently with such questions as how they got the name 10 c.c. ("Well, it was like this. Jonathan King is supposed to have had a dream, and

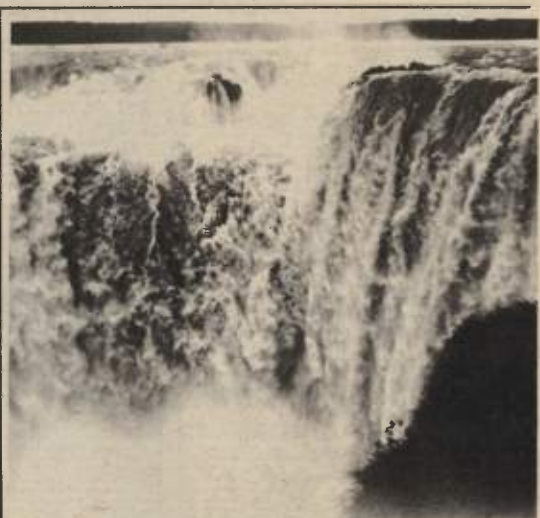
They sat side by side on a small sofa — Stewart the pop star with his shirt open to the navel, Gouldman, full-lipped and ironic — before an ashtray that steadily accumulated butts. An interpreter translated questions from a

young girl, while an older man who was with her scribbled ideograms on a specially-ruled writing pad and occasionally consulted a tape recorder.

Both men are watchful and outwardly unemotional, giving nothing of themselves that is not pursued, Stewart, particularly, is disdainful of the press. "I expect them to be up to the standard that we are," he had earlier told me. Gouldman, attempting to explain to one interviewer their introversion as people, says, "we live out our fantasies in song."

They are coolly professional. Efficiently they handle

continued
overleaf



'I'VE BEEN SPUN' The new single from CITY BOY
Limited Edition—Less than 100,000 in special bag



Freddie King (1934-1976)

'He taught me just about everything I needed to know...when or when not to make a stand...when and when not to show your hand...and most important of all...how to make love to a guitar.'

ERIC CLAPTON JULY 1977

ALBUM: CASSETTE



WRN



10cc in Japan—from previous page

standard questions about the title of "Deceptive Bends," what equipment they use (information much sought-after), their impressions of Tokyo, and David Bowie's collaboration with Iggy Pop ("I've never heard it, but I like what John Lennon did with David Bowie" — Gouldman).

ONLY when they are inevitably asked about punk rock do they appear more than noncommittal. "It's a social thing," replies Stewart. "To them, we are the Establishment. They hate us — or they are told to hate us."

"Yes, there's a great number of people who hate what's happening in England, and they identify with punk rock. But after these groups have made a few albums and start getting some money, they'll change. They're not going to throw their money away."

"I think bad is better, actually," Gouldman laconically adds. Stewart: "I'm very depressed, in fact, that the country which led the world in music has changed for the worst mainly through the media. It's very depressing at the moment." This in response to a question about the slightly sunken music scene in Britain.

"I don't want to get into a debate about it, but everyone needs heroes to look up to, and whether you are a rock star or a politician there's going to be some guy who will bring you down. I heard of him, but there's a politician in England called Callaghan, and within a few weeks of getting into power an impersonator called Mike Yarwood was doing him."

There is another of those lengthy pauses as the reply is translated back. The girl interviewer vigorously nods her head. Stewart and Gouldman lean back impassively, Gouldman's fingers trailing smoke. And soon the interview is over, concluded with all the formality in which it has been conducted.

It was only later, reflecting upon the questions put to them, that I realised how studiously the interviewers had avoided any comment upon Japan's social system or political policies, especially as this was the very week in which the Red Army were bargaining upon the runway of Dacca's airport with the lives of hostages they had seized.

Rock music, one might deduce, was not expected to entertain such implications. In fact, I was informed that there was one fairly radical paper, The New Music Magazine, which in true Rolling Stone fashion had begun in the early Seventies to mix politics and rock, but whose editor, despite an aggressive editorial, had gradually cooled.

Japanese society is highly

sadistics



A deference towards authority — male authority, of course — is inculcated from early childhood. Strict etiquette even requires that the wife bows to her husband, the child to his father, younger brothers to elder brothers, and the sister to all brothers of whatever age.

So the music business, like all businesses in Japan, is severely paternalistic and hierarchical. It is seniority of years, not individual flair, that is rewarded, and the judgement of a company president must never be challenged, certainly not directly.

Thus a bright scheme originated in middle management will be snipped at and reshaped by many hands as it passes through successive levels of the company, until the president claims it and bangs upon it his stamp of approval. That way, a failure becomes no one person's responsibility.

Changing jobs is regarded in a very poor light. One joins a company from school or university and is supposed to stick it there until retirement. Employers are liable to ask a "defector," "why didn't you make a success of the job you were in?"

In return the company gives its loyalty. Salaries are not high, but bonuses can be substantial, and a high executive will wield a fabulous expense account with which he entertains business contacts at exorbitantly expensive geisha houses and night-clubs. It's said that a foreigner may always tell in what esteem he is held by his host from the number of geisha girls who attend him.

Prices are indeed high, unsurprisingly in a Tokyo which is so congested that you are not allowed to buy a car until you show the

authorities a parking permit. A two-bedroom flat that in Ealing, say, might cost £15,000 will fetch £35,000 in a similar Tokyo suburb (single records cost about £1.20, albums £6, and concert tickets start at around £4).

People with good jobs live off credit cards; in fact, entrance to one club, Castel, is only effected by inserting a credit card in the metal slot provided. Companies even look after their employees to the extent of providing them with books of tickets for taxis.

And the highest honour for most businessmen, it is popularly claimed, is to be allowed to join a golf club at the firm's expense, golf being a game of murderous cost but immense snob value.

The record companies, therefore, are merely representative in favouring graduates, who have worked their way through the most punishing education programme in the world, and who are barely given time for pursuits other than study.

Ulcers are common among Japanese schoolchildren sitting exams, and September, the time when the kids return to school and university, has become known as "the season of suicides." The English language Japan Times recently reported the story of a ten-year-old girl who jumped to her death from the top of her apartment building because she had apparently failed to complete her summer homework. The Education Ministry is even preparing to survey the number of suicides committed by primary school children.

Among social science students the Japan Broadcasting Corporation (NHK), the Japanese equivalent of the BBC, was the highest-placed company offering an "artistic career" in a recent list of graduates' popular companies. Top four places in front, was the Tokyo Marine and Fire Insurance. Sony also came fourth in a similar poll for natural science students.

But even when a record company, he is expected, as are most of his employees, to be a jack-of-all-trades. He may consider himself a producer or A&R man, but will also be asked to promote records and involve himself in their artwork, and if the company so wishes they can put him into the sales office.

Indeed, most of the guys are promotion men rather than producers since they

have more value to the company if they are tight with the radio stations of which there are six each in Tokyo and Osaka) or the press.

IN Japan it is the group, not the individual, that counts. No omnipotent are the record labels that they manage the artists themselves, solely on the strength, it is reported, of gentlemen's agreements. No wonder that rock groups pay more lip-service to the Western concept of "rebellion" in pop music: politics, revolutionary politics, has become a serious business not to be sported with since the student riots in Tokyo's Shinjuku district in October 1968.

The concrete aims of the Red Army, like those of the allied Red Army Faction in West Germany — the "other" country that lost the Second World War — are pretty incomprehensible to anyone but their supporters and the political scientist, although they are connected with the worldwide terrorist campaign against "imperialism."

It is generally held, however, within Japan that the

violence of the late Sixties among the students there, which helped create the Red Army, was a direct result of the materialistic, conformist group-mind that has characterised Japanese society since the war.

The students wanted to become individuals, to bust up a culture based upon dependency and shame and rattle a nation which, having lost its physical fight with the West, had turned its considerable genius for imitation away from militarism and towards economic competition.

"Children Who Have Not Known War," the title of a popular song of the late Sixties, has become a common expression used by the Japanese media to describe this restless post-war generation, which now comprises slightly more than half the country's population. Influenced by the freedoms implicit in Coca-Cola culture to reject the close pressure of family life, this generation is nevertheless depicted as unsure of what it is seeking beyond the vague ideal — "a meaningful existence."

Most traditional norms are still powerful. Pre-marital sex, for instance, is not nearly as acceptable as it is in the West, and the recognition of the professional girls who work as attendants in the bath-houses (where they will dry your back for you) is their "Living together" is often thought daring, and "love hotels," where young couples can get it on for the night, have to be sought out.

But "The Children" are loosening up in various ways. One of the hazards of motoring in Tokyo, apart from the common, endemic recklessness which ensues

that only in Bangkok are drivers worse, is to be caught up in the swarms of oily, leathered bikers who gun through the traffic with supreme arrogance.

Sometimes they are accompanied by the bosozoku, tough car-gangs not unlike the ragzags of Sweden, whose rivalry can be intense. Motorbikes, like the members of the Black Emperor gang, are always taking lead piping to each others' cars, as well as forcing innocent motorists off the road. It's a growing phenomenon in a city where serious crime happens much less frequently than in the West.

If these gangs are disposed at all towards rock music, it is the rock 'n' roll revivalism that has been raging through Japan for the past two years, transforming polite boys into truculent, leather-jacketed bands, top-heavy with shiny black pompadours.

The record stores of Tokyo bulge with Japanese covers of "Johnny B. Goode," "Long Tall Sally," and "Little Darlin'" reproduced with extraordinary felicity but with the lyrics transparently learned by phonetics.

Curiously, they are displayed in the shops not beside albums by Chuck Berry, Jerry Lee, but next to racks of Paul Anka, Neil Sedaka and Connie Francis, music which rarely had any juice, which was always safe and reassuring even to the teenagers of its own time in the late Fifties and early Sixties. King of the "revivalists," I was told, was Eikichi Yazawa, whom even John Lennon went to see when he was in Japan recently. Kids cry at the mere sight of him in his aviator glasses, that sort of thing.

Until two years ago, when

they disbanded, he was the lead singer and bassist with Carol, a rock 'n' roll band on Nippon-Phonogram who wore tight leather jumpsuits and excited everyone in the Japanese music industry. Then Yazawa went solo and has gradually become less intemperate in an effort to broaden his audience. It's a repeat of the Cliff Richard story.

On the front of his recent album, called, with some abruptness, "A Day," he's seated at the wheel of a customised car. But, though the arrangements and musicianship are technically good, he sounds no more like Elvis than did Elvis just before he returned to performing. He even includes an outrageous rap-off of Lennon's "Don't Let Me Down."

FEW people within the Japanese music industry pretend that native rock music is anything other than derivative, often in extraordinary ways. I never saw them, but I was assured there were even Japanese attempting to play reggae.

Pete Barakan, who was interpreting for 10cc, is an employee of the large Shinku Publishing Company, but, though half-Burmese, he was born and brought up in England and went to Tokyo three years ago after studying Japanese at the London School of Oriental & African Studies. He left Britain because he saw no opening in the British music business, now he doubts whether he will ever return.

"I admit," that any of the bands here have the potential to make it in the West. They're all imitating, without having the right culture to build on. It's all form, no

feeling." Most bands tend to copy either the harsh, macho stance of hard rock, like Cosmos Factory and Creation (one of whose albums has been produced by Felix Pappardis), or else the clever synthesizer doodlings of so-called progressive rock — Yes and ELP have had a strong influence.

The Sadistics, a more recent version of The Sadistic Mika Band which toured Britain two years ago, have all the sophistication of the West, but their bland expertise has become a means of internal torture, despite the gifted presence of guitarist Masayoshi Takanaka.

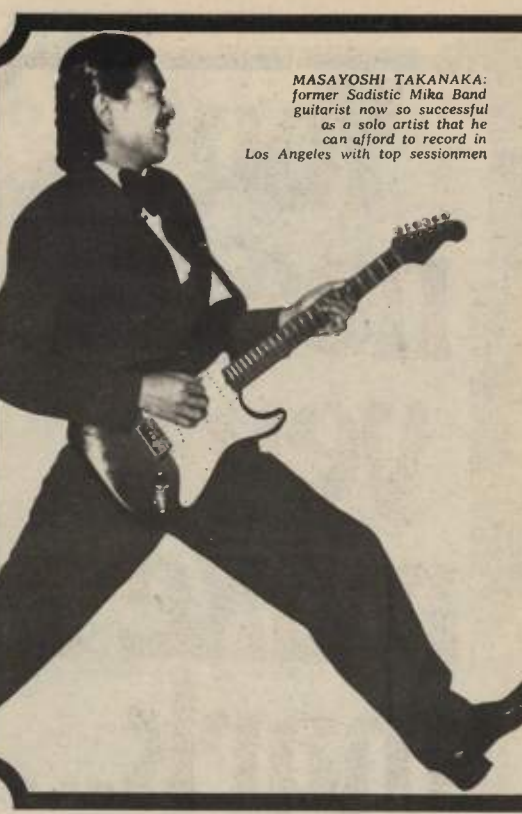
The overall quality of Japanese musicianship is indeed good, particularly on guitar, as is their appreciation of sound techniques: the acoustics at the Nakano Sun Plaza, where 10cc played, were the best I've ever experienced.

And, apparently, the standard of their studios is equally high. But, says Barakan, "there is no engineer who can produce with a feel for Western music" — which is one reason why a Japanese rock musician aspires to record in the West.

Very rarely, however, do Japanese artists succeed overseas. Tomita, of course, has been an exception: the career of Stomu Yumashita has blazed briefly — his stock has only revived within his own country after the popularity of "Gu". The Sadistic Mika Band, who were discovered in Tokyo by Bryan Ferry, are the single Japanese rock group to have been heavily promoted in Britain, but the difficulties were enormous according to former EMI executive Stuart Watson.

The record company in

MASAYOSHI TAKANAKA: former Sadistic Mika Band guitarist now so successful as a solo artist that he can afford to record in Los Angeles with top sessionmen



CREATION



ACKER BILK

His clarinet & strings



Meanwhile

Invitation including
Selling & Dancing In The ParkThat's My Desire including
She & Theme from Swans LakeThe One For Me including
Aria & Four On The HillSome Of My Favourite Things
including: Close To You &
What A Wonderful WorldGolden Hour, including
Stranger On The Shore &
A Wonderful World

Also available on tape.



ACKER BILK

His clarinet & strings

The popularity of jazz with in Japan grew naturally after the last war, during the years of American occupation, and received its first great boost with a tour in 1961 by Art Blakey.

Now visits by American jazzmen are a matter of course. In October Phil Woods, The New York jazz Quartet, Phineas Newborn and Ernestine Anderson have been playing in Tokyo, and Miles Davis is a TV personality, as I'd quickly found out.

"Many American jazz musicians say that they never feel racial prejudice when they come to Japan," explains the editor of *Swing Journal*, Kiyoshi Koyama. "They say, 'we are treated only as artists'."

Koyama has been editing *Swing Journal* and its sister quarterly, *Ad Lib*, since 1967 (it started in 1947).

well-dressed, slightly sardonic man, he presides at the head of a long table on either side of which, divided by untidy mounds of paper, the workers sit quietly and diligently.

I tell him I would like to hear some jazz in one of Tokyo's many coffee shops, which are popular places for listening to music both live and on record, and he bids the nearest young man draw for me a map of one close to the Kelo Plaza Hotel.

After half an hour he still cannot get it right. I observe his increasing chagrin, and wonder whether Koyama will say anything after I have gone.

He is an editor strong on crusading spirit in his own calm way, and proudly informs me that last January sax player Saduro Watanabe won a grand prize at the important Government-sponsored Annual Arts Festival.

This was a victory for jazz: "since jazz is basically music born outside Japan, in some parts of our society we feel some kind of prejudice and pressure on this kind of music."

When I tell him, as if he doesn't already know, about the poor response to jazz in Britain, he looks sad. In Japan the children of jazz are rising sons: jazz not only carries cultural weight, it sells papers, too.

"To me," he says at last, "people in England are too conservative. It's very shocking."

I myself grew up with what was happening at that moment, which was the popular music of Les Paul and Mary Ford and Perez Prado, and gradually it grew up until finally I felt with jazz, "this is my music." And to me rock is basically for younger generation. Hopefully, they will grow up and like jazz."

Our conversation ended then, and Koyama himself showed me out to the street, where I would get a cab. Outside it was dark and starting to rain, but, though without a jacket, he insisted on hailing a vehicle. As he gave me his card, a custom amongst businessmen in Japan, I caught myself for an instant bowing in reply. But then the cab was speeding away through wet, black reflections, and I was left wondering at the logic of a Japanese gentleman who could lecture so confidently on jazz and rock music. Finally I decided it was a long way to come to learn about Western popular culture.

Moreover, jazz commentators from the West are getting excited about the less well-known names like percussionist Masahiko Togashi (whose "We Now Create," recorded in 1968, lays claim to be the first free jazz record cut in Japan) and pianist Masahiko Saito, who often works with Togashi.



EVERYTHING WE SAID WAS COOL
COOL LIFE



Japan just would not believe they could play here," he says, "because it had never been done before." The venture became purely academic, anyway; after a favourable reception here supporting Bryan Ferry, the band broke up when their decorative female singer, Mika, left to live with Roxy Music producer Chris Thomas.

Another expatriate — for a while — was Tetsu, whom the Faces used to replace Ronnie Lane on bass. He has since joined Creation, who next month are due to tour Australia with the Little River Band.

The most interesting musician I heard was Osamu Kitajima, whose latest album, "Osamu," was recorded in Los Angeles with Minnie Riperton appearing on one track, and is being released in this country by Island. An earlier album, "Benzaiten," was put out on Island subsidiary Antilles in 1975.

Kitajima, once a guitarist in bands that devotedly, and variously, imitated the Ventures, the Bee Gees and the Beatles, seems to be an exception in Japan's popular music: he is seeking to restore part of Japan's musical tradition and integrate it with Western music. Thus on "Benzaiten" he incorporates native instruments like the koto, the biwa (a kind of Japanese lute) and the sho (a mouth-organ which produces a droning sound), all to intriguing effect. He is one of the few local musicians who will attract Western attention, albeit limited. I would think.

At present the Japanese music scene has little to offer its counterparts from the West other than rich pickings and innovative equipment — 10 cc. are speculating about introducing to

Strawberry Studios a machine they saw at an Audio Fair in Tokyo.

But not so many years ago their cars and their cameras were sneered at, too; then the imitations, admittedly inferior at first, began to rival and even improve upon Western goods. A musical culture is obviously a somewhat different matter, but before anyone shakes his head, consider that the German rock scene, once enslaved to British beat groups and American rock 'n' roll, has recently made original contributions to electronic rock and — who would ever have believed it? — disco music.

For the Japanese imitation does not quite have the disparaging connotations it does for the West, where only recently the vision of shoddy Jap products manufactured by starving labour has been wiped away. It has to do with questions of survival and success.

For more than 200 years until the mid-19th century, political policies dictated Japan's isolation from the rest of the world, and when the country was eventually opened up she determined to haul herself into the modern world by adopting the attitudes and material goods of the victorious *gojins*, just as in the early eighth century she had taken her alphabet from the neighbouring Chinese.

Consequently, in the last 100 years the Japanese have thrown themselves into learning Western techniques and transplanting our institutions because the West, especially America, has proved it is successful.

In his book *The Land Of The Rising Sun* (Annie Deutsch, 1970), George Miles even goes so far to say that Japan became fascist in im-





**ELECTRIC LIGHT ORCHESTRA'S
NEW DOUBLE ALBUM**

'OUT OF THE BLUE'

ALBUM UAR 100 • CASSETTE 2TCK 100 • CARTRIDGE 28XU 100

**Jet
RECORDS**

Marketed by UA Records, Ltd.

Top Thirty Singles

- 1 (3) YOU'RE IN MY HEART Rod Stewart, Riva
- 2 (1) BLACK IS BLACK La Belle Epoque, Harvest
- 3 YES SIR I CAN BOOGIE Baccara, RCA
- 4 (3) SILVER LADY David Soul, Private Stock
- 5 (9) ROCKIN' ALL OVER THE WORLD Status Quo, Vertigo
- 6 (5) STAR WARS THEME Meco, RCA
- 7 (24) HOLIDAYS IN THE SUN Sex Pistols, Virgin
- 8 (4) BLACK BETTY Ram Jam, Epic
- 9 (22) NAME OF THE GAME Abba, Epic
- 10 (8) NO MORE HEROES Stranglers, United Artists



QUEEN: 'We Are The Champions' — and they prove it by leaping in at 14

- 11 (10) BEST OF MY LOVE Emotions, CBS
- 12 (6) I REMEMBER ELVIS PRESLEY Danny Mirror, Sonet
- 13 (19) CALLING OCCUPANTS OF INTERPLANETARY CRAFT Carpenters, A&M
- 14 (—) WE ARE THE CHAMPIONS Queen, EMI
- 15 (15) FROM HERE TO ETERNITY Giorgio, Oasis
- 16 (—) NEEDLES AND PINS Smokie, RAK
- 17 (14) I REMEMBER YESTERDAY Donna Summer, GTO
- 18 (13) WONDROUS STORIES Yes, Atlantic
- 19 (—) VIRGINIA PLAIN Roxy Music, Polydor
- 20 (25) LOVE HURTS Nazareth, Mountain
- 21 (18) HEROES David Bowie, RCA
- 22 (—) 2-4-6-8 MOTORWAY Tom Robinson, EMI
- 23 (12) WAY DOWN Elvis Presley, RCA
- 24 (11) FROM NEW YORK TO L.A. Patsy Gallant, EMI
- 25 (—) I BELIEVE YOU Dorothy Moore, Epic
- 26 (22) THUNDER IN MY HEART Leo Sayer, Chrysalis
- (—) ANGEL OF THE MORNING Mary Mason, Epic
- 28 (17) TELEPHONE MAN Men Wilson, Pye
- 29 (—) NEW LIFE AND RARE Deep Purple, Purple
- 30 (15) MAGIC FLY Space, Pye

■ 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

Top Thirty Albums

- 1 (1) 20 GOLDEN GREATS Diana Ross and the Supremes, Motown
- 2 NO MORE HEROES Stranglers, United Artists
- 3 (4) LOVE YOU LIVE Rolling Stones, Rolling Stones
- 4 (7) RUMOURS Fleetwood Mac, Warner Bros.
- 5 (6) MOODY BLUE Elvis Presley, RCA
- 6 (3) OXYGENE Jean-Michel Jarre, Polydor
- 7 (8) AJA Steely Dan, ABC
- 8 (9) GOING FOR THE ONE Yes, Atlantic
- 9 (12) HOME ON THE RANGE Slim Whitman, United Artists
- 10 (5) BAD REPUTATION Thin Lizzy, Vertigo
- 11 (—) SECONDS OUT Genesis, Charisma
- 12 (16) PASSAGE Carpenters, A&M
- 13 (11) A STAR IS BORN Soundtrack, CBS



GENESIS start another round in the chart with 'Seconds Out' — in at 11



JUDY COLLINS: 'Send In the Clowns' enters at number 29

U.S. Singles

- 1 (1) YOU LIGHT UP MY LIFE Debby Boone, Curb
- 2 (2) NOBODY DOES IT BETTER Carly Simon, Elektra
- 3 (3) STAR WARS THEME Meco, Millennium
- 4 (6) BOOGIE NIGHTS Heatwave, Epic
- 5 (4) THAT'S ROCK 'N' ROLL Shaun Cassidy, Curb
- 6 (7) I FEEL LOVE Donna Summer, Casablanca
- 7 (9) BRICK HOUSE Commodores, Motown
- 8 KEEP IT COMIN' LOVE K.C. and the Sunshine Band, TK
- 9 (10) DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists
- 10 (8) SWAYIN' TO THE MUSIC Johnny Rivers, Big Tree
- 11 (12) IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA
- 12 (14) HEAVEN ON THE SEVENTH FLOOR Paul Nicholas, RSO
- 13 (16) JUST REMEMBER I LOVE YOU Firefall, Atlantic
- 14 (17) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White, 20th Century
- 15 (15) SHE DID IT Eric Carmen, Arista
- 16 (19) BABY, WHAT A BIG SURPRISE Chicago, Columbia
- 17 (18) COLD AS ICE Foreigner, Atlantic
- 18 (20) WE'RE ALL ALONE Rita Coolidge, A & M
- 19 (21) HELP IS ON THE WAY Little River Band, Capitol
- 20 (11) ON AND ON Stephen Bishop, ABC
- 21 (24) WE JUST DISAGREE Dave Mason, Columbia
- 22 (27) HOW DEEP IS YOUR LOVE Bee Gees, RSO
- 23 (26) BLUE BAYOU Linda Ronstadt, Asylum
- 24 (13) SIGNED, SEALED, DELIVERED Peter Frampton, A & M
- 25 (25) THE KING IS GONE Ronnie McDowell, GRT
- 26 (22) STRAWBERRY LETTER 23 Brothers Johnson, A & M
- 27 (23) DON'T WORRY BABY B. J. Thomas, MCA
- 28 (—) SEND IN THE CLOWNS Judy Collins, Elektra
- 29 (—) DAYBREAK Barry Manilow, Arista
- 30 (—) ISN'T IT TIME Babys, Chrysalis

U.K. Soul

- 1 (1) DO YOUR DANCE Rose Royce, Whitfield
- 2 (2) BEST OF MY LOVE Emotions, CBS
- 3 (3) STAR WARS THEME Meco, RCA
- 4 (5) BRICK HOUSE Commodores, Motown
- 5 (9) SHOO DOD FU FU OOH Lenny Williams, ABC
- 6 (7) SAY YOU WILL Eddie Henderson, CL
- (15) THE GREATEST LOVE OF ALL George Benson, Arista
- 8 (6) I REMEMBER YESTERDAY Donna Summer, GTO
- 9 (4) FROM HERE TO ETERNITY Giorgio, Oasis
- 10 (12) I BELIEVE YOU Dorothy Moore, Epic
- (11) THEME FROM BIG TIME Smokey Robinson, Motown
- 12 (18) RIGHT ON TIME Lamont Dozier, Warner Bros.
- 13 (8) GOING BACK TO MY ROOTS Ramsey Lewis, CBS
- (19) SPRING HIGH Barry White, 20th Century
- 16 (—) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White, 20th Century
- (15) KEEP IT UP Olympic Runners, RCA
- 18 (11) COULD HEAVEN EVER BE LIKE THIS/TURN THIS MUTHA OUT Idris Muhammad, Kudu
- 19 (—) DON'T LET ME BE MISUNDERSTOOD Santa Esmeralda, Philips
- 20 (—) BITE YOUR GRANNY Morning, Noon and Night, United Artists
- (—) MAKE IT WITH YOU Whispers, RCA
- Two titles tied for 8th and 20th positions.

U.S. Soul

- 1 (1) IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White, 20th Century
- 2 (3) BUSIC Brick Bang, Commodores
- 3 (4) BRICK HOUSE Commodores, Motown
- 4 (5) DO YOUR DANCE Rose Royce, Whitfield
- 5 (9) YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) High Energy, Gordy
- 6 (7) SHAKE IT WELL Dramatics, ABC
- 7 (8) KEEP IT COMIN' LOVE K.C. and the Sunshine Band, TK
- 9 (10) IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson, CBS
- 11 (10) LADY OF MAGIC Maze, Capitol
- 12 (15) FUNK FUNK Cameo, Chocolate City
- 13 (18) JUST FOR YOUR LOVE Memphis Horns, RCA
- 14 (14) HEAVEN ON EARTH Spinners, Atlantic
- 15 (—) SERPENTINE FIRE Earth, Wind and Fire, Columbia
- 16 (11) I FEEL LOVE Donna Summer, Casablanca
- 17 (16) THE WHOLE TOWN'S LAUGHING AT ME Teddy Pendergrass, Philly Int.
- 18 (—) STAR WARS THEME Meco, Millennium
- 19 (18) I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO
- 20 (—) DON'T ASK MY NEIGHBOURS Emotions, Columbia



EMOTIONS: their follow-up to 'Best of My Love' comes in at 20



BILLY PAUL: airplay with 'Only The Strong Survive'

Radio's Top Spins

- CAPITAL, LONDON: You're In My Heart (Rod Stewart) Yes Sir I Can Boogie (Baccara) Star Wars Theme (Meco) Name Of The Game (Abba) Heroes (David Bowie) Yes Sir I Can Boogie (Baccara)
- BRMB, BIRMINGHAM: Silver Lady (David Soul) Black Is Black (La Belle Epoque) Yes Sir I Can Boogie (Baccara) You're In My Heart (Rod Stewart) Best Of My Love (Emotions)
- CLYDE, GLASGOW: You're In My Heart (Rod Stewart) Yes Sir I Can Boogie (Baccara) Star Wars Theme (Meco) Rockin' All Over The World (Status Quo) Needles And Pins (Smokie)
- PICCADILLY, MANCHESTER: You're In My Heart (Rod Stewart) Name Of The Game (Abba) 2-4-6-8-Motorway (Tom Robinson) Star Wars Theme (Meco) We Are The Champions (Queen)
- FORTH, EDINBURGH: You're In My Heart (Rod Stewart) Yes Sir I Can Boogie (Baccara) Star Wars Theme (Meco) Silver Lady (David Soul) I Remember Yesterday (Donna Summer)
- HALLAM, SHEFFIELD: Dancin' Party (Showaddywaddy) Are You Ready For Love (Patsy Gallant) Only The Strong Survive (Billy Paul) One Two Three Four (Santitas) Love Of My Life (Doolleys)
- LUXEMBOURG: Yes Sir I Can Boogie (Baccara) You're In My Heart (Rod Stewart) Star Wars Theme (Meco) I Remember Elvis Presley (Danny Mirror) No More Heroes (Stranglers)

Singles Composers/Publishers/Producers

1. Riva (Rod Stewart) Tom Dowd, 2. Robert Melin (Radley/Fayez/Granger) Frank Line, 3. Lovin' Marquee (Sole/Vostell) Robi Soja, 4. Macaulay/DJM (Tony Macaulay/Stephens) Tony Macaulay, 5. Ina Song (Fogarty) Pop Williams, 6. Chappell (John Williams) Meco/Whitaker/Vongrove, 7. Copyright Control (Jones/Cook/Botten/Vicous) Chris Thomas, 8. Kensington (Liedtke) Rasanatz/Fatz, 9. Polar (Anderson/Anderson/Liveau) Anderson/Liveau, 10. April/Alban (Stranglers) Martin Robbitt, 11. Carter (Maurice White) Maurice White, 12. O'Connell/Loungue/Marques (O'Connell/Baker/O'Connell/Dunhill) Queens, 13. Heatwave (Meredith/Melloni) Mordor, 14. United Artists (Donna) Mike Chapman, 15. Heath Levy (Summer/Morrell/Bellotti) —, 16. Topographic/Warner Bros. (Anderson) Yes, 17. EG (Brian Ferry) Chris Thomas, 18. Acut/Roy/Warner Bros. (Bryant) Manny Charlton, 21. Fleur (David Bowie) David Bowie/Tony Visconti, 22. Copyright Control (Tom Robinson) V.C. Maitle, 23. A.V. (Martin/Connell) Lisa Patten, 24. DJM (Vignelli/Williams) Gallant Robinson, 25. Carlin (Dica Adair/David Adair) Couch/Strode/Stephenson, 26. Long Manor/Chrysalis/Reid (Sayer/Snow) Richard Perry, April (Chip Taylor) Miki Antony, 28. Campbell Connolly (Marti Wilson) Castlemans/Hutledge, 29. Feldman/Hec (Blackmore/Gillan/Glover/Lord/Palace) Deep Purple, 30. Heath Levy (Eggs) Philips

Albums Producers

1. —, 2. Martin Rushent, 3. Glimmer Twins, 4. Fleetwood Mac, 5. Elvis Presley/Fallon Jarvis, 6. Jean-Michel Jarre, 7. Gary Katz, 8. Yes, 9. Alan Warner/Scottie Turner, 10. Tony Visconti/Thin Lizzy, 11. David Henshaw/Genesis, 12. Richard and Karen Carpenter, 13. Phil Ramone, 14. Glyn Johns, 15. Giorgio Moroder, 16. Tony Visconti/David Bowie, 17. Tony Macaulay, 18. Jean-Philippe Ilesco, 19. —, 20. —, 21. Bob Marley, 22. Label/Stiller, 23. —, 24. Peter Jenner/Laurie Latham/Rick Wallon, 25. Don Williams, 26. —, 27. Malcolm Cecil, 28. David Briggs/Nils Lofgren, 29. —, 30. Richard Perry

U.K. Reggae

- 1 (1) WE PLAY REGGAE In Crowd, Cactus
- 2 (4) WAITING IN VAIN Bob Marley and the Wailers, Island
- 3 (6) GROOVY SITUATION Keith Rowe, Black Swan
- 4 (3) PLAYBOY Danny Ray, Trojan
- 5 (2) BLACK PRIDE Brown Sugar, Lovers Rock
- 6 (16) UPTOWN GIRL Trinity, Conflict
- 7 (8) UP PARK CAMP Johnny Clarke, Justice
- (11) I ADMIRE YOU Roland and Carolyn, Lovers Rock
- 9 (9) NATTY WAITING IN VAIN Danny Ray/Superstar, Golden Age
- (5) THREE-PIECE SUIT Trinity, Conflict
- 11 (17) 96 DEGREES IN THE SHADE Third World, Island
- 12 (19) LOVE VIBRATION T. T. Ross, Supreme
- 13 (13) I'M IN LOVE WITH A DREADLOCKS Brown Sugar, Lovers Rock
- 14 (12) COKANE IN MY BRAIN Dillinger, Black Swan
- (—) NYAH LUV Steel Pulse, Anchor
- (—) BLOOD AH GO RUN Dennis Matumbi, Serious Business
- 17 (—) A SO WE STAY Jah Wosh, Creation Rebel
- (—) ROOTS MAN Mel Tills, MCA
- 19 (6) I'M STILL IN LOVE WITH YOU Marcia Arken, Lightning
- (15) DARK END OF THE STREET Honey Boy, Diamond
- Two titles tied for 7th, 14th and 19th positions.

U.S. Country

- 1 (1) HEAVEN IS JUST A SIN AWAY Kendalls, Ovation
- 2 (3) EAST BOUND AND DOWN Jerry Reed, RCA
- 3 (4) I'M JUST A COUNTRY BOY Don Williams, ABC
- 4 (—) WE CAN'T GO ON LIKE THIS Eddie Rabbit, Elektra
- 5 (2) I GOT THE HOSS Mel Tills, MCA
- 6 (8) MORE TO ME Charley Pride, RCA
- 7 (7) LOVE IS JUST A GAME Larry Gatlin, Monument
- 8 (9) LET ME DOWN EASY Christy Lane, GRT
- 9 (15) THE WURLITZER PRIZE Waylon Jennings, RCA
- 10 (12) HOLD ME Barbara Mandrell, ABC
- 11 (10) ONCE IN A LIFETIME THING John Wesley Ryles, ABC
- (11) THE OLD MAN AND HIS HORN Gene Watson, Capitol
- 13 (16) YOU OUGHT TO HEAR ME CRY Willie Nelson, RCA
- 14 (17) SHAME ON ME Donna Fargo, Warner Bros.
- 15 (6) Y'ALL COME BACK SALOON Oak Ridge Boys, ABC
- (—) FROM GRACELAND TO THE PROMISED LAND Linda Ronstadt, Asylum
- (—) BLUE BAYOU Merle Haggard, MCA
- (—) A WORKING MAN CAN'T GET NOWHERE TODAY Merle Haggard, Capitol
- 19 (—) ROSES FOR MAMA C. W. McCall, Polydor
- 20 (20) ERES TU Johnny Rodriguez, Mercury



LINDA RONSTADT: revives Roy Orbison's 'Blue Bayou' and comes in at 17

BY GUM, lads, there's nowt like a drop of rhythm and blues from Wishbone Ash, one of the great groups of our time. Dozens of fans were flocking to their gigs on their current self-out British tour, and among their number was MM's David Boothroyd, who reports that "their no-nonsense rock music is very much alive." A lot of rockologists had believed that all-nonsense music had taken over the reins, and was leading us on a wild ride to perdition, but it seems that no-nonsense rock is still in there, firing on all cylinders. While much-touted new wave plays to half-empty halls, the boys of Wishbone "had the place buzzing with anticipation and packed out within minutes." So stuff that in your new-wave pipe and smoke it.

THE TUBES, the Tubes, the wonderful Tubes! Yes, folks, one of the greatest bands ever to come out of America will be coming to Britain for their debut tour soon. To discover the truth about this extraordinary team of dancers, singers, satirists and burger players, we sent the MM's Allan "Hey, Jimmy" Jones, fresh from his exploits in Glasgow, off to Spokane, which we believe is somewhere in Washington. There he will either (a) interview the group (b) get hi-jacked (c) fall in love with Spokane, Washington, and never be seen again. World terrorism permitting, we hope to have a hot report from young Jones next week.

DON'T MISS IT!

"Goodbye Baby Hello Friend"
MCA 327
THE NEW SINGLE FROM
WISHBONE ASH
TAKEN FROM THE CHART ALBUM
FRONT PAGE NEWS
OUT NOW ON MCA RECORDS

Chambers! ChamSmoke I consume you all
Sigh! Sigh! ChamSmoke I don't think at all

"Goodbye Baby Hello Friend"
MCA 327
THE NEW SINGLE FROM
WISHBONE ASH
TAKEN FROM THE CHART ALBUM
FRONT PAGE NEWS
OUT NOW ON MCA RECORDS

OUT NOW ON VIRGIN
12" LIMITED EDITION SINGLE VS18912
7" SINGLE IN A PICTURE BAG VS189

CARPENTERS
"PASSAGE"
THE HIT ALBUM
INCLUDES THE SINGLE
"CALLING OCCUPANTS OF INTERPLANETARY CRAFT"

THE NEW PSYCHOTIC SINGLE
QUARK, STRANGENESS & CHARM
FROM
HAWK WIND
NEW ALBUM IN THE CHARTS NOW!

IN NEXT WEEK'S MM...

Jarrett: enigma variations

KEITH Jarrett, one of the world's greatest improvising musicians, who made his debut appearance in Britain this week, has been described as one of the enigmas of modern music. The inspiration for rock musicians like Keith Emerson, a giant of jazz since his days with the Charles Lloyd Quartet, a pianist who has recorded with a variety of musicians and as a solo performer, he has challenged the pre-eminence of fellow pianists like McCoy Tyner. But who is the real Keith Jarrett? Top British musician and author Ian Carr, trumpet-playing leader of Nucleus, gets to grips with the enigma in next week's MM with his exclusive interview with Jarrett.

KEITH JARRETT: inspiration for Keith Emerson

WHAT'S NEW

Four-page MM Factsheet

Singles

● **LINDA RONSTADI**: "It's So Easy" (A&M 73103).
 ● **THE ADVERTS**: "Safety in Numbers" (Anchor ANC 1007).
 ● **THE TUBES**: "White Punks On Down" / "Don't Touch Me There" / "What Do You Want From Life" (A & M 73222).
 ● **THE SWIVELLING SHITS**: "Terminal Stupid" / "I Can't Come" (Island PRE 2). Assorted members of the rock media get together to parody their inadequacies in public.
 ● **STUKAS**: "Clean Living Kids" (Anchor NS 21).
 ● **JOE COOL AND THE KILLERS**: "I Just Don't Care" (Arista A80 105).
 ● **BING CROSBY**: "Seasons" (Polydor 205892) and "There's Nothing That I Haven't Sung About" (Decca F13723).
 ● **GRAHAM PARKER AND THE RUMOUR**: "New York Shuffle" (Virgin, number to be announced).
 ● **ROY WOOD AND ANNIE HASLAM**: "I Never Believed In Love" (Hansa/Arts 17028). Renaissance's singer teams up with the wizard behind the Move.
 ● **JURY COLLINS**: "Amazing Grace" / "The Hostages" / "Both Sides Now" / "Send In The Clowns" (Elektra K12220).
 ● **BARRY MANLOW**: "Daybreak" (Arista 146).
 ● **MURRY NIELSON**: "Lean On Me" (RCA PB9177). He seems to have adopted a point of view, the amount, with release coming almost weekly.
 ● **PHOOL HARUM**: "A Whiter Shade Of Pale" (Epic/E 880 77). Re-released for the umpteenth time.
 ● **THE RIGHTEOUS BROTHERS**: "You've Lost That Love Feeling" (Spector 207022). Likewise.
 ● **DEANIS ROUSSOS**: "With You" (Philips 604233).
 ● **PATSY GALLANT**: "Are You Ready For Love" (EMI 2714).
 ● **CAROLE KING**: "Labyrinth" (Capitol CL 1549).
 ● **BOBIE OGDEN**: "Outlaw Blues" (Capitol CL 1050). Ogdens is none other than Peter Fonda, singing a little song.
 ● **ROY HARPER AND BLACK SHEEP**: "Call Away" (Harvest HAR 5140).

Albums

● **QUEEN**: "News Of The World" (EMI EMC 704).
 ● **THE JAM**: "This Is The Modern World" (Polydor 238475).
 ● **TINA CHARLES**: "Heart And Soul" (CBS 82860).
 ● **SPLINTER**: "Two Man Band" (Dark Horse K56403).
 ● **DIONNE WARWICK**: "Love At First Sight" (Warners K56429).
 ● **STRETCH**: "Lifeblood" (Anchor ANC 202).
 ● **CLIFF RICHARD**: "40 Golden Greats" (EMI EMVTS 6).
 ● **PATSY GALLANT**: "Am You Ready For Love" (EMI EMC 2194).
 ● **PETEN STRAKER**: "The One's On Me" (EMI EMC 3204).
 ● **POINT BLANK**: "Second Season" (Arts SPARTY 1015).
 ● **NO DICE**: "No Dice" (EMI EMC 319).
 ● **ALFALPHA**: "Alphabet" (EMI EMC 3213).
 ● **BARRY MANLOW**: "Live" (Arista DARTY 3).
 ● **VARIOUS ARTISTS**: "Golden Superstars" (WEA K68018). A triple album featuring artists from Elektra, A&M and Atlantic, including Fleetwood Mac, the Eagles, the Four Seasons, the Average White Band and Linda Ronstadt.

Imports

● **SILVERADO**: "Taking It All In Steps" (RCA APC 2421). Country rock in the Eagles vein.
 ● **LILY TOMLIN**: "On Stage" (Arista 4152). Live jazz comedy from American chat show host.
 ● **ROSIE**: "Last Dance" (RCA APC 2419). The rhythm section includes Mac Rebennack and Cornell Dupree.
 ● **BILL QUATEMAN**: "A Shot In The Dark" (RCA APC 2434).
 ● **VARIOUS ARTISTS**: "Redneck Mothers" (RCA APC 2438). Compilation featuring amongst others, Willie Nelson, Gary Stewart and Steve Young.
 ● **ALPHONSO JOHNSON**: "Spell Bound" (Epic JE 34889). Ace bassist and ex-Weather report.
 ● **ARTHUR WAYNE**: "Another Island" (Casablanca 7070).
 ● **JEANIE REYNOLDS**: "One Wish" (Casablanca 7076).
 ● **HERB PEDERSEN**: "Sandman" (Epic PE 34821). Features Lowell George, Dolly Parton, Linda Ronstadt, Johnny Rivers and Les Sutar.
 ● **LARRY SANTOS**: "Don't Let The Music Stop" (Casablanca 7081). Latin disco-soul.



ROY HARPER single / DIONNE WARWICK album / WILLIE NELSON: an import compilation

Coming events

SHOWADYADYADY: Bournemouth Winter Gardens (November 8), London Hammer-smith Odeon (8), Southampton Gaumont Cinema (18), Cardiff Capitol (13), Blackpool Opera House (17), Manchester Bellevue (13), Bristol Colston Hall (14), Birmingham Odeon (15), Sheffield City Hall (28), Carlisle Assembly Hall (29), Edinburgh Usher Hall (30), Aberdeen Capitol (December 1), Dundee Caird Hall (2), Glasgow Apollo (3), Bradford St. George's Hall (4), Leicester De Montfort (4).
XTC: Leicester Bloobies (November 3), Stafford College of Further Education (4), Coventry M. Georges (5), Leeds Pkewick (7), Huddersfield Ivanhoe (8), Wrexham Carlisle College (8), Rotherham Windmill (10), Kettering Central Hall (11), London City Polytechnic (18), Paisley Silver Thread (23), Falkirk Maniqu (14), Edinburgh Cloud (13), Liverpool Eric (28), Nottingham Kallor (27), Swindon Affair (28-29), Stoke-on-Trent North Staffs Polytechnic (December 2).
STEVE GIBBONS BAND: Birmingham Barbicolas (November 9 & 18), Bath University (11), Portsmouth Guild Hall (14), Plymouth Woods (16), Penance Garden (17), Manchester Free Trade Hall (18), Lincoln Theatre Royal (20), Newcastle City Hall (21), Glasgow Apollo (21), Hawick Town Hall (24), Liverpool Empire Theatre (26), London Drury Lane (27).
LITTLE BOB STORY: London Nashville (November 4 & 5), Reading University (6), Leeds Polytechnic (7), Preston Polytechnic (8), Sherriff Polytechnic (8), Scarborough Odeon (10), Trent Polytechnic (11), Wakefield Technical College (13), Leicester University (15), Manchester University (18), Falkirk Maniqu (17), Aberdeen



STEVE GIBBONS: on tour

University (18), Edinburgh Herriot Watt University (19), Glasgow Tiranias (21), Bradford University (22), Swansea University (24), Milford Haven Torch Theatre (25), Oxford Polytechnic (26), Chelmsford City Tavern (27), Guildford Civic Hall (27).
THE PIRATES: Bournemouth Town Hall (November 3), Hackney Spooky Lady (5), Birmingham Polytechnic (11), Wolverhampton Polytechnic (12), London Nashville (17 & 18), London Hope & Anchor (23), Liverpool Polytechnic (23), Redcar Coatham Bowl (27).
THE RAGE: Brighton Top Rank (November 3), Swansea University (13), Reading Top Rank (4), Slough College (5), Shrewsbury Tiffin (6), Cardiff Top Rank (8).

THE REZILLOS: Glasgow Art College (November 3), Dundee Labyrinth Hall (3), Aberdeen Art College (4), High Wycombe Megs Head (6), London Vortex (8), London Rochester Castle (8), London Nashville (10), London Dingwalls (11).
THE DEPRESSIONS: Manchester Rafter's Club (November 3), London Dingwalls (4), London Mayque (5), Wakefield Bettin Hall College (8), Bognor Ocean Bar (11), Northampton Cricket Ground (12), Kighley Knotters (13), London Rochester Castle (17), London Rock Garden (21), Wolverhampton Lafayette (23), London Rochester Castle (24).

POWERBIKES Powerbike International

Supported by the Evening News

(organised by Brands HC)



The curtain is about to come down on the 1977 road racing season. And the Grande Finale is, as usual, at Brands Hatch this weekend.

In addition to the Powerbike International itself, this two day spectacular includes final rounds of all the major championships, most of which are still in fierce contention. With double points and double prize money going to the winners of these finals, this meeting is bound to be packed with excitement from start to finish.

Two added attractions on the Saturday are the extra round of the Honda 125cc Championship—which promises to make Sunday's final even closer—and the introduction of TT Formula 1 racing to Brands.

SATURDAY 29TH OCTOBER 12.30 PM.

*BP/Bill Ivy Silver Helmet Final. *Honda 125cc Championship race. *MCN/Brut 33 Superbike Championship Final. *Formula 1 Solo race. Practice 9.00am. Reserved Enclosures Adults £1.20 Children 30p. Paddock 50p extra. Stands and Open Seating FREE.

SUNDAY 30TH OCTOBER 12.30 PM.

*Evening News Powerbike International. *Shell/SPORT 500 Championship Final. *Motor Cycle International (and ACU) Sidecar Championship Final. *B.R.C. Formula 750 race. *Honda 125 Championship Final. *10 lap Junior Race. Practice 9.20am. Reserved Enclosures Adults £2.00 Children 50p. Paddock £1.50. Stands and Open Seating £1 each extra. Parking FREE.

Star-studded field includes:

Barry Sheene Mick Grant
 Pat Hennen Tom Herron
 Patrick Pons Steve Parrish
 Christian Sarron Gote Brodin
 Pekka Nurmi Jeff Gavley

It's your last chance to see them this season

Brands Hatch 29-30 Oct.

Look's glorious

D^r HOOD are the loudest, shamingest, most chaotic band ever to sell out three nights at the Rainbow. And they're quite irresistible. They were in vintage sweat-bucking form on Saturday at the second of their three London concerts. Auntie Flo, lured to the Rainbow by the delicate charm of their biggest British hit "Little Bit More", must have been taken aback by the more outrageous behaviour of these zany personalities, and those who like their rock 'n' roll neat and perfectly honest might have been equally disenchanted. But if your belief is that rock should be fun, wild and undisciplined, then Dr Hood's your band.

They came running on at the start, grinning and waving in flag like cheerleaders for New York Cosmos, and start yelling greetings at the audience with such unabashed delight you can't fail to warm to them. Dennis Locorriere launches into an hilarious tirade against Robin Denslow (who'd reviewed them unfavourably in *The Guardian* that day), and eventually the seven of them stand in a line at the front, and, accompanied only by acoustic guitar, go into the totally absurd "Scum Of The Earth".

Then it's straight into their hilarious recreation of London, "Walk Right In", and the satirical and staggers its ramshackle way onwards, exploring all aspects of the group's music, from the straight rock "I'm Rollin'" to the more outrageous "Makin' Love And Music", the close harmony of "Sleepy Lady", the ballad "I'll Not Let You Go", and the bizarre "Freakers Bill". Interspersed with a generous dose of the lunacy that evidently comes so naturally to them.

Things like Ray Sawyer's Olympic Yodel, and the crazily exaggerated sexual gyrations of Billy Francis.

At one point Sawyer made the audience to have words with a loud Irishman who was appearing in search of a lost cousin, and Mike stands were repeatedly scattered by the deranged choreography of Sawyer, Locorriere and their henchmen, notably the glaffe-

like Bill Francis, who plays keyboards when he's not doing rude things with microphones. In terms of ability they're nothing exceptional, but the material is strong and they render it with spirit. Locorriere certainly makes a riveting, impassioned ballad singer. He did an extraordinary solo version of "Sybil's Mother" (the other members of the band running on and hugging him at the end of it), and everything they touch is handled with such zeal and personality the occasional raggedness and disarray is easily overlooked. They even deserve their photo on the cover of the *Rolling Stone*. — COLIN IRWIN.

STEVE GIBBONS

BIRMINGHAM may be a bleak, boring and drab city to some people, but to the Steve Gibbons Band it's home. And in returning his musical favours, he's been made something of a folk hero by the

local press. One might have expected, therefore, that only 30 miles up the M6 at Stafford Top of the World Ballroom the band would have emitted enough feeling and energy to tear the place down.

Not so. True, Steve and his lads did pull as big a crowd as I've seen at this plush and expensive venue in many a long day, and musically they were competent. But in a ballroom where pub-type tables are only five yards apart, and the bar even less distance than that, you've got to be more than competent. You've got to turn the walls inside out.

GEORGE DUKE

AT THE

Rainbow

CONCERT

Alexander Zivkovic and Ernie Garside present.

Tuesday November 1st at 7.30 pm.
Tickets from The Rainbow and usual agents.

OXLEY/PARKER/WACHSMANN

THINK about it: no music is so deeply committed to unashamed displays of emotion as improvised music, whether it be the original falling blues or contemporary experiments with sound. Whatever the dynamism of the improvising impulse makes for a pretty sympathetic atmosphere in the first place.

So it was at London's ICA last Sunday night when Tony Oxley (percussion, violin), even Parker (saxophones), Phillips Wachsmann (violin), Carry Todd (bass), Lindsay Cooper (bassoon, oboe), Ian Brighton (guitar), Tony Allen (double bass) and Philo Sutherland (violin) came together in various combinations to play string arrangements from Oxley's (review page 28) and to improvise freely. Perfect scene setting for the Company dates later that week.

The fatal charm of this particular evening lay in the vast range of mood accommodated from adventurous melancholy to delicious percussive discharge. Time and again the fiercely complementary work gave the lie to the apparent randomness of the exercise. I especially enjoyed Evan Parker's fat, nasal bass register hard on the heels of his soaring duet with Lindsay Cooper, and Oxley's brief shrill, best pyrotechnics as he threatened his bit with fistfuls of drumsticks.

DR HOOK: for those who like their rock wild and undisciplined

Reputation fellow musicians. The Wombles' conclusion. ?

Considering the Stiff tour was in the Fairfield Halls opposite, the turn-out and response was good; plus, Spedding deserved it. The new album, "Hurt", has been justifiably slated. Mad-disco songs are given a false-hearted treatment. However, when it comes to a "society stage" (and the band were doing the stuff under the infrared-style lights), they do sound stronger and more distinctive. "Wild Wild Women", "Get Outta My Pajamas" (Chris Spedding's "I'm a Fool") smell the blood of the English people/Hammans on the loose with relish and "Hurt By Love" actually snapped at the end.

ALIENS

Climax Blues Band

THE trouble with Climax Blues Band gigs these days is the enormous size of the audience. Whereas you used to be able to sit and listen to Colin Cooper wallowing on tenor, or Peter Maycock cutting loose with some of the finest guitar playing to be heard on the stages of rock, others go along with the express intention of listening to themselves shout "Peter!" or "Sevenson Sam!"

Tramp shining

SUPERTRAMP's sell-out concert at the Birmingham Odeon on Saturday night was special for the band in two different ways. It was the opening night of their British tour, and it was their 100th concert this year.

The fact that this band have been selling out since their first gig on the road so long, they could easily have played a clinical set totally lacking in spontaneity and excitement. But they didn't. They were devastating.

Everything on this tour is lavish, the p.a. which produces a very clear sound indeed; the light show, complex, uncompromising and very effective; and, of course, the music itself, as structured, tight and polished as anything you'll hear today.

Supertramp hit the crowd full of Three with a variety of songs, ranging from newer such as "The Bar" and "In the Morning" to the recent single "Give a Little Bit" through to established classics including "Blondie Well Right" and "Breaker".

I find it very difficult to classify Tramps music: sometimes it approaches contemporary jazz, sometimes it's almost pure classical, and sometimes

Don't miss his latest album 'From Me To You'

Produced by George Duke

BIB50
From
Harcords & Jopet

CHRIS SPEDDING

LIFE can be a marvellous experience, doesn't you think? There we all were on the bus (municipal) heading towards the Crystal Palace to see the Chris Spedding Band and what a "sociological cross-section" we presented. A lady in the front seat emitted 1962. Ethnic rather than orthodox, she was. Behind me sat 1977. A Johnny Rotten bore in a rabid anti-two-tone hair (pink and cream) and black leather trousers. Then at the very back, the Mail and Dates brigade. A chic interpretation of American Gracilis: tall, slender, basketball shirts and bright red paraflex.

The same cross-cultural mish-mash appeared in the hall. Spedding appeals to almost the whole variety of people, and as a result falls between numerous groups. The Vibrators' association brings along punks. The Shanks project faithfuls bring leather-clad, machine hair.

CLIMAX BLUES BAND

THE trouble with Climax Blues Band gigs these days is the enormous size of the audience. Whereas you used to be able to sit and listen to Colin Cooper wallowing on tenor, or Peter Maycock cutting loose with some of the finest guitar playing to be heard on the stages of rock, others go along with the express intention of listening to themselves shout "Peter!" or "Sevenson Sam!"

The final insult comes when the audience vacate their seats

ALIENS

Climax Blues Band

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Get there drums

PERSONALITY and physical make-up undoubtedly influence the way various drummers approach their work. A wild, red-haired Irish Cockney like Ginger Baker plays like... a wild, red-haired Irish Cockney, full of temperament, fire and brute force. John Bonham has the shoulder muscles of a bricklayer and has all the stamina of the bloke who recently won the all-British brick-laying record.

In complete contrast a player like Andy Ward with Camel is slight, mild-mannered and plays drums with delicate intelligence.

That is not to say he lacks power. But this bespectacled youth, who likes to wear short trousers while playing and looks like an impudent schoolboy, has an impish clarity to his work that particularly suits the group's music from "Snowgoose" to "Moon Madness".

Andy, oddly enough, is a great fan of Ginger Baker and went to see him with the Graham Bond Organisation when he was only 12 (Andy, that is, not Ginger).

The memory of Baker unleashing animal fury over his kit was so traumatic that it still lives with Andy, and when he met the MM to discuss drums and drumming

Handy Andy

by Chris Welch

this week, he placed on the record-player a "live" recording of the Bond Organisation blowing up an earthquake at the old Klooks Kleek Club, back in 1964, coincidentally a venue that still exists as the Railway Hotel, West Hampstead, only a few yards from Andy's apartment.

Andy's drumming has been a key factor in giving the music of Camel its light swing and crisp appeal. But he reveals that when he first started in groups he tried to play in the Grand Bakerian Tradition, with lots of heavy metal. Today he is more interested in percussive effects and developing his technique and individual sound. To help him in the latter course, he used Rototoms, the weird thin tom-toms that resemble a spoked bicycle wheel and yet produce a thunderous din when struck in the normal fashion. (The abnormal fashion, in case you're wondering, is to grip a pair of concrete sticks in the teeth and smash them upon the rims).

"Before I used the Rototoms I used concert toms," said Andy, producing enormous cans of Australian beer. "I had seven of those and a single bass drum. But when I first heard the Rototom I really loved the sound of them and wondered what a whole kit of them would sound like replacing all the toms. I was still using a floor tom until recently, but I've since re-

Handy Andy

placed that with another Rototom. The biggest one is 18 inches in diameter and you can get them to sound as low as any bass tom-tom. They have no shell at all. They have just a metal hoop and a central screw that pushes up on the outer hoop. The sound just comes from the skin — amazing, isn't it? After 30 years of maple and rosewood it's all changed. They were first marketed by Remo who make drum heads. They look like wire wheels, don't they?

"I don't know if they could make a snare drum on the same principle. That would cause problems. Rototoms have a prototype kit with a snare drum made the same way, except (obviously) it has a bottom skin for the snare, and there is a bass drum too with that single hoop. They all slot into a flight case but they're a bit fiddly to set up on stage.

They're on boom stands, so you have to set up a lot of stands, and at the moment the kit is a bit cumbersome.

I noticed when we played the Odéon Hammersmith we had the mobile studio in so there were all the mikes for the p.a. and the mikes for the mobile, and the kit was surrounded by a forest of chromium hardware. So it's not a convenient set-up for the gigging drummer, unless you have specially-built frames that would take all the toms.

"I'm always willing to try out new ideas, though, because for years the double-headed drums, the conventional tom-toms, presented quite a few problems. It took me a long time to understand tuning, for example, and even now personal taste is the main criteria.

"On my present kit the bass drums are Pearl left over from a Pearl kit, the snare drum is a pretty old Rogers Dynacore. I report thin one, five-and-a-half, I think I like to move on and experiment with cymbals and kits and things like THIS!"

And Andy produced an Acme siren which he placed to his lips to produce a deafening blast.

"Over the last few years I've become much more involved in percussion effects and I've listened to people like Airtro.

"There's a lot of scope in rattles and shakers and squeakers. Have you heard of those? Stevie Wonder uses them quite a lot.

"I don't know WHAT they look like but they sound like they are being squeezed like an African talking drum. But that kind of thing is mainly used in the studio. Once you've got the drum track down, the possibilities are endless."

But Andy's kit was not endless what other gear did he sport? "Ah yes, sorry. Now I've got five Rototoms, consisting of two 12 inches, a 14 and two 18 inches. I have a 24-inch Pearl bass drum but I intend to get a smaller one, as I'm not happy with the miked sound. I'm getting it may be the P.A. but there's not enough slap on it. The cymbals include a 20-inch flat ride with an inverted eight-inch Chinese cymbal on top, which has as the bell, then I have a Joe Morello crash 18-inch, a 22-inch ride, an 18-inch Chinese cymbal, a 16-inch crash and an 18-inch crash. They are miked overhead to get all the top notes out.

Cymbals have definitely improved over the years. There used to be a whole mythology about them. If you buried them in the garden, the longer you kept them, the better they would become. Cymbals nowadays are more ready for use; whether they are as long-lasting I don't know. I don't think they are as robust as the old cymbals, but they are more reliable."

Did Andy foresee a time in the future when the whole concept of drum manufacture would change drastically?

"Electronically, perhaps. It's being pioneered now with the Moog drum. I know Billy Cobham uses one. You have an eight-inch drum with controls on it and link it up with a Mini-Moog and play whatever you like. You can alter the sound or pre-set it. But the problem is a you would need various sound sources, because there is a limit to what you can play on one drum. You would need to bring in bass drum and hi-hat and what-have-you.

"I don't know. I can see electronic drums being developed and being fairly successful, but I can't see it being widespread in the near future.

"Who knows what we'll be making music out of in 20 years' time? But you still need that human feeling. That's why synthesizers haven't really worked. The most people thought they would, as an electronic rhythm machine.

"Quite apart from the fact you are then doing away

with drums, the feel is all-important and you can't get that electronically. Think how many drummers have different styles. It's the feel that determines whether a drummer gets the job or not, more than whether you can flash around the kit. You have to interpret the music properly."

What's the satisfaction to be gained from playing a traditional kit?

"It's as well as a mind thing. It's very much part of my body function now. I feel satisfied after a good gig and frustrated after a bad one. I know it sounds corny, but I feel like making love. If you do it, we'll you feel so elated.

"I suppose arrogance is part of playing the drums too. I don't like drummers to be arrogant but I like them to open out, like Tony

Williams. Whatever he sets his hands to he does well, like the early stuff with Miles Davis — superb. And now, like a lot of jazz drummers he's beefing up, playing heavier, and he does that incredibly well, and not in an obvious way."

Drumming styles have changed dramatically over the years in both jazz and rock fields. Who were Andy's first major influences?

"Tony Meacham was Shadows at first, listening to him play more recently, he is an excellent drummer. Ringo was another one and a lot of his stuff sank in. But the first drummer that really shook me was Ginger Baker. I was 12 at the time. When I saw him play with Graham Bond I could not believe it. Cort I could not hear anything so powerful."



CAMEL'S ANDY WARD: "Drumming is very much part of my body function — it's like making love"

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Shape of things to come



SCULPTOR PATRICK TOWNSHEND with his Staccato drums/Tama Octoban drums

EVERY now and then someone in the drum business feels the urge to change the shape of the drum. There is something rather smug and complacent about the symmetry of the drum as we know it.

Compare ancient shots of Buddy Rich and Gene Krupa crouched low over their kits in the Forties, and although the drummers have how ties and slicked-down hair, the actual tubs themselves don't look so different from the hardware still on show at our friendly neighbour drum store. That

is, until recently.

Just as keyboards and guitars have enjoyed the attention of inventors and experimentalists, so drums have been tinkered and tampered with in recent times, resulting first in see-through drums, and then drums of multi-coloured hues, stripes and finishes. We have seen the CBS Arbiter Autotune drum with its absence of tension rods. The very shape of the drums is being altered. First came North drums, played by Billy Cobham with the bottom head replaced by an outward curving horn shape, designed to throw the natural drum sound forward.

Now in Britain, sculptor Patrick Townshend has designed his own revolutionary brand of tom-tom, known as

the Staccato Drum, with a shell that blossoms out like a flower. They look intriguing and would grace any drum kit with their fluted rims. But how do they sound?

Power

When Patrick brought up a sample drum to the MM office recently for a demonstration, they sounded very crisp, with plenty of power booming forth. But the professionals are the ones who will judge them, and already such players as Mitch Mitchell, Simon Phillips (with Jack Bruce), Nico McBain (Stretch) and Maurice Bacon of Window have tried them out. And, says Patrick: "They have all ordered sets of Staccato Concert Tom-Toms."

After a long battle to get

the drum designed, made and distributed, the Staccato Drum Co. now has a new workshop in Notting Hill Gate and Bob Henrich's Drum Store in London's Wardour Street are now the sole UK distributors. Henrich's offer a choice of three Staccato Tom-Toms made in glass fibre for £17 and there is a choice of 100 colours.

Says Pat: "The drums are being produced as a set of three Concert Tom in sizes eight-inch, ten-inch and 12-inch. They are being produced in stock colours as well as a choice of 100 colours to special order. They are entirely hand-made from a glass fibre laminate, and the colours are impregnated and will not scratch off. The shape is unique, not at all round as in the conventional drum, except for the head section.

When miked up, this shape produces an octave split on the note of the drum which is beneficial for studio use and also through a stereo stage mixing desk. The drums have a very unique sound.

"The designs for a complete kit are already on paper, but due to the specialised nature of the work and the craftsmanship involved in making the drums, it will be approximately five to six months before they will be available as a complete kit. Due to many other commitments within the music business, and because I have to sculpture the original for each drum mould, it has been decided to introduce each new drum onto the market as it is made."

PERHAPS even more dramatic than Staccato Drums

are the incredible Tama Octobans, tuned drums from Tama of Cornwall Heights, Philadelphia.

Octobans look like ray guns from the movie Star Wars, see-through tubes mounted on stands at rakish angles. The company who make drums, hardware and accessories say Octobans are designed to be compact addition to any drum or percussion kit.

"Rather than use different diameter shells to achieve different pitches, Tama Octobans feature the same head size with different shell depths. As a result, the complete set occupies about the same space as two conventional 16-inch tom-toms." A great boon for the busy travelling drummer and his overworked roadie.

The shells are made from a special seamless cast

acrylic to give strength and transparency. All the drums have six-inch heads and when tuned to the same tension produce a diatonic octave.

Says Tama: "Diatonic melodies that fall within one octave can be played and harmonically related percussion textures can be created."

So now you know. They have their own Titan stands and are available in full eight-piece sets and are already being used by Billy Cobham, the Steve Miller Band and Steppenwolf.

It won't be long before the Japanese invent a drum kit that can be packed into a small suitcase and erected in seconds at the press of a button. Now that will be real progress!

CHRIS WELCH

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Get there before drums

DRUMMERS are conservative people who like looking at and talking about new developments, but who stick with what they've got when it comes to delving in their pockets. That's the view of a man who for the last few years has been dealing exclusively with drummers and their equipment, Graham Willard, owner of the specialist drum shop Drumland, in Dartford, Kent.

There have been new products on the market, like the CBS Autotune kit, but even though that's an excellent kit, it's never really taken off. We're finding that kits that are selling now are pretty standard size, which is a five-drum kit, with a bass, two tom-toms, a floor tom and a snare drum. A couple of years ago, the four-drum kit was more popular and I think the main reason for the change is that manufacturers have pushed the bigger kit.

There are, obviously much bigger kits available, but the majority of professionals tend to be bothered with them. I know a lot of people that have defined into more sophisticated, bigger kits and have then realised that the advantages of a standard kit — namely portability — outweigh the advantages of bigger kits, which are more flexible and give greater variety.

As well as the size of the actual kits, the size of individual drums is no longer such an important factor as it used to be.

"Big drums have definitely gone out of fashion," Graham said. "A year ago we were being asked for 24-inch and 26-inch bass drums but now people are going back to standard sizes."

One of the reasons, Graham suggested, for the shift in demand was that more drummers were "mixing up" — putting their drums through a mixer — and making the extra size superfluous. "More of the semi-pro bands are doing it, which a couple of years ago would have been unheard of," he said. "I think it's a case of what the pros do one year,

No news is good news!

by David Boothroyd

the semi-pros will be doing the next. Drummers now are generally much more knowledgeable than they used to be. Not so long ago they were, by and large, pretty ignorant people when it came to their instruments, but now they all know why a particular drum sounds as it does, and what to do if they want to change it.

"One of the differences that creates from my point

view is that they're getting a lot fussy, which is all right for me since I'm a specialist. But for shops dealing with all kinds of musical instruments, it's a real headache. "I'm quite sure that the majority of drummers are shying away from the general shops and going more and more to specialists, of which there aren't that many."

Graham said another factor making life difficult for the



ART BLAKEY: one of the top drummers who plays Pearl.

"We mainly get the working pro, often a session drummer, and not too many of the top-name drummers since we're not in London. Our customers want to talk about drums and techniques and that suits us down to the ground, because we enjoy dealing with people who know what they're talking about."

"If someone comes in with a problem, we may well be able to fix it on the spot, which is something a more general shop couldn't do."

And the most popular drums with Graham's customers?

"Definitely the best-selling is Pearl. They have changed in the last couple of years from a company that produced relatively cheap drum kits to producing one of the best."

The semi-pro kit they produced at the beginning was great value, but their drums now are almost on a par with the best American drums, and used by some of the best drummers — Louie Bellson and Art Blakey, for instance.

"The price obviously has a lot to do with it, because you can get a brand-new Pearl kit for the price of a good secondhand American one."

I don't think price has always been as important as it is today. When I worked in the West End, some drums used to sell locally because of the name and not because they were any better than cheaper models.

"Drummers now seem confident enough to have got past that approach, and pay more attention to the price — not forgetting the quality, of course."

Drumland has a room where drummers can test a drum before they reach for their wallets, but Graham said this was very often used.

I find that most of our customers know exactly what they're looking for when they come in. Testing a drum in a shop is a bit pointless anyway, a bit like listening to a new hi-fi set, a very personal thing.

"The problem with drums is that they don't go in and out of tune in the same way that a guitar does, and it takes time for a drummer to get just the sound he wants. Anyway, you can make a good kit sound awful and a poor one sound pretty good — in the shop."

Drumming is an increasing knowledge of drummers and their preferences for specialist sets, business at Drumland has been fairly quiet for much of the year.

"We were expecting things to pick up during September, but they don't seem to be doing so. Fortunately, we don't rely on drum sales alone — we stock the extra equipment that goes with them. I'm sure the reason is that musicians, like everybody else, aren't as well off as they were."

the David Essex band



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general shop was the proliferation of drums available, together with all the ancillary equipment — heads, cymbals and so on.

"The whole thing is expanding so fast that even we are having problems keeping up. Five years ago the average shop could carry a range of equipment comprehensive enough to satisfy

most customers, but now there's so much on the market that you need a shop dealing with drums on their own."

"The fact that drummers are so much more knowledgeable means that they find it frustrating to be served by people who are less jessed up than they are. They're just not talking the

same language any more."

The great majority of Graham's customers are serious drummers, either semi- or fully professional, although beginners also visit the shop fairly frequently.

"We've built up our reputation for service, knowing the business in detail and being able to advise people on technicalities."

Drumming by the book

DRUM tutor books are always welcome and the keen and dedicated drummer will find them an invaluable source of information and practical advice. Unfortunately many drum books, while sponsored by "name" drummers, and attractively presented, are often carelessly prepared and laid out.

In the case of *So You Want To Be A Drummer* (Hiland Music Ltd, Distributed by Music Sale, 78 Newman Street, London W1 at £2.50), it is written by a respected player, Eddie McNell, who works with illusion. Laid out in clear, concise fashion, it should prove of real assistance to the raw beginner who wants to avoid the kind of mistakes and bad habits that can dog a drummer for the rest of his career.

Eddie has been a professional drummer for ten years and worked in Australia with Music Express, and also played in the band for Oh Calcutt! Eddie produced his rough draft for a drum tour about three months ago, and his original intention was to

provide a book for drummers using large kits.

But it was eventually decided that the jump from elementary to more advanced stages was too quick, and the project was divided into two books. This is the first — *Drumming In A Big Way* is being printed now for future publication.

Eddie in his foreword stresses the importance of good timing, and says practice with a metronome is vital, without it necessarily preventing the player from gaining a good feel. "Drumming today is very demanding and needs many hours of practice which makes perfect. You must learn to discipline yourself to practice — no one else can do it for you."

Eddie recommends the traditional grip as opposed to the matching grip. "When holding the stick in the left hand, place it between the third and fourth fingers, keeping the arm parallel with the drum and keeping the first two fingers over the top of the stick for control, but with little pressure. This will prevent the stick from bouncing all over the drum."

McNell also advises the beginner to practise with heavier sticks than might be normally used, to strengthen their wrists and make playing easier when you go back to normal sticks.

Warm-up exercises will loosen up the muscles and cut down the chance of straining the wrists. "Drumming is such a physical job and it is a great advantage to be fit and healthy." And Eddie demonstrates, in a series of photographs and stick exercises, away from the drum, which also help to loosen up back and shoulder muscles.

The bulk of the book however is devoted to musical, as opposed to physical, exercises with a helpful practice time schedule (for example, 20 minutes for single-stroke rolls, 15 minutes for double-stroke rolls etc), hints on the various rudiments, with chapters devoted to the bass drum, triplets, the metronome, the closed roll, fingering, setting up the kit and even kit care.

It would have been nice to see more written advice, but the "dots" or written exercises

are very clear with the cymbal, snare and bass drum lines boldly reproduced, and just reading and practising the exercises will help a novice on the way to reading arrangements and drum parts. There is even space for writing out your own drum solo.

Altogether a very welcome addition to drum literature.

CHRIS WELCH

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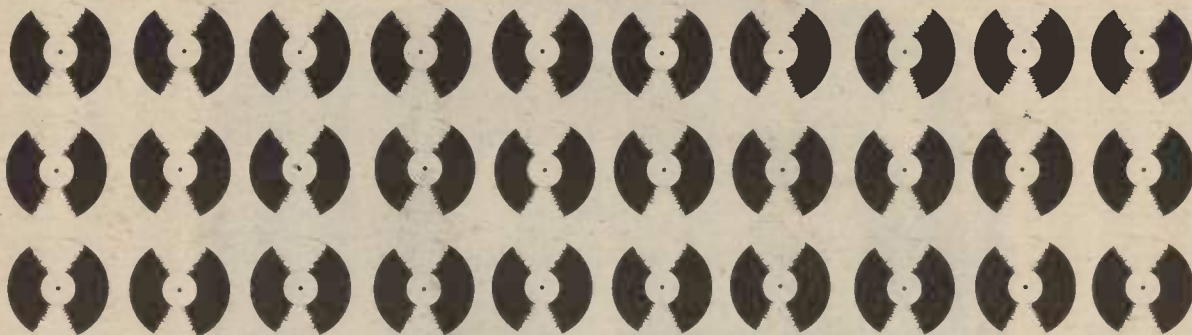
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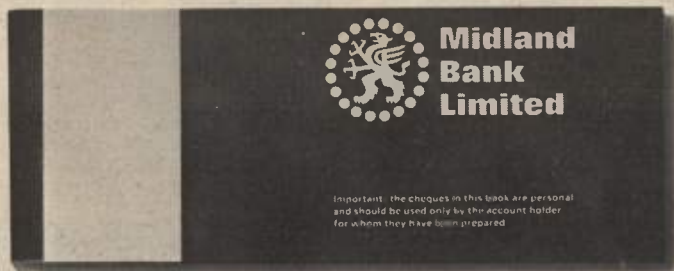
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North-East passage

THERE is a wind in Newcastle that barrels through the high-sided streets like a bad-assed banshee, chilling to the bone. It is a wind that hunches people deep into their coats, driving them off the street into the welcome warmth of shops and cafes.

In the wind flapping newspaper posters warn: "Newcastle Faces Manchester Blood-Bath Fans."

Jimmy is used to the wind, scarcely noticing it as he digs his hands deeper into his zip-spattered jacket and heads for Listen Ear, one of the city's most respected record shops and a natural meeting-place for the new punks of Newcastle.

Jimmy has lived here for most of his 18 years, growing up with the music of the rock bands that still play in the city's few venues. He thought the Sex Pistols were the best thing since safety-pins when he first heard them, and since then he has seen them play five times.

He says he knows the members of Penetration, the one new wave band to have come out of the Newcastle area and attract genuine enthusiasm and interest. Trouble is, their alarmingly brief rise to attention has already led them out to the London and Midlands circuits, and the local gigs they have played can be numbered on one hand.

The other local bands don't really interest Jimmy, so most evenings he meets up with his mates and they find a pub, in which to doctor their collective boredom with alcohol. But now he is on his way to the shop to ask yet again when the Pistols' album is due. He ploughs his hands further into his pockets.

In the days when Shakespeare earned a crust putting quill to paper and hacking out ballads, sonnets and odes to order, there was a simple system that involved those who could afford it paying for the skills of Will and his fellow artisans. Poets and musicians were employed by the landed gentry, their talents weighed alongside those of carpenters and dressmakers.

Now the State has assumed the role of sponsoring the arts, pouring millions into opera, ballet and classical music, if not rock music.

But in an area of extreme unemployment like Newcastle, a strange form of State subsidy has emerged. Kids with the stirrings of a musician inside them save up their dole and buy some gear. The dole then keeps



them while they rehearse and take the odd gigs that come up. The social security has become patron of the arts because most of the kids reckon there is not much

STREET HEAT

Continuing the MM series in which writers examine the music scene in Britain's major cities. This week: John Orme on **NEWCASTLE**



danger of their getting jobs in Newcastle. However, these very factors that make it so difficult for bands to set up and find places to play have



brought the catalyst that fuelled the rockering, self-consuming sunset of punk in areas like London and Manchester. So why hasn't Newcastle become the hotbed of spiky crap?



PENETRATION: logged new wave for convenience. All pictures by RIK WALTON.

Newcastle pub music with a history that takes in Lindisfarne and the Animals is still guitar music, of hard driving blues and long-haired, instrumental punch. The exceptions that can be remotely labelled new wave come in perhaps five, and all these bands have skills and attitudes warranting an alternative definition.

In Newcastle, some blame the lack of pub and club venues for effectively damping down the upsurge of energy that statistics indicate should have broken the city's music wide open. Others reckon this new talent exists but there hasn't been the semi-pro back-up of agents, managers/promoters to help extract the youthful promise

that students of Newcastle's music are convinced is there.

That music is followed by a large body of supporters, and the bands and fans that make up Newcastle's music scene operate with a home-grown devotion and energy that makes imported concepts like punk and new wave as relevant as a roll-call on the Marie Celeste.

Groups like Scratchband and Southbound — the former a blues-based, good-time rock outfit, the latter a long-haired Allmans/Skynyrd/Kingfish hybrid — dominate the pubs.

One Southbound fan, a broad Geordie, summed it up for many in Newcastle when he said: "I hate f--- punks. Hate 'em. I saw some at the Strangler's City Hall gig, and man, they made me sick. I could have smacked them out. There are no REAL punks in Newcastle, anyway. They just dress up at it. I only know one real punk in this town, and respect him for it. But the rest, they just make me wanna puke, I'm telling you."

WHILE Jimmy was checking on how close the Pistols' album is to his turntable, a shouting, evening march was shouldering its way through the centre of Newcastle. A police escort at the front, urged on by a brace of bagpipers, Tyneside's firemen had taken to the streets, their National Firemen's Association banners high with such regularity alongside as "Play Up Or Burn

continued
overleaf

"Cop an earful"

Turning Point: Creatures of the Night



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TURNING POINT TOUR DATES

- Oct 27 Hanbury Arms, Brighton
- Nov 10 Roundhouse, London
- Nov 14 South Bank Polytechnic, London
- Nov 16 Kendal, Kendal Brewery Arts Centre
- Nov 17 Manchester, The Band on the Wall
- Nov 18 Chester, Chester Arts Centre
- Nov 21 Inverness, Cummings Hotel
- Nov 22 Glasgow, Saints and Sinners Bar
- Nov 23 Edinburgh, Nicky Tams Tavern
- Nov 24 Aberdeen, Marischal College
- Nov 25 Gateshead, Gateshead Central Library



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Street Heat —from previous page

lip" in their demand for fair wages.

One observer rushed to his mules in a nearby pub with the news that the National Front was on the move. "Ain't telling you, man, I saw it wile me own," said the National Front thousands of miles. "No, countered a colleague. NFA is the friend's union, and the Front 'But still," he mused, "I hope there's no bright spark loose out there wif a box of matches."

Penetration, Newcastle's band most likely to have only been tagged new wave for convenience. Their rise from Ferryhill, a council house town and former pit town, has been meteoric and has opened the eyes of many in Newcastle to the fact a music CAN still fall out of Newcastle.

The drive, inspiration and energy of the band comes from guitarist Gary Chaplin and singer Pauline. Both are 19, still savouring the memory of supporting the Stranglers at the City Hall. When asked by Hugh Cornwell and the lads to back them the next night, they have only played 32 gigs since forming late last year.

They have just been signed by Status Quo's management and have a single released by Virgin next month. Gary is quick, thoughtful, possessing broad musical tastes and aware that music is forever changing. Pauline is straight forward, a formidably promising singer, and an engaging writer. She doesn't like being spat at. She had also never had a curry in her life.

"I've seen one being eaten — you have those wash-leather things that go with it. They always look kind of funny," Pauline's taking it all in her stride, her first encounter with chapatis and the strange new world of Indian restaurants and chicken curry.

One of the amenities missing in Ferryhill is a take-away curry house. But what Ferryhill has got is Penetration. We were all living there, and knew each other from different times at school, and we were all into it.

NEW WAVE

4

the Sex Pistols. There had been no musical contact between us, but when we talked about it we decided to form up together.

Gary had the basic equipment of guitar and amplifier, and by conscientious saving — he was then a clerk at the Newcastle City Council Architects' Department — sufficient gear was assembled.

"We eventually got some equipment and bought a minute 30-watt PA. We did four gigs just after Christmas, including one at the Middlebrough Rock Garden, and that saved us from breaking up there and then," said Gary. The drummer and bass player departed, and new recruits came from the ever-fertile Ferryhill.

The band — Gary, Pauline, Gary Snail, the 17-year-old drummer, and R. Blamire on bass — contacted former music journalist John Ingham, an influential presence on the London scene, and they landed a support gig at the London Roky with Generation X.

On their fifth gig, Newcastle gigs were as thin on the ground as ever, but they got a headline spot at the Newcastle Poly, then a support slot at Cherry Vanilla.

"We are amazed at the speed this has all happened with," said Pauline, still not sure whether to eat her chapati or wipe the windows with it. "From rehearsing in a church hall at Ferryhill at Christmas to playing in the

Newcastle wined off

City Hall with the Stranglers. To go from absolute obscurity to relative success like that is just amazing.

"It came when we just couldn't keep up our jobs anymore, coming back from a gig at 11 am and having to go to work that morning," said Pauline. Now they have put their fate in the hands of Quarry Promotions, the management team that runs Status Quo, and a wild block of gigs have been set up to follow the imminent release of their single, "Don't Dictate" and "Money Talks".

Then, as we were earning about £125 a gig, but it was a long way from anywhere on the horizon. Without more to encourage them, much talent is going to wither, fear the Newcastle music activists who try to keep a dripfeed in the arm of their local scene through radio and fanzine space.

The City Hall is for the big boys, with 40 major bands still to play before Christmas. The Guild Hall is

trying to accustom themselves to the death of the supermarket when the last one, the Northumbria, left its Newcastle yard in the early Seventies, 300,000 people — workers, families and townspeople — turned up to praise their skills and mourn their lost jobs.

The general lack of expansion in the area is reflected consistently in Newcastle's music scene. Venues for local bands are scant and, with one notable and highly popular exception — the legendary Club A Go Go — there is little hope on the horizon.

Without more to encourage them, much talent is going to wither, fear the Newcastle music activists who try to keep a dripfeed in the arm of their local scene through radio and fanzine space.

The City Hall is for the big boys, with 40 major bands still to play before Christmas. The Guild Hall is

a council let venue that is occasionally used by local bands, while the Mecca-based Mayfair has little contact with the local scene.

The University and Polytechnic gigs are generally restricted — when North East punks tried to get into a University new wave gig a month ago, the ensuing fatalities led to the rapid arrival of the police, and when Newcastle's police deal with something it remains dealt with. Police patrolling in pairs with dogs are a usual weekend sight in Newcastle around closing time, both in pubs and venues like the Mayfair.

For local bands only, the main city pubs are the Coopers and the Bridge Hotel. That's it. Two Beyond them the pubs are further out-of-town and show music less regularly — pubs like the Chillingham Hotel, the Corner House, Three Tuns,



NEON TIM JONES PADDI ADDISON MARK DUNNE

the Rex at Whitley Bay, and the Coach and Eight at Durham.

The University Theatre — recently saved from the liquidator's stock book after a sit-in by Equity members, and now being run by Equity on a temporary basis at the peppercorn rent of 50p a week away, the caged sounds of animals in a pet shop are transmitted into the feeling that there must be an ancient origin grinder and monkey round the corner.

Beyond that, all eyes turn longingly to a lonely facade entrance by the quaint Handyside Arcade that shelters across the road from the

commercial red-brick glare of the Eldon Centre. The Arcade is a crazy sloping piece of old Newcastle, an old stone street that canters up a drunkard's hill, does a U-turn and ends you back on the pavement a few yards away. Inside the covered arcade time slips away, the caged sounds of animals in a pet shop are transmitted into the feeling that there must be an ancient origin grinder and monkey round the corner. Its atmosphere of past and present is priceless, and a collection of odd boutiques and Greg Burman's music

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PHILIPS



SCRATCHBAND: refuse to give up their musical freedom

equipment hire shop lure many of the city's young people.

Greg has been in business for 12 years now, a period that follows a time as a guitarist with a blues band. His importance to Newcastle is that, as well as lending equipment and unbiased professional advice to young bands — he repeatedly turned down requests, he says, from a destitute Lindisfarne to manage them because he was not able to

spend the necessary time — he is nearing his dream of re-opening the Club A Go Go.

For those with either defective memories or a severe attack of youth, the Go Go was one of the clubs of the Sixties. Cream used to gig there for £80 a night, Jimi Hendrix got to know the people of Newcastle and the North in its jazz bar, and Zeppelin took some of their first hesitant steps there.

The club has been closed for a number of years now, and Greg, spurred by the total lack of activity around him, has spent the last three years ironing out the problems of rebuilding a dream. Not physically — the premises are there, just to the side of Handyside Arcade — but three leases are involved.

He is sure that he could sign up 5,000 members to tomorrow purely on word-of-mouth. He was hopeful about opening this summer, and says he immediately was deluged by calls from nationally known bands begging to come and play at the opening night.

Just down from Greg's shop in the arcade is Fynd, a shop run by a well-known Newcastle local called Erica, who also looks after a coffee bar across the street where every table has headphones provided with a lively selection of sounds. Her shop is a chaotic jumble ranging from clothing oddments and the hippy jive of patchouli oil, incense and beads, to London-supplied punk gear and brass World War Two medallions.

"There are plenty of punks around, but few bands for them to see. The main people in are students and that sort, and they are into bands like the Juncos Partners," said Erica.

The Juncos are one of those bands that populate any locality where music is played. They seem to have been on the scene since the first stages of Newcastle was laid, and are still gigging and drawing good audiences.

The jazz-rock East Coast was recently signed up by Phonogram after being spotted at the useful Bedrock Festival, held a few months back by the organising forces of Radio Newcastle's Bedrock programme, generally regarded in the area as the top show around for its presentation of local bands.

A similar series of hard-core music is being produced. Now, a general rock magazine throws its well-considered weight behind local music. There are new wave fanzines prepared in and around Newcastle, but the lack of a punk scene means that people like Peter Brent, who runs Listen Ear and was

one-time manager of Penetration, have to fund them.

"The trouble with Newcastle is that there is no real focal point like the recent Electric Circus in Manchester or Barbarella's in Birmingham," says Brent.

He has booked the Guild Hall this week and hopes to present the best of local new wave and show the city just what could be done. He is also planning a Listen Ear record label, with The Big G as the first band, and Speed from South Shields, to follow.



ERICA: "There are plenty of punks around, but few bands for them to see."

Rubber Records, the one established record label in the Newcastle area, is based just outside the city at Walstead and in its five-year history has kept to its folk and folk-rock roots.

Cirrus are one of the many Newcastle bands that play the massive working men's club circuit (complete with its own Federation brewery), playing top 40 covers and pop classics to keep themselves in musical work.

After all, £90 a night, six nights a week, is solid work, compared with 30p a head down money, maximum 100 people, that the pubs command.

JIMMY'S been out with his mates at a pub some miles out of Newcastle, and has been peering a selection of drinks down his throat.

Jimmy has been talking about how he gets drunk like this because there's nowt else to do. The City Hall is full of heavy bands, and it costs. The discs are about £1.25 each and he doesn't like the music. The pubs that have bands only have barries playing — except for bands like Big G and Speed, who are OK and new wave.

Suddenly he gives up fighting. With a sound like the yawn of the eternal void, Jimmy's evening meal of alcohol hits the deck. He has had a normal night in Newcastle.

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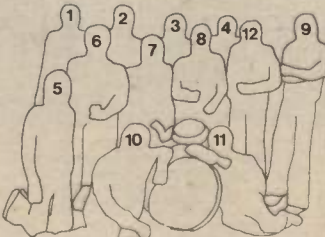
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- 8 Chris Karen: Harry Stoneham Trio
- 9 Rod Coombes: Straws
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Pete Merritt: Lonnie Donegan Band
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ELTON DEAN: playing a Le Blanc alto with Soft Machine

Effful hints

CAN you please supply details and an illustration of Carl Palmer's drum kit? (Andrew Houghton, Basingstoke)

What was the keyboard used by Keith Emerson on "Fanfare For The Common Man" and how much did it cost? (Mark Magennis, Benfleet, and Mark Bradley, Billingham). Where are ELP now? (Martin Sawyer, London, SE16).

What was the keyboard used by Keith Emerson on "Fanfare For The Common Man" and how much did it cost? (Mark Magennis, Benfleet, and Mark Bradley, Billingham). Where are ELP now? (Martin Sawyer, London, SE16).

Rod man

I SAW the Rods at the Marquee and they were great, especially Dave Higgs. I'm really interested to know how he gets his "live" sound. — Graham Walker, Camberley, Surrey.
By using a Hornby train-set transformer, a Vox battery amp, a Yamaha pick-up incorrectly wired to the Telecaster, a Burns talent booster foot pedal and an 8W/4 valve amp. — DAVE HIGGS.

Miles ahead

WHAT guitar was John Miles playing at the Reading Festival, and where can I buy one? — Karl Capp, Maidenhead, Berks.
It is called a Pack Leader and is totally hand-built from one piece of rosewood, inlaid with mother-of-pearl and sterling silver. It has DiMarzio pickups and has two full octaves, which is quite unusual. The price of the guitar is £604 including the case, and at the moment production is limited to two weeks. The first two models went to John Miles, who was playing it for the first time at the Reading Festival, and Martin Barre, of Jethro Tull. The company, Pack Leader, is owned by Barrie Barlow, of Jethro Tull, with Roger Bucknell and Terry Pack. Their address is P.O. Box 22, Blackpool FY1 3SS.

The big Elt

WHAT make of saxophone and mouthpiece is used in the last four minutes of "Slightly All The Time" off the Soft Machine's third album, "Third" (6624, 1970). Can I obtain the written music? L. Lowering, Pontypridd, Mid Glamorgan.
The saxophonist was Elton Dean, who was playing a Le Blanc alto, with a Berg Les 105/3 mouthpiece. There is at present no written music for this track, but it might be available in due course.

Strangled

WHAT keyboard instrument does Dave Greenfield of the Stranglers play on their album "Rattus Norvegicus"? — Paul Tognarelli, Glasgow.
I used a Hammond 1100 organ, a Honner Cembita piano, which is one of my oldest pieces of equipment, bought in a second-hand store nine years ago, and a Mial Moog. I use MXB 80 and 100 Phasers and the organ is now modified (as used on the new album, "No More Heroes") with variable pitch control and phasers and built-in tremolo for percussion attack. I am using an auto-mixer and everything goes through a HiFi amp. I also use two Acoustic 201 cabinets — 150 each side. I now have a variable tremolo control built into the piano. — DAVE GREENFIELD

Pete's sake

WHAT equipment did Pete Townshend use on his solo album? What are the Who's plans for the future and are they due to tour? — Michael Lloyd, Llanelli.
I used a variety of guitars, including a D'Angelico "Street In The City" plus a Gibson Hummer. I also used a Fender Telecaster in the studio, which is a slightly modified factory model, with an extra middle

New Generation

PLEASE ask Bob Andrews, of Generation X, what his influences have been, how long he has been playing, what was the name of his previous group and can he play any other instrument? — Ian Bickmore, New Winstead, London E11.
My big influence was Paul Kossoff. I have been playing guitar since a "Deep Purple" concert at Hammersmith Odeon four years ago when I

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THE DOOR of the hotel room opened and a pair of shades welcomed me inside. The place was a complete mess — Hell had only arrived the night before, but already papers and clothes were spilling chaotically all over the floor and the unmade beds.

The whole atmosphere of the room depressed me immediately, bringing to mind the hotel room at the heart of "Low," where Bowie's universe closed in around him so tightly that the four walls became its outer limits, and communication with others seemed an impossibility.

Solipsism — old concept, modern intellectual disease. Still, the mood was right for an interview with Richard Hell, since his new album, "Blank Generation," is as lyrically depressing as it is artistically intriguing.

Take this for a start, from "Who Says It's Good To Be Alive?" — "Once born you're addicted / And so you depict it / As good, but who kicked it / Users just can't see the horror / Tell one if you want to bore her."

And somehow his voice and manner encourage the sense that life is bleak and communication difficult — his sentences are broken up by long and unsettling pauses as he fumbles for the right word, and his speech lolls lazily so that he sounds incoherent and chemically wasted, though, in fact, he's far from being either.

Strangely, his alienation seems to give his work a social purpose.

"There's such a small sector of people with whom I have anything in common. It's rejecting society because I don't like the treatment that society gives to people like me. I'm hoping to arouse the

Richard Hell, who, with his Voidoids, is now on a British tour with the Clash, talks to Chris Brazier

same attitude in as many kids as I can — which would then create a movement which would inevitably have a political dimension."

But what would that movement be aiming for? "The essential thing in terms of what I'd like to encourage people who buy records to understand is that you can invent yourself and not be at the mercy of society."

"I mean, that's how the 'hippies' up 'shits and drawin' on 'em that I did in Television started. It was saying you can bypass the exploitative... y'know, department stores and advertising and stuff like that and invent yourself, make your appearance speak — convey, the same kind of ideas as the rest of you."

Hell on Earth



"I might ultimately be wrong about it, but what I hope, and what I'm trying to get at, is that you're not at the mercy of your parents, your upbringing, your genetics or TV, or anything."

"You can create yourself from inside out. Which is what is unique about the new movement. We can make a whole world of our own, reject all of that and act how we really feel, and create our own standards of morality or immorality or however you would be inclined to describe it."

"But all that stuff is so serious, it's really not something I think about. It's something I take for granted, an idea that arose three years ago in 1974 and ought to be self-evident. And it's disappointing that it isn't and you're forced to ask me these questions, 'cause I would prefer that it was obvious from what I do."

It's just that while the new wave is so socio-political, the New York artists seem so much more concerned with art, even with poetry, than with ideas for political change.

"It has much more variety. There are many New York groups that are generally regarded as new wave that I wouldn't classify as new wave. To me, new wave is short, hard, compelling and driving music."

"That's the first qualification, and people like Patti and Talking Heads don't have it. Even Television don't now — when I was in the group it was a rock 'n' roll band."

"See, the thing about Tele-

vision was that when I was in the group it had the new wave characteristics 'cause I brought them there. And I left them 'cause Tom insisted on moving this other way."

RATHER uncertainly, because I knew he must be sick of the subject coming up in interviews, I figured this was the moment to touch on the apparently bitter feud between he and teenage soul-mate Tom Verlaine.

"It's a cold hatred, not a feud," he glowered, and it seemed unwise to press it any further. The only other time he mentioned his former partner was when I asked why he thought Verlaine and Rimbaud appealed so much to the New York artists.

"Tom was gonna call himself another name, just a made-up word. I said, 'why don't you name yourself after a 19th-century French poet?' The first one I thought of was Gautier, but we realized that was no good 'cause no one would know how to pronounce it."

"Then he thought of Verlaine. It was very trivial, a moment's whim. Verlaine had no great influence on him. Patti is obsessed with Rimbaud, but that's the full extent of their influence on the New York scene."

But your love for the 19th-century French poets isn't just a myth, is it?

"No, I have an affinity with Baudelaire, Huysmans, and Nerval. It's just a personal affinity that I think is evident in my songs."

Too right — the album's concentration on physical sordidity and intense mental depression is straight out of Baudelaire, who was forever withdrawing from the world into his room universe.

"Huysmans was the ultimate at that. He wrote a book called Against Nature, about a guy who completely despised his environment and never left it."

"He built his own house — it was just pure sensuality, y'know. It's the ultimate of that idea of creating your-

continued on p63



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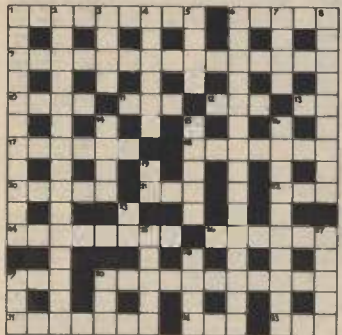
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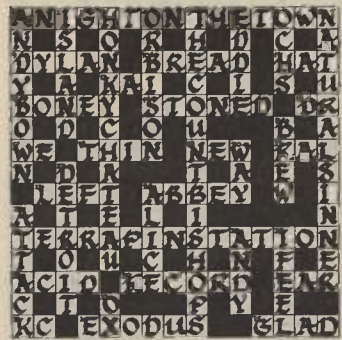
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Crossword



- ACROSS**
- 1) Elton's percussionist shines at first (5,5)
 - 2) Charles' old son, fortunately (5)
 - 3) Pair who let your love flow (7,8)
 - 4) Unruly assembly in cell block No. 9 (4)
 - 5) Tiny band? (3)
 - 6) 13 across? I'm Mandy — so take a ride (3,2)
 - 7) A sexy member? (6)
 - 8) Floral tribute for Judy (7)
 - 9) Supercharged Donnelly (5)
 - 10) Partnered Esther Ofarim (3)
 - 11) Where to find Lucy? (3)
 - 12) Not this girl for the kids. Who is she? (4,4)
 - 13) Herakle silver for Rod (6)
 - 14) Labeled in the middle (1,1,1)
 - 15) Funky State team (4,7)
 - 16) Turtles' girl (7)
 - 17) Good as a work (3)
 - 18) Peggy's friend (3)
- DOWN**
- 1) Heavy singer — in the garden? (6,5)
 - 2) Beatles' cowardly under-water craft (6,5)
 - 3) Egg-shaped label (4)
 - 4) Country movie or Saturday night for Little Richard (6)
 - 5) Bird not often seen (4)
 - 6) Australian soft-rockers who have had a stream of hits? (6,5,4)
 - 7) Mrs. Dankworth (4)
 - 8) Once more the previous day for Carpenters (5)
 - 9) Amorous band (4)
 - 10) It once more, Beach Boys (5)
 - 11) Singer found when morning has broken (3,4)
 - 12) Mrs. Baker (2)
 - 13) Note repeated five times by Otis (2)
 - 14) What to do with Beatles' car, baby (5)
 - 15) Rory's old sense (5)
 - 16) Steeley's arch (4)
 - 17) Destruction for 87 (3)
 - 18) Yoko (3)

Last week's solution



AT A TIME when much of the steam is going out of jazz rock, Weather Report is going from strength to strength.

This is probably because, though the band has a definite rhythmic pulse that makes its music more accessible than the more adventurous electric experiments of Miles Davis, the band is less of a hybrid than any of Miles' other children.

Founders — members Joel Zawinul says quite categorically: "We don't play rock. We don't play no backbeat. We play our brand of music. Nobody has played tunes like we play. We play like nobody else."

This is not, of course, strictly true. A line of descent can be traced from Wayne Shorter's work with Miles, but this came so much from Wayne as the member, and it is the band of Shorter's needs with Zawinul's increasingly complex keyboard work, with his multiplying banks of synthesizers, that give Weather Report its distinctive sound.

From the very beginning, Zawinul's dubitative approach to the blues scene, though when he mentions the uniqueness, to such an extent that he doesn't know whether to put them in the jazz, rock or even the classical section. At this time the band had never played live. Their second album consolidated their cult status, and the following two albums saw their audience widening.

But, at the same time, as the band moved on, Zawinul's desire to strengthen the band's ability to communicate and — at the same time — to do this in a way which was not outside the comprehension of a non-technical audience, put an increasing strain on the rhythm section, which became the most obviously changeable aspect of the band.

Their Czech bassist, Miroslav Vitous, another Miles Davis shamus, was replaced by Alphonso Johnson, who had played with Horace Silver and Chuck Mangione. Drummer Alphonso "Moxxon" Thompson, late of Frank Zappa.

Although named album of the year in some media, the record produced by this lineup, "Tale Spinnin'", reveals the problems the band was encountering in its development. Zawinul himself confesses that it is his least favourite album.

By the time of the next album, the mixture was right again, and though the album was not a great success sales-wise, it represented the foundation of the present band.

The next, "Black Market," sold over 200,000 copies, and with their most recent, "Heavy Weather," the band seems to have made a conscious effort to produce something which reconciles their own fierce integrity with the ability to sell — and have pulled off that unlikely contradiction. And the opening track, "Birdland," has now become a hit.

Jaco Pastorius

THE NAME sounds Latin, but Weather Report's bassist is actually of German extraction, a self-taught musician — like the rest of the rhythm section — who has nevertheless taught his instrument in several music colleges.

The instrument, he insists, is the bass guitar, not an electronic substitute for the stand-up bass — an important distinction that illuminates his approach to the instrument, which is as much melodic as rhythmic, with a big fat tone he himself equates to that of the cello rather than the

double bass. From Puerto Rico, percussionist Nolo Badrena did not meet Alex Acuna when he was studying there, because at that time he was just a semi-pro, playing only on an occasional basis.

At one stage, he almost joined a band Acuna played with, and he was a close friend to the man who taught him, but they did not actually meet until they were both in Los Angeles.

He has been a professional since he was 18, six years ago, though his father, who was a semi-pro guitarist, gave him his first set of timbales when he was five. He started working in a lounge trio on the Norwegian cruise line ships to Miami, with Louis Santol, then worked in Miami and the Minaky Folies in the hotels, working with visiting Latin-American singers.

He went to New York and worked with people like Art Blakey, Tony Tony and John Hurt, freelancing, building up his interest in jazz, and then he went to Los Angeles where he worked with the Rolling Stones on their 1975 tour.

He was hired, temporarily, to replace Dom Um Romão for four days, but has been with the band permanently since April 1974.

"I felt it was time to gain experience and express myself, and when they liked what I played I was glad to stay."

Like Acuna, Badrena has played both kit drums and percussion, and also sings. He, too, was mostly self-taught until he studied music

Manolo Badrena

On the other hand, the fact that he started out as a drummer — and actually played drums on the band's recordings — is his own tune, "Teen Town" — and still regards drums as his first instrument, gives him playing a percussive fire that interlocks in masterly fashion with the rest of the rhythm section.

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MM Band Breakdown by Karl Dallas

that the band would not have a set formula. "We chose to call ourselves Weather Report because that would allow us to change, just like the weather. So the scope is limitless as the title suggests, changes in everything, changes in attitudes, but also not change for change's sake, either. Change with a purpose, cause and effect."

His last solo album, "Native Dancer," with Brazilian vocalist Milton Nascimento as a special guest, received great critical acclaim, and it did, indeed, illuminate an aspect of Shorter's playing that did not come to light so obviously with Weather Report. He has now begun work on his next solo, which he hopes to have out by Christmas, though he doesn't know yet whether it, also, will have a featured vocalist.

The concept of Weather Report was something, basically, that evolved during long telephone conversations with Zawinul at the end of Wayne's year off. It was to be a band that wouldn't play night clubs after night, because it was impossible to deliver the goods on that sort of regular basis — though, ironically, now the band is so popular,

they tend to work grueling tours that make even greater demands from them every night.

The other part of it was started to slack off, or if they were having domestic difficulties, he'd rather not play. "The show must go on!" That was his slogan.

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Jazzcele

20 years with Acker

IT WAS a weird scene. A large bunch of musicians, relations, and more or less ordinary people connected in some way with Acker Bilk's band were talking drinking or eating in an upper room of the Star and Garter in Putney.

Stan Greig, Peter Ind and Lennie Hastings, who had been playing for half an hour or more, suddenly stopped. All the lights went out and Acker's manager, Pamela Sutton, said: "Shh... he's on his way up."

The "he" was Johnny Mortimer, 40-year-old trombonist who has spent nearly all his professional life with the Bilk Band. John joined the Paramount Jazz Band 20 years ago, and the party which had just come to an abrupt halt was being given by the leader in his honour. But nobody had told Mortimer—and this he confirmed—and he thought he was making an ordinary gig. The chat and laughter died down as footsteps were heard. Subdued titters, then silence as one of the big doors was pushed open. Nothing

happened, then steps were heard retreating. "He's p-off," Acker said, trying to choke his laughter. "He's going to put in a bloody dep."

Finally the trombonist was steered and the lights went up. Surprise, surprise... shouts and congratulations and much applause, music and festivities recommenced and Johnny went round and round shaking hands, exchanging compliments and insults.

Pianist Greig (with a night off from his Melly Job) and house trio were variously implemented by hornmen and vocalists. After the presentation of watch and stereo gear to Mortimer, Acker took part—as a sideman—in an anniversary session powered by Al Fairweather (trumpet), Bruce Turner (alto), Johnny on trombone and Acker on clarinet and voice.

I won't attempt to chapter all the conings and goings. Barney Bates, who recently quit the band, played piano; there was some stirring music from trumpeter Keith Smith and trombonist Campbell Burnap, and a surprisingly successful ad-lib collaboration between jazzband and soul singer Doris Henderson plus Johnny Mars (voice and harmonica) on the blues



ACKER BILK and his band, with JOHNNY MORTIMER second from left

Trombonist Johnny Mortimer talks to MAX JONES

And what did the guest of honour think of it? "All this? Well, it's fantastic." He raised his glass of cider. "I knew nothing about it. No way. It's not bad, though, is it, 20 years? I mean 20 years non-stop. Well, I didn't have a better offer, so I really was quite interested in staying with the band."

During these two decades, has not life on the road become a good deal easier? Johnny said yes, because nowadays they have a really nice handwagon, good dressing rooms, improved playing conditions in general.

"And people don't expect so much hard work out of you as they used to do in the old days. Like playing eight hours a night or something. In Germany some times we'd start at 8.30 in the evening and finish at half-past three in the morning."

"The way things are now is more the way they should be, 'cos we have our living to earn as well as everybody else, and we're not here to be taken advantage of by crummy club owners who

want to work you to death — like I said, from 8.30 to 3.30."

Johnny, well-built and bearded and very informal-looking, seems to fit the picture of a "trad jazzman" to perfection. He's been through the "boom" years and now smiles cheerfully when recalling them. Are audiences for the more traditional types of music falling off or drifting or gaining in strength now?

"It's difficult for me to tell because working for Acker is really something else. Most of our work is brought in by his popularity with the string albums and stuff like that. So you turn up to a gig and they start asking for 'Stranger' and there's no way we could do it second or third number, anyway, because we've got to play two hours. An encouraging thing is that, with a bit of luck, they can get into what the band's doing as well. And he can calm 'em down a bit with his chat, you know."

"But we don't have to play 'Stranger' and there's no way we could do it second or third number, anyway, because we've got to play two hours. An encouraging thing is that, with a bit of luck, they can get into what the band's doing as well. And he can calm 'em down a bit with his chat, you know."

I did know that John, who once studied the violin at Trinity College of Music and played piano at Queen Mary College, had formed the Original Storyville Jazzband with Bob Wallis and others, and later joined the Mike Peters band.

But when I referred to other groups in his life he said only: "Having been with Acker for 20 years, it doesn't leave much room for other bands, do you know what I mean?"

The long spell with Acker had been pretty eventful, though jobs of every kind in clubs, theatres and concert halls in dozens of different countries.

"Apart from Europe, we've been to Australia and New Zealand lots of times, been out to Singapore, Malaysia, Borneo, playing for all those cats out there, everywhere packed. We've been round the world about six or seven times... getting a bit giddy now, you know."

Does Johnny feel satisfied with his work, musically speaking, since he's in a band which occupies a place on the popular side of jazz? That, he said, was a bit of a tough one.

"I'm going to compromise Acker if I say much about that, right? But I'm happy in my work, well happy. You'd better believe it. I've got the best gig/nor in the world, yeah, it's a successful band and I do the best I can produce."

I wondered about Mortimer's own taste in music, and in trombonist I heard things in his playing which suggested he'd listened attentively to Trummy Young in the Armstrong All-Stars, which indeed he had.

"I love Trummy. Trummy Young's my god. But at the moment I'm listening to a lot of the Crusaders in the Western Report, stuff like that. It's very good late-night music when you've got a couple of drinks down your head."

"People say it's jazz-rock, or not real jazz or whatever, but the point is that jazz has got to go forward some way or other and if that music's good enough for musicians like Wayne Shorter then it's good enough for me. I mean, who am I to argue with geezers like that?"

So Mortimer is not a dyed-in-the-wool traditionalist. He says he earns his living playing trad jazz, and it's a good living, and one he enjoys up to a point. But when he gets home he does work he wants to put on something different in the way of music.

How does he envisage the future? Does he fancy the existence of a "strolling player" for the rest of his working life?

"Well, it beats what else I can do, carrying bricks around, you know, which is all I've ever done before. So you'd better accept to Acker about that. I've done that trip, carrying sacks of cement and all that, and I prefer to play the trombone. As long as he'll stand for a couple of drinks down your head."

The next 20 years? "Gawd, we don't want to talk about that, do we? Well, my only ambition is to keep working, as long as Pam here can get us enough gigs. I'm pleased to have had 20 years of good work with a good guy/nor. If he can put up with me I can put up with him and it's been fair enough as far as I'm concerned."

Lowther brass master

ONE NIGHT when Henry Lowther was playing trumpet with Manfred Mann, the jazz player in the band forgot his reeds. "It was in Bridlington, Yorkshire," said Henry. "Quite a difficult place to get to. Lynn Dobson, the sax player, used to like to take his girl along to gigs, so he used to hitch-hike to them all."

"He arrived 15 minutes before we were due to play. In the bathroom he opened his tenor case, and started pulling his horn together and then he sat over to me and said 'I don't know what I'm going to do. I've left all my reeds in London.'"

"We had about ten minutes to go. In the end he just sticks a piece of paper in it, which looks like a reed. And he just mimes all night — just pretends to be playing. They never knew — to this very day I don't think they know."

"It just goes to show something about the music. It was so loud no one even noticed the tenor not being there. Huh! Henry Lowther, brass master in the varied bands of Mann, John Mayall, John Dankworth, Mike Gibbs, Mike Westbrook and countless others, is at his most laconic when talking about the rock industry. Like many creative musicians he is dependent on it for his living, for Henry is much in demand as a session player."

Where he does not really belong, of course, is in the studio prancing advertisements for toothpaste or helping to make inadequate popular images sound acceptable. He belongs in the front line of several first-class contemporary jazz outfits, and particularly at the head of his own band: Quarterality.

This unit, with Stan Sultmann on reeds, Phil Lee on guitar, Chris Lawrence on bass and Trevor Tomkins on drums, started its first major British tour on October 18 at Burnley.

Things seem to be happening at last for Quarterality, which many people regard as one of the most exciting small groups to emerge on the British scene. It strikes a perfect balance between orchestration — so many groups in this country are so bogged down by written material that their playing lacks the atmosphere of free jazz — and makes great jazz — and virtuosic improvisation.

Quarterality began while Lowther was Mike Carrick's band, with Tomkins on drums, and founder Quarterality bassist Dave Green.

"We wanted to keep it as small as possible. We even discussed having a trio, but it's too heavy on a trumpet player. The piano players who I liked were not available for practical reasons, they had their own things going, so Trevor kept talking about Phil Lee on guitar."

Redman Art Themen was brought in later. "Art was a sort of member of our family. It became natural to invite Art to come and play with us. So it became a five-piece band called Quarterality."

Art and Dave soon became too busy with Stan Yacov's Quartet to do Quarterality gigs, and they were replaced by Sultmann and Lawrence last year. The band is now beginning to work more frequently and travel further — this year it went to Holland for a jazz festival, and Henry hopes to expand its work on the Continent, where, he says, everything seems to be either jazz-rock or avant garde.

Meanwhile, he lives, as he puts it, by being a "production line worker" in the studios. "They don't demand anything of you other than playing the trumpet. I know there are people in jazz circles who criticise musicians like me for doing sessions. I don't know why."

"I doubt if there are many musicians who would turn sessions down if they were asked in the first place."

The only conscience he gets about it, he said, is the nature of the product the music industry makes.

The only alternative to commercial work, he said, is to do nothing but play jazz, live in a rented room until you're 50 and still find that no one wants to know you. "We do," he said. "Live in the worst country in the Western world for jazz."

To the people who covet the life of the music business in Britain, he said, jazz musicians are peanuts. Thankfully, work on the Continent is plentiful. "Not on the level of pop music in Britain, of course. No one would want it to be that big. I wouldn't want to see jazz take over by businessmen. Although they have the ability to make you, they also have the ability to finish you."

He thinks, however, the contemporary British jazz scene is run on an excessively amateurish basis. The current musical policy of the Jazz Centre Society, he feels, is not helping the scene. "A lot of the music they present is simply not very good. That's not going to get an audience together."

The onus for expanding jazz activity also rests, he said, on musicians. "First you have to get the music right..."

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COUNTRY superstar Merle Haggard is to make his first-ever concert appearance in Britain next Easter when he headlines the third day of Mervyn Conn's Tenth International Festival of Country Music at Wembley's Empire Pool.

In addition to pulling off what many British country pundits consider to be the coup of the decade (it's been an open secret for some time that he and rival promoter Jeffrey Kruger have both been courting Haggard and his management), Mervyn Conn has announced an impressive line-up for the festival, which is being held on March 25, 26 and 27. It includes Don Williams, Marty Robbins, Kenny Rogers, Mel Tillis, Dave and Sugar, honky-tonk king Moe Bandy — and Ronnie Milsap, just voted winner of the Year in the 1977 Country Music Association awards in Nashville.

Other acts slated to appear at Wembley include this year's Grammy winner for the best country song, Larry Gatlin, outlaws King Timpall Glaser, Texan newcomer Joe Ely, Jody Miller, Barbara Fairchild, Donna Fargo and Don Everly.

The unwillingness — until now — of Merle Haggard to visit Britain has been likened in country circles to the refusal of Elvis Presley to play here throughout his career. Although he has been at the top of the profession since 1965, has written a number of modern country classics ("Mama Tried," "Okie From Muskogee," "White Line Fever," "Sing Me Back Home" and "Swinging Doors" to name but a few) and dominated the American and British country charts all that time, he's always turned down offers.

Born in Bakersfield, California, in 1937, the son of an Oklahoma dustbowl refugee, Haggard had a troubled childhood, spent time in prison for various offences but in 1965 was signed by Capitol Records. He left there earlier this year and joined MCA, released an excellent new album ("Ramblin' Fever") and is currently high in the US charts with an Elvis tribute song "From Graceland To The Promised Land."

His move to MCA was rumoured to be only a part of a restlessness in Haggard, and his decision to finally visit Britain could be taken as proof that the rumours were fact. Further rumours — that he would follow his Wembley appearance with a full-length British tour — have so far been denied by MCA in London, although none too vehemently.

Next year's festival also marks the British debut of Moe Bandy. With only two albums available in this country from CBS Records, he has cornered the "crying-in-my-beer" market in the States and made the country top ten with every one of his last 20 singles.

Making his first trip to Britain will be Texan Joe Ely. From Lubbock, where he was discovered by Gary Nunn and Bob Livingston of the Lost Gonzo Band, Ely drew rave reviews a month or so back for his debut album "Joe Ely." He is currently recording a new set with producer Chip Young in Nashville, which MCA plan to release in March to coincide

with his visit.

British acts to appear at Wembley are Lynch and Lawson, Froggatt (currently recording in Nashville with Kenny Rogers' producer) and Irish star Ray Lynam. Compere of the festival, parts of which will go on to play Mervyn Conn-promoted festivals in Sweden, Holland, Finland and Norway, will be George Hamilton IV. BBC-TV are to film the Wembley concerts for future specials, while BBC Radio plan to record programmes with a number of stars for broadcast on future Country Club shows. The Wembley box office has already opened

Country Roads

Starts today — a new MM country column by David Sandison

Haggard due for Wembley



MERLE HAGGARD: due to make his first-ever British appearance at the Wembley Country Music Festival.

with Conn announcing record advance sales.

MEANWHILE, Haggard has recorded an Elvis Presley tribute album. Called "From Graceland To The Promised Land," it was recorded at the Owen Bradley Studios, Nashville, during the week of September 9-13, with Presley's long-time vocal backing team, the Jordanaires, and an all-star Nashville studio team including steel player Buddy Emmons. The title track, a Merle Haggard composition, is scheduled for release in Britain soon.

Complete track listing of

the album, which, apart from the title track, is comprised of songs made famous by Presley or have become associated with him, is:

Side one: "From Graceland To The Promised Land," "In The Ghetto," "Don't Be Cruel," "Jailhouse Rock," "Love Me Tender." Side two: "That's Alright, Mama," "Heartbreak Hotel," "Blue Christmas," "Blue Suede Shoes," "Are You Lonesome Tonight," title track reprise, "Farewell."

The Haggard composition, far from being a maudlin affair, is a semi-biographical recounting of the Presley story with orchestral and

choral backing, and among the more tasteful of the many tributes which have flooded the market since Elvis's death.

And the other songs, far from being treated with mawkish respect, are performed with real attack and excitement. At no time does "Hag" try to do a Presley impersonation, although a friend close to him described how the country star used to feature Elvis take-offs in his stage act during the early Sixties.

An idea of the mood prevailing in the album is best given with Haggard's version of "Blue Suede Shoes." The Emmons steel solo so delighted Roy Nichols, Merle's long-time guitarist, that he burst out laughing and the laughter was left on the record. Standout tracks, besides "Blue Suede Shoes," are a sensitive reading of "Are You Lonesome Tonight" (the B-side of the single), "Blue Christmas," and a tough "Don't Be Cruel."

Immediately after finishing the album, Haggard flew out of Nashville for concerts in Canada and was therefore unable to be interviewed, but a member of his management company said: "He's still pretty shook up about Elvis' death and wanted to put something down which would pay proper tribute to him."

At present, MCA Records in Britain have not scheduled the album for release, but I understand that it is likely to be available before Christmas.

Nashville Skyline

STEEL wizard PETE DRAKE is waxing eloquent about Britain's STACY WILDE. She's been living and working in Nashville for close on a year, with Drake producing an album he's optimistic of placing in Britain with Pye. Interest at Pye is said to be high, and they are waiting for tapes from Pete Drake Productions.

MCA working out RONNIE SESSIONS hard at studios and finding and rehearsing members for a touring band. The only musician he's going to be required to copy the recorded work of WELDON MYRICK note for note, the search has been long and hard! Ronnie, who was raised in MERLE HAGGARD's hometown (Bakersfield, California) looks like having another big hit from his debut album with "Ambush." Earlier in the year he scored with the BOBBY GOLDSBORO song "Me And Willie (Stompin' Groovin' And Gettin' Silly)." The four new tracks almost completed by Ronnie include work from JERRY ARRIGAN (drums), BOBBY EMMONS (keyboards), REGGIE YOUNG (guitar), WELDON MYRICK and DENNIS LINDE (percussion).

MARTY ROBBINS (right) looking extremely fit and raring to go into another season of stock car racing. The Marty Robbins 500 was held at the Nashville Speedway on October 16, with Marty competing with an \$8,000 dollar purse. It's one of the richest races on the US circuit and the prize of Marty's long career. On the singing front, he should be touring next Spring.



CBs rightly excited about the first few tracks cut by JANIE FRICKE, now solo after a year or so as the mystery female voice to JOHNNY DUNCAN's hits. Expect a single soon, and expect a hit. From the one track available to be heard, the lady's got an incredibly soulful voice.

FRENCH country-rock star EDDIE MITCHELL, in town with JOHNNY HALLYDAY's brother recording a new album, LLOYD GREENE and CHARLIE MCCOY booked to play. All three dropped by The Exit/In for LARRY GATLIN and LARRY JON WILSON opening.

MICKEY GILLEY has opened his own 24-track studio in Pasadena, Texas — right next door to his Gilley's Club, with facilities to record live stage work happening in the club. Other extras to make customers satisfied include a huge lounge, colour TV, a games room with pool and pinball machines and a full size kitchen. Best client? KENNY FULTON, vocalist with THE BAYOU CITY BEATS, resident band at Gilley's Club.

THERE are still a few people who can't believe it happened yet. TINY TIM (pictured right) tipped into Nashville a few weeks back, became a member of the Country Music Association and recorded tracks for True Records. The results are due to be released in October. The mind boggles, especially as the likely single is called "Country Queen."



WHILE Nashville (like all US cities) continues to be swamped by ELVIS trivia (most of it tacky and all of it over-priced), the musicians and singers who worked with him are experiencing a surfeit of bookings. At SHELBY SINGLETON's studio, they're pretty well commanded by promoter D. J. FONTANA full-time, while THE JORDANAIREs — admittedly always the busiest vocal team — could work 24 hours a day if they had the energy. The only musician to refuse work he considers remotely a cushion is guitarist SCOTTY MOORE.

HONKY-TONK king MOE BANDY, currently enjoying yet another huge hit with his "Cowboys Ain't Supposed To Cry" album, is now recording at Columbia for his next (probably March) album. Among the songs cut during the morning session I attended was "Soft Lights And Hard Country Music."

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folk

by Colin Irwin

"LIAM CLANCY and Tommy Makem," wrote one journalist recently, "represent all that is awful in Irish revival singing... It has taken the Irish revival scene years to recover from the worst excesses of the Clancy Brothers and their imitators — witness the initial slowness of the Sweeney's Men, the Bothy Band, Planxty and so on in their homeland."

Tommy Makem's eyes bulge and I wonder if he's going to explode as I throw an approximation of the quote at him. "That's a bunch of s---," he flings back eventually, contempt and scorn spat out along with that last word.

We are in a cab weaving through the fog from Kensington's Tara Hotel to Heathrow Airport, the morning after Makem and Clancy's highly successful concert at the Theatre Royal, Drury Lane.

It seemed a good idea to get the tension — at almost inevitably there must be between Makem/Clancy and journalist — out of the way quickly. Similar criticisms have followed them for getting on for 20 years and they haven't been given too much opportunity for self-defence in the matter.

As is now legend, the Clancy Brothers — Liam, Tom and Paddy — and Tommy Makem emerged in America with the burgeoning folk movement in the mid-Fifties and took the Irish traditional music of their upbringing to the masses.

They were the first artists to popularize Irish songs outside their native land, filling places like the Carnegie Hall and appearing on things like the Ed Sullivan Show. Undoubtedly they, more than anyone else, put Irish

When Irish eyes are glaring...

music in the spotlight and "sold" it to large audiences for the first time. The contention comes in the way they did it — with a surplus of spirit and less than extraordinary amount of subtlety.

Undoubtedly they were the major influence for Irish musicians. Whether or not that influence has been

healthy in the long term is a hotly debatable question. Certainly a relevant one to put at the outset of our interview. Makem left the Clancy Brothers in 1969 to tour solo and a few years later the brothers also parted company to go their own way. But they get together again from time to time and

the partnership of Tommy and Liam has proved a popular and successful one.

"I get annoyed when a young person comes and tells me what I'm doing is wrong," Tommy is saying. "I get angry with the elitists. It's wrong to be so narrow. There's room for everybody — I'm a great fan of the Chieftains, and I like the Bothy Band very much. And Steeleye Span, too, and they're really a rock band, but they're perfectly entitled to do what they want."

"You get these people who say we bastardize folk music but we generally find they're the ones who don't know too much about it. Somebody like Martin Carthy doesn't decry us. We've forgotten more about folk music than those people who decry us know."

"Sure, we're entertainers, but that doesn't mean we don't know about traditional music. We do, it's part of our background, we grew up with it."

Quite recently they had some unexpected chart success when Liam's version of "The Band Played Waltzing Matilda" went to number one in Ireland. Some of us were angered at what appeared to be blatant exploitation of the song, taking the glory away from June Tabor, who was almost exclusively responsible for establishing the song in Britain.

"From our point of view we're entertainers and we've made our living for 20 years doing material that excites us, and we do it with conviction, all the conviction we can. After 20 years on the road we don't really want to get involved in petty politics with personalities."

They shrug aside suggestions (which are true, nevertheless) that they've been the overriding founders and fathers of Irish music in terms of the revival. "We were just around at the right time," they tell you, and then launch into the story, which must have been told a million times in Irish bars about how they were struggling actors in New York when Kenny Goldstein had talked them into making an album of the rebel songs they'd known since childhood.

"He had to persuade us they were as valid as anything else," says Liam incredulously.

The album, "The Rising Of The Moon" (on Tradition), was followed by a collection of drinking songs, "Come Fill Your Glass With Us," but they still had no inclination to sing seriously in public.

"This was this fellow in Chicago who kept calling us and thought we were pro and kept asking us to sing at his club. Then the play we were in closed and we were back on unemployment and we decided to give this thing a try."

One thing that's also overlooked a great deal is Liam's considerable work in the collecting field. The youngest of the Clancy brothers, he's travelled extensively across America, Ireland and Scotland collecting songs to good effect.

He tells an amusing story of how he was in a folk club in Dublin once and his friend, Joe Heaney, who was on

stage, asked him up to join him in a song.

But the club organiser took exception and threw him out because he didn't want "showbiz" in his club.

The ironic twist to the story, which emerged in subsequent conversation between Clancy and the club organiser, was that the guy's idol was Paddy Tunney... and the very record which had converted him to tradition singing and he treasured above all else had been made on a field recording by one Liam Clancy.

"The thing you should remember is that folk song is a music of constant change, and there's room for everybody. I love Gaelic songs, and my favourite singers are the ones who will never make a record or sing in a folk club."

"Back in 1954, my first job was collecting folk songs, travelling with Diane Hamilton and Hamish Henderson

around the Southern Appalachian mountains. I only wish I could have done it with a videotape."

"Before the last pure kind of traditional singing is gone I'd love to go collecting with a videotape. That would be so exciting, and it would be important to have a visual record in years to come."

"I remember going with Hamish Henderson to Barra to record Flora McNeill — in fact we didn't get to record her then because she was on the steamer going out as we were going in — but just that trip with Hamish was an incredible experience. That would make great television."

"What I'm worried most about now is the encroaching Euro-culture. The time will come when we all have the same accent. The distinctive cultures are getting fuzzy round the edges."

"There was a time when the record companies were

trying to cater for the musical tastes of different people, but now they've got it down to smaller compartments — rock 'n' roll, MOR, and country and western."

"It's no longer songs, it's product. Minority tastes aren't being catered for and that's very sad." And what of the future? Well, Makem and Clancy, who live in New Hampshire and Western Canada respectively, have a forthcoming tour of the States, a networked television series coming up, and will probably be back in Britain for another tour next year.

"That Roots thing... it's important for people to know where they're going by knowing where they've come from, and very much a part where we've come from in our music. A song can convey so much, it's so evocative. We'll always have to keep folk music alive."

LIAM CLANCY and TOMMY MAKEM on stage at London's Theatre Royal, Drury Lane, last week

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Debussy	Cloches à travers les feuilles
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Tim Souster	Arcane Artefact

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16	Guildhall, Grantham
17	Queen's Hall, Leicester University
18	Aston, Centre for the Arts, Birmingham
19	Stewsbury School
20	Stantonbury Campus Theatre, Milton Keynes
24	Aberystwyth Arts Centre
25	Chapter Arts Centre, Cardiff
26	Arnolfini Gallery, Bristol
29	Huddersfield Town Hall
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 CHALK FARM ROAD, LONDON N.W.1

OCT. 30th-NOV. 5th

Every night - 7.30 p.m. Tickets £1.50
 Guitar Workshops: Tickets £2.00
 Fri., Nov. 4th (2.00 p.m.) - Ragtime and Contemporary.
 Sat., Nov. 5th (12.00 noon) - Blues Guitar

THE PEGASUS
 109 GREEN LANES
 STOKE NEWINGTON, N16
 226 5930

Thursday, October 27: **GUEST BAND**
 Friday, October 28: **SUCKER**
 Saturday, October 29: **OUT OF THE BLUE**
 Sunday, October 30: **PEGASUS ALL-STAR JAZZ BAND**
 Monday, November 1: **BONE IDOL**
 Tuesday, November 2: **DOWNSTREAM JAZZ BAND**
 Wednesday, November 3: **BONE IDOL**

SUPERFLY PRODUCTIONS
 13 Great Western Road, W.9. 01-286 0184/7700

THE BULL, HIGH STREET, MORNCHURCH, ESSEX

Thurs. 27th: **LOOSE CHANGE**
 Fri. 28th: **PEKOE ORANGE**
 Sat. 29th: **THE ACTORS**
 Sun. 30th: **ASTRA**
 Thurs. 3rd Nov: **BUGSIE**

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

STRAIGHT MUSIC PRESENTS

DAVE EDMUNDS' ROCKPILE
THE MOTORS
FLYING ACES
 MARK POPPINS-RECORDS
ROUNDHOUSE
 CHALK FARM NW1
SUNDAY 30th OCTOBER at 5.30

ADMISSION £1.50 INC. VAT. ADVANCE £1.00. BOX OFFICE TEL. 267 2164 OR LONDON THEATRE BOOKING TEL. 437 7171. OR AT DOOR

HARVEY GOLDSMITH ENTERTAINMENTS and DACORUM DISTRICT COUNCIL PRESENT

CHRIS Spedding + NEW HEARTS

PAVILION, HEMEL HEMPSTEAD
 Sunday, October 30th - 7.30pm
 Tickets £1.50 advance, £1.75 at the door
 Box Office - Hemel Hempstead 64451

PROGRESSIVE - NEW WAVE
 BANDS + DISCO at NIKKERS CLUB
 59 CAVENDISH STREET, KEIGHLEY TEL 602822

TUES. NOV. 1st 8 p.m. to 1 a.m.
PUNK NIGHT - 3 BANDS!

TUES. NOV. 8th 8 p.m. to 1 a.m.
PROGRESSIVE ROCK NIGHT

THE SKUNKS
 (from London & Rye)
CYBERMAN + BULLITTS
 Admission 65p

TUES. NOV. 15th 8 p.m. to 1 a.m.
THE DEPRESSIONS
 NOV 22 TOM ROBINSON BAND
 Admission 60p

CLUB CAPACITY 700. AGENTS TEL 602822 FOR BOOKINGS

ROY QUEST FOR EVOLUTION presents

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

ALF LUSH & SONS PRESENTS

FAIRPORT CONVENTION
 PLUS SUPPORT
Fairfield Halls Croydon

SUN. 30th OCT. 7.30pm SEATS £2.50 £2.00 £1.75 £1.50
 TICKETS AVAILABLE FROM BOX OFFICE
 TEL 688 9291 GEN. MANAGER MR. ST. ARLE

grand HOTEL

Wednesday 26th
THAMES POLY
 HAMMERSMITH

Friday 28th
BRAINTREE COLLEGE
 BRAINTREE, ESSEX

Saturday 29th
THAMES POLY, WOOLWICH
 Help us put Woolwich on the map!
 Sunday 30th
THE MARQUEE
 WARDOUR STREET
 Monday 31st
CRAWLEY COLLEGE OF FURTHER EDUCATION, WATERS EDGE, CRAWLEY, SUSSEX
 Tuesday 1st
THE BRECKNOCK CAMDEN

NOTICE TO ADVERTISERS

Any advertisements requiring to be printed "white on black" must be received by Friday, 3 days prior to publication, otherwise reversing cannot be guaranteed.

RED COW

Thurs. Oct. 27
JOHNNY CURIOUS & THE STRANGERS
 60p

Fri. Oct. 28
TONY MCPHEE'S TERRAPLANE
 60p

Sat. Oct. 29
THE WARSAW PAKT
 + Sore Throat
 60p

Sun. Oct. 30
BEE'S MAKE HONEY
 60p

Wed. Nov. 2
RUMBLE STRIPS
 HAMMERSMITH ROAD, W.6

PHILIP RAMBOW
 at the
Rochester Castle
 145
Stoke Newington High Street N.16

This Saturday
 October 29th
 Admission 50p
 on the door

For further info ring
 01-249 0198

UR 21 COLIN CAMPSIE
 Happy Birthday
 LUCK AND LOVE
 Tom, Sally, Ivan, Linda
 George, Janet, Greeny, Pinky,
 Junior, Lilley, Mary, Haley,
 Pete, Paul, Andy, Steve and
 Jody

GRAND HOTEL
 Loves and needs you (ah)

PRESS TIMES
 By post, first post Monday, five days prior to cover date

ALL ADVERTISEMENTS MUST BE PREPAID

marquee

90 Watling St., W1

01-437 6603

OPEN EVERY NIGHT FROM 7 p.m. to 11 p.m.
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

X RAY SPEX
The last and Jerry Ford
Rock, 27th Oct (Mon) 7.50
Rock, 27th Oct (Mon) 7.50

QUANTUM JUMP
Pharmacist & his Friends
Fri, 28th Oct (Tue) 7.50

GLORIA MUNDI
Pharmacist & his Friends
Sat, 29th Oct
See Panel Below

THE SAINTS
Plus support by the Rolling
Stones 11.15

THE BOYS
Admission Free
Admission Free

HAMBURGERS AND OTHER HOT AND COLD SNACKS ARE AVAILABLE

SATURDAY, OCTOBER 29
Surprise Appearance of...

WISHBONE ASH

Admission £1.50

FOXES GREYHOUND
AT THE PARK LANE, CROYDON

Sunday, October 30th

BOOMTOWN RATS

+ Bernie Torme + D.J. Peter Fox
Sun, November 6 HEARTBREAKERS
Sun, Nov 12 SUZUKES

FOX LEISURE ENTERPRISES
PRESENT

The ADVERTS

+ The Rage + D.J. Peter Fox

WED, NOVEMBER 2nd 8 p.m.

THE TOP RANK SUITE, WEST STREET, BRIGHTON
Advance tickets £1.25 from Rank Suite Box Office. Tel. Brighton, 25895 or from Virgin Records. Sound Connection. Fires Records. Downtown Records & P.O. Meagawatz

FRIDAY, NOVEMBER 4th 8 p.m.

THE TOP RANK SUITE, STATION HILL, READING
Advance tickets £1.25 from Rank Suite Box Office. Tel. Bournemouth or Harlequin Records at Reading. South. Maidenhead & High Wycombe

Or for either show send S.A.E. & P.O. to:
FOX LEISURE, 39-41 HIGH STREET, BROMLEY, KENT

ENTS. COMMITTEE
POLYTECHNIC OF CENTRAL LONDON
115 New Cavendish Street, London, W1. 636 6271

Friday, October 28th

HALLOWEEN ALL NIGHTER

9 p.m. to 6 a.m.

ASWAD

CIMMARONS

NEW HEARTS

Plus Special Guest

Tickets £1.40 in advance, £1.50 on the door.
For advance tickets send cheque, postal order and s.a.e. to 104, 108 Brompton Street, London W1

SOUNDS BY DISC RECORDS

ronnie scott's

47 Frith Street, West One, Tel. 439-0747
Licensed until 3 a.m.

Now appearing until Saturday, Nov. 12

STAN GETZ

QUINTET

KENNY BALDICO QUARTET

MISS TANIA MARIA

LOUIS HAYES QUINTET

MISS LINDA LEWIS

PLUS

upstairs

Speakeasy

100! CLUB

100 OXFORD ST. W.1.
2.30 till late

THE CIMARONS
plus FRUIT-EATING BEARS
Friday, October 28th to 12

THE BLACKBOTTOM STOMPERS
Saturday, October 29th to 12

MR. ACKER BILK AND HIS PARAMOUNT JAZZ BAND
plus 100 WEAZEL JAZZ BAND
Sunday, October 30th

THE GENE ALLAN JAZZMEN
Monday, October 31st to 12

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Monday, October 31st to 12

Thursday

LUNCH HOUR, Crown, London
11.30-1.30. New Orleans Ramblers. Bar
lunches, beer, 1.50 p.p.

MISTER SISTER
The Brighton, Croydon, E1

NAG'S HEAD, London Rd. High Wycombe
BUSTER CRABBE
OPEN 7.30, BARS, FOOD

NE LONDON POLY SU
THE CRYPT
LONDON'S NEWEST
ROCK 'N' ROLL VENUE
GREENGATE ST.
PLAISTOW, E13

THURSDAY, OCTOBER 27
CREPES 'N' DRAPES
+ ROCK 'N' ROLL DISCO
LIVE
NEXT THURS: ROCK ISLAND LINE

NEW ORLEANS, JOYS, Steve
Lent, 1.10.10. SOUTHERN
STOMPERS and LINDA, plus
Westward Band. Guests: Railway
Hotel, Oxford, Lane. Greenfield by
Greenfield by

NEXT THURSDAY, 3rd
November, 8 p.m. FAIRFIELD HALL,
CROYDON.

BARNEY KESSEL
TRIO & DICK WELLSTOOD
Tickets: £2, £1.75, £1.50, £1.25
available from box office till 10.10.11
016 42911

PANORAMA BAR, Alexandra
Palace, Wood Green, N22. CROUCH
END ALL STARS with KEN SIMS, 8 p.m.
Admission free.

SAGITARIUS
Tam O'Shanter, Chatham

STAR & GARTER, The
Embarkment, SW15

METABOLIST
+ A.C.M.E. QUARTET
(in Purney Bridge tube) 8.30-6.0p

THE PLOUGH
Stockwell Road, SW9

DAVID TAYLOR'S COBARUS

THE 100 CLUB, 100 Oxford St.
Vamp Club

REGGAE ROCKERS

MATUMBI

PLUS SUPPORTING PROGRAMME
DOORS OPEN 8 PM. LATE BARS

WESTERN COUNTIES, London
St. Piddington

SLOWBONE

WHITE LION, Edgware

ROGER THE CAT
ALSO FRIDAY, SATURDAY

BRIDGE HOUSE, Barking Road
Canning Town

SLOWBONE

QUEEN ELIZABETH, Forest Side
Chingford

ELECTRIX

RAM

CAUSEWAY CLUB, Cinderford, Gloucester

SOUTH HILL PARK
BRACKNELL 27272

TREVOR WATTS

ALMAGAM

THE PLOUGH
Stockwell Road, SW9

RAY

WARLEIGH

BRIAN

SPRING

JOHN TAYLOR

JEFF CLYNE

WOODSBAND

THE SWAN, Hammermith Broadway

WOODSBAND

WOODSBAND

WOODSBAND

WOODSBAND

WOODSBAND

Club Calendar

BLACKBOTTOM STOMPERS,
1100 Col. London. Free bar, whisky
to 3.00 p.m. playing standard

DUKE OF LANCASTER, NEW
BARNET.

JERRY THE FERRET

NAG'S HEAD, London Rd. High
Wycombe

SORE THROAT
OPEN 7.30pm, BARS, FOOD

PEANUTS, Kings Arms, 113
Highgate (near Liverpool St Station)

PIZZA EXPRESS, 10 Dean St. W1
01.417 9199, 9 until 12.30

BILLY BUTTERFIELD
with the

ALAN LITTLEJOHN QUARTET

SOUTH HILL PARK
BRACKNELL 27272

ERROLL DIXON

COMBO

LATE BAR AND FOOD

SUCKER

THE PEGASUS, GREEN Lanes,
STONE NEWINGTON

THE PLOUGH
Stockwell Road SW9

EVAN PARKER

TREVOR WATTS

JEFF CLYNE

JOHN STEVENS

FREE ADMISSION

100 CLUB, OXFORD ST
NOVEMBER 4TH, 1977

DU DU PUKWANA'S ZILA

100 CLUB, OXFORD ST
NOVEMBER 11TH, 1977

MOONSPIRIT & JOY

Saturday

HEADACHE

BARKING POLY

NAG'S HEAD, London Rd. High
Wycombe

CROSSFIRE
OPEN 7.30 PM, BARS, FOOD

PIZZA EXPRESS, 10 Dean St. W1
01.437 9999, 9 until 12.30

TOMMY WHITTLE

QUINTET

with

BARBARA JAY

QUEEN ELIZABETH, Forest Side
Chingford

ELECTRIX

RAM

CAUSEWAY CLUB, Cinderford, Gloucester

SOUTH HILL PARK
BRACKNELL 27272

TREVOR WATTS

ALMAGAM

THE PLOUGH
Stockwell Road, SW9

RAY

WARLEIGH

THE GREYHOUND, Fulham Palace
Rt Fulham

SLOWBONE

WEAVERS CLUB, Brixton

THE LOOK

Sunday

AT THE TORRINGTON
811 HIGH RD., N. FINCHLEY

WELCOME RETURN OF

MOON

N/W DICK MORRISSEY BAND

BLACKBOTTOM STOMPERS,
Sunderby Road, Barnet

GREENWICH THEATRE
Ba Crayons, Mill SE10 BARBARA

THOMPSON and IAN BIRD
12.2 p.m. Admission 25p. Children 10p

HALF MOON THEATRE, 27 Ave
Brent E1, 6 November, 8 p.m.

STEPHEN DELFT

Elig 01 790 7028, 480 8465

MAN IN THE MOON, KINGS RD
SCHOOLGIRL

and THE SOMME

THREE BLACKBIRDS, Leiston
High Rd

ROGER THE CAT

UGETSU

ROLAND RIMSHOT
Venezuela Road, 265 Old (Bromley) Rd
SW9, 8.10-11.30

Monday

UNION JAZZ CLUB, Ruary St
SE1 261 1500

LONDON DEBUT OF

MUMPS

JOHN SURMAN

ALBERT MANGELSDORFF

BARRE PHILLIPS

STU MARTIN

+

TRITON

ALAN WAKEMAN

JEFF CLYNE

NIGEL MORRIS

Start 7.30 pm, bar extension, real ale
English, Tube: 11.25 MUS JCS
£1.50 others

THE ROUND HOUSE
Chalk Farm Road, NW1

Wednesday 9th November

RIVERSIDE RECORDINGS LTD.
offers
16 Track at £16.00 per hour
8-track at £14 per hour
Reductions for block bookings
Also Mobile
Recording Facilities
Riverside Recordings Ltd.
76 Church Path, Fletcher Road
London W4
Tel. 01-994 3142

PRIVATE AND CONFIDENTIAL RECORDING AT
DECIBEL STUDIOS
129 SAFFORD HILL, N16
Tel. 01-534 1111
...
16 TRACK ... £12 PER HOUR ...
802 7850 or 527 8408
* We do not discriminate on grounds of race or sex

Electronaut studios
STUDIOS PUTNEY
Now fully operational
8-Track £8 per hour
Phone: 788 3492

277 Putney Bridge Road SW15

Alvic Studio
SOUTH LONDON
01-542 8696
£5.00 per hour
AMPEX, STUDER, AEG, REAGAN, REVOX, TASCAM, RAY
RECORDING EQUIPMENT

SMILE
RECORDING STUDIO, HANDED
8-track, only £6 per hr.
(£45 per day) 10 hrs.
STEVE HOLBY 081 662 4390

REEL SOUND
4-Track Recording Studio
Tasc. D3X, A8H, A8G, Beyer, Hsu
quality cassette decks £50 per hour
01-722 3112
Free set-ups in studio or at home

DISCOUNT
Reduced rates 7 p.m. 7 a.m.
4T £5.00 p.h. 8T £10.00
p.h. 16 Track, AEG, AKG, Audio
Design, Loquax, Quad, A.D.T.
etc. Studios in Kilburn
01-404 4417

8 TRACK STUDIO
SWISS COTTAGE
NW3
TASCAM 24, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 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Model	Price	Model	Price
MARSHALL AMPLIFICATION		CARLSBORG AMPLIFICATION	
Marshall 100W	179	Carlsborg 100W	189
Marshall 50W	129	Carlsborg 50W	129
Marshall 25W	99	Carlsborg 25W	99
Marshall 15W	69	Carlsborg 15W	69
Marshall 5W	39	Carlsborg 5W	39
Marshall 1W	19	Carlsborg 1W	19
Marshall 0.5W	9	Carlsborg 0.5W	9
Marshall 0.25W	4	Carlsborg 0.25W	4
Marshall 0.125W	2	Carlsborg 0.125W	2
Marshall 0.0625W	1	Carlsborg 0.0625W	1
Marshall 0.03125W	0.50	Carlsborg 0.03125W	0.50
Marshall 0.015625W	0.25	Carlsborg 0.015625W	0.25
Marshall 0.0078125W	0.125	Carlsborg 0.0078125W	0.125
Marshall 0.00390625W	0.0625	Carlsborg 0.00390625W	0.0625
Marshall 0.001953125W	0.03125	Carlsborg 0.001953125W	0.03125
Marshall 0.0009765625W	0.015625	Carlsborg 0.0009765625W	0.015625
Marshall 0.00048828125W	0.0078125	Carlsborg 0.00048828125W	0.0078125
Marshall 0.000244140625W	0.00390625	Carlsborg 0.000244140625W	0.00390625
Marshall 0.0001220703125W	0.001953125	Carlsborg 0.0001220703125W	0.001953125
Marshall 0.00006103515625W	0.0009765625	Carlsborg 0.00006103515625W	0.0009765625
Marshall 0.000030517578125W	0.00048828125	Carlsborg 0.000030517578125W	0.00048828125
Marshall 0.0000152587890625W	0.000244140625	Carlsborg 0.0000152587890625W	0.000244140625
Marshall 0.00000762939453125W	0.0001220703125	Carlsborg 0.00000762939453125W	0.0001220703125
Marshall 0.000003814697265625W	0.00006103515625	Carlsborg 0.000003814697265625W	0.00006103515625
Marshall 0.0000019073486328125W	0.000030517578125	Carlsborg 0.0000019073486328125W	0.000030517578125
Marshall 0.00000095367431640625W	0.0000152587890625	Carlsborg 0.00000095367431640625W	0.0000152587890625
Marshall 0.000000476837158203125W	0.00000762939453125	Carlsborg 0.000000476837158203125W	0.00000762939453125
Marshall 0.0000002384185791015625W	0.000003814697265625	Carlsborg 0.0000002384185791015625W	0.000003814697265625
Marshall 0.00000011920928955078125W	0.0000019073486328125	Carlsborg 0.00000011920928955078125W	0.0000019073486328125
Marshall 0.000000059604644775390625W	0.00000095367431640625	Carlsborg 0.000000059604644775390625W	0.00000095367431640625
Marshall 0.0000000298023223876953125W	0.000000476837158203125	Carlsborg 0.0000000298023223876953125W	0.000000476837158203125
Marshall 0.00000001490116119384765625W	0.0000002384185791015625	Carlsborg 0.00000001490116119384765625W	0.0000002384185791015625
Marshall 0.000000007450580596923828125W	0.00000011920928955078125	Carlsborg 0.000000007450580596923828125W	0.00000011920928955078125
Marshall 0.0000000037252902984619140625W	0.000000059604644775390625	Carlsborg 0.0000000037252902984619140625W	0.000000059604644775390625
Marshall 0.00000000186264514923095703125W	0.0000000298023223876953125	Carlsborg 0.00000000186264514923095703125W	0.0000000298023223876953125
Marshall 0.000000000931322574615478515625W	0.00000001490116119384765625	Carlsborg 0.000000000931322574615478515625W	0.00000001490116119384765625
Marshall 0.0000000004656612873077392578125W	0.000000007450580596923828125	Carlsborg 0.0000000004656612873077392578125W	0.000000007450580596923828125
Marshall 0.00000000023283064365386962890625W	0.0000000037252902984619140625	Carlsborg 0.00000000023283064365386962890625W	0.0000000037252902984619140625
Marshall 0.000000000116415321826934814453125W	0.00000000186264514923095703125	Carlsborg 0.000000000116415321826934814453125W	0.00000000186264514923095703125
Marshall 0.000000000058207660913467407171875W	0.000000000931322574615478515625	Carlsborg 0.000000000058207660913467407171875W	0.000000000931322574615478515625
Marshall 0.0000000000291038304567337035859375W	0.0000000004656612873077392578125	Carlsborg 0.0000000000291038304567337035859375W	0.0000000004656612873077392578125
Marshall 0.00000000001455191522836685179296875W	0.00000000023283064365386962890625	Carlsborg 0.00000000001455191522836685179296875W	0.00000000023283064365386962890625
Marshall 0.000000000007275957614183425896484375W	0.000000000116415321826934814453125	Carlsborg 0.000000000007275957614183425896484375W	0.000000000116415321826934814453125
Marshall 0.0000000000036379788070917126922421875W	0.000000000058207660913467407171875	Carlsborg 0.0000000000036379788070917126922421875W	0.000000000058207660913467407171875
Marshall 0.00000000000181898940354585634612109375W	0.0000000000291038304567337035859375	Carlsborg 0.00000000000181898940354585634612109375W	0.0000000000291038304567337035859375
Marshall 0.000000000000909494701772928173060546875W	0.00000000001455191522836685179296875	Carlsborg 0.000000000000909494701772928173060546875W	0.00000000001455191522836685179296875
Marshall 0.000000000000454747350886414165302734375W	0.000000000007275957614183425896484375	Carlsborg 0.000000000000454747350886414165302734375W	0.000000000007275957614183425896484375
Marshall 0.000000000000227373675443207082651371875W	0.0000000000036379788070917126922421875	Carlsborg 0.000000000000227373675443207082651371875W	0.0000000000036379788070917126922421875
Marshall 0.0000000000001136868377216035413256889375W	0.00000000000181898940354585634612109375	Carlsborg 0.0000000000001136868377216035413256889375W	0.00000000000181898940354585634612109375
Marshall 0.00000000000005684341886072707066284446875W	0.000000000000909494701772928173060546875	Carlsborg 0.00000000000005684341886072707066284446875W	0.000000000000909494701772928173060546875
Marshall 0.000000000000028421709430363535331422234375W	0.000000000000454747350886414165302734375	Carlsborg 0.000000000000028421709430363535331422234375W	0.000000000000454747350886414165302734375
Marshall 0.00000000000001421085471518176766571111171875W	0.000000000000227373675443207082651371875	Carlsborg 0.00000000000001421085471518176766571111171875W	0.000000000000227373675443207082651371875
Marshall 0.00000000000000710542735759088383285555589375W	0.0000000000001136868377216035413256889375	Carlsborg 0.00000000000000710542735759088383285555589375W	0.0000000000001136868377216035413256889375
Marshall 0.0000000000000035527136787954419164277779375W	0.00000000000005684341886072707066284446875	Carlsborg 0.0000000000000035527136787954419164277779375W	0.00000000000005684341886072707066284446875
Marshall 0.0000000000000017763568393977209582138889375W	0.000000000000028421709430363535331422234375	Carlsborg 0.0000000000000017763568393977209582138889375W	0.000000000000028421709430363535331422234375
Marshall 0.00000000000000088817841969886047926194444375W	0.00000000000001421085471518176766571111171875	Carlsborg 0.00000000000000088817841969886047926194444375W	0.00000000000001421085471518176766571111171875
Marshall 0.000000000000000444089209849430239630972221875W	0.00000000000000710542735759088383285555589375	Carlsborg 0.000000000000000444089209849430239630972221875W	0.00000000000000710542735759088383285555589375
Marshall 0.0000000000000002220446049247151198154861111171875W	0.00000000000000444089209849430239630972221875	Carlsborg 0.0000000000000002220446049247151198154861111171875W	0.00000000000000444089209849430239630972221875
Marshall 0.0000000000000001110223024623575599077430555589375W	0.000000000000002220446049247151198154861111171875	Carlsborg 0.0000000000000001110223024623575599077430555589375W	0.000000000000002220446049247151198154861111171875
Marshall 0.0000000000000000555111512311787799538717171875W	0.000000000000001110223024623575599077430555589375	Carlsborg 0.0000000000000000555111512311787799538717171875W	0.000000000000001110223024623575599077430555589375
Marshall 0.0000000000000000277555756158937999769388889375W	0.000000000000000555111512311787799538717171875	Carlsborg 0.0000000000000000277555756158937999769388889375W	0.000000000000000555111512311787799538717171875
Marshall 0.000000000000000013877787807946998849469444375W	0.000000000000000277555756158937999769388889375	Carlsborg 0.000000000000000013877787807946998849469444375W	0.000000000000000277555756158937999769388889375
Marshall 0.0000000000000000069388939039734999224732221875W	0.00000000000000013877787807946998849469444375	Carlsborg 0.0000000000000000069388939039734999224732221875W	0.00000000000000013877787807946998849469444375
Marshall 0.00000000000000000346944695198674999112361111171875W	0.000000000000000069388939039734999224732221875	Carlsborg 0.00000000000000000346944695198674999112361111171875W	0.000000000000000069388939039734999224732221875
Marshall 0.00000000000000000173472347599337499956180555589375W	0.0000000000000000346944695198674999112361111171875	Carlsborg 0.00000000000000000173472347599337499956180555589375W	0.0000000000000000346944695198674999112361111171875
Marshall 0.00000000000000000086736173799668749992809027779375W	0.0000000000000000173472347599337499956180555589375	Carlsborg 0.00000000000000000086736173799668749992809027779375W	0.0000000000000000173472347599337499956180555589375
Marshall 0.00000000000000000043368086899834374999140451371875W	0.0000000000000000086736173799668749992809027779375	Carlsborg 0.00000000000000000043368086899834374999140451371875W	0.0000000000000000086736173799668749992809027779375
Marshall 0.000000000000000000216840434499171874999070226889375W	0.0000000000000000043368086899834374999140451371875	Carlsborg 0.000000000000000000216840434499171874999070226889375W	0.0000000000000000043368086899834374999140451371875
Marshall 0.000000000000000000108420217249585937499903513444375W	0.00000000000000000216840434499171874999070226889375	Carlsborg 0.000000000000000000108420217249585937499903513444375W	0.00000000000000000216840434499171874999070226889375
Marshall 0.000000000000000000054210108624792968749990175672221875W	0.00000000000000000108420217249585937499903513444375	Carlsborg 0.000000000000000000054210108624792968749990175672221875W	0.00000000000000000108420217249585937499903513444375
Marshall 0.00000000000000000002710505431239648437499900878361111171875W	0.00000000000000000054210108624792968749990175672221875	Carlsborg 0.00000000000000000002710505431239648437499900878361111171875W	0.00000000000000000054210108624792968749990175672221875
Marshall 0.0000000000000000000135525271561982421874999004391680555589375W	0.0000000000000000002710505431239648437499900878361111171875	Carlsborg 0.0000000000000000000135525271561982421874999004391680555589375W	0.0000000000000000002710505431239648437499900878361111171875
Marshall 0.0000000000000000000067762635780991210937499900219543027779375W	0.000000000000000000135525271561982421874999004391680555589375	Carlsborg 0.0000000000000000000067762635780991210937499900219543027779375W	0.000000000000000000135525271561982421874999004391680555589375
Marshall 0.000000000000000000003388131789049560968749990010977151371875W	0.00000000000000000067762635780991210937499900219543027779375	Carlsborg 0.000000000000000000003388131789049560968749990010977151371875W	0.00000000000000000067762635780991210937499900219543027779375
Marshall 0.000000000000000000001694065894523280483499900054888889375W	0.0000000000000000003388131789049560968749990010977151371875	Carlsborg 0.000000000000000000001694065894523280483499900054888889375W	0.0000000000000000003388131789049560968749990010977151371875
Marshall 0.00000000000000000000084703294726140191749990002744444375W	0.000000000000000000169406589452		

COLOSSEUM II

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JON HISEMAN



TOUR DATES

- 1st NOVEMBER
SHEFFIELD UNIVERSITY
- 2nd NOVEMBER
SCUNTHORPE BATH'S HALL
- 5th NOVEMBER
NORTHAMPTON CRICKET GROUND
- 6th NOVEMBER
BLACKPOOL IMPERIAL HOTEL
- 10th NOVEMBER
COVENTRY WARWICK UNIVERSITY
- 12th NOVEMBER
NOTTINGHAM BOAT CLUB
- 13th NOVEMBER
CHELMSFORD CHANCELLOR HALLS
- 15th NOVEMBER
CAMBRIDGE LADY MITCHELL HALL
- 16th NOVEMBER
LIVERPOOL ERIC'S
- 17th NOVEMBER
LOUGHBOROUGH TOWN HALL
- 19th NOVEMBER
NORWICH UNIVERSITY
- 20th NOVEMBER
LONDON VICTORIA PALACE
- 25th NOVEMBER
EDINBURGH UNIVERSITY
- 26th NOVEMBER
GLASGOW UNIVERSITY
- 27th NOVEMBER
CARLISLE MARKET HALL

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