Melody Maker

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ROCKIN' INTO CHRISTMAS

CHRISTMAS rocks around Britain with concert dates being added by top acts in the runup to the holiday.

● EDDIE and the HOT RODS host a two-night Christmas Eve Party at London's Roundhouse on December 23 and 24. The CLASH have added a third London date to end their current tour in grand style, Canadian heavies MAHOGANY RUSH have put another two dates on to their British date sheet, and ELKIE BROOKS plays a Christmas special at London's Royal Albert Hall.

The Rods are still in the States, where more dates are being added to the tour that included six triumphant nights at New York's Max's Kansas City.

Other bands on the Roundhouse bill include the Only Ones and the Stukas.

● The Clash, who overcame big insurance and security problems to plan two Christmas shows at London's Rainbow on December 13 and 14, have added a third gig on December 15. This follows "unprecedented demand" at the Rainbow office.

● Mahogany Rush, the trio led by guitarist Frank Marino, have added another two dates to their four British shows. The extra shows are at Leeds Polytechnic on December 9 and Derby Kings Hall on December 10.

● ELKIE BROOKS plays a Christmas show to aid London's old folk on December 20 at London's Royal Albert Hall. The bill includes Richard Digance and the Brighouse and Rastrick Road Brass Band, high in the singles chart with "Floral Dance." Tickets are £5.00, £4.00, £3.00, £2.00 and £1.00.

Landing on the Moon

MOON MADNESS struck when the Who's legendary drummer went on a Punk Night Out and met up with his old pal, singer P. J. Proby.

The pair were seen waltzing to the rhythm of the Depressions, hot new punk band at London's Vortex Club last week — one of the ports of call when Moon decided to revisit the London clubs where he went raving with the Who in Sixties.

Moon and Proby formed an impromptu vocal group to sing-along-a-punk, poured drinks over anyone to hand, and kept aloft the banner of Old Wave revelry.

The MM was there to capture these magic moments. See page 34.



£2,000 MM ROCK/FOLK CONTEST—ENTER NOW Details: page 9

MARY OF THE 4th FORM

Says...



"I must see the Boomtown Rats at:"

DEC 2ND **CAMBRIDGE** CORN EXCHANGE
DEC 3RD **MANCHESTER** ELIZABETHAN SUITE
DEC 4TH **HEMEL HEMPSTEAD** PAVILION
DEC 6TH **EDINBURGH** ODEON
DEC 7TH **GLASGOW** APOLLO
DEC 9TH **BRISTOL** COLSTON HALL
DEC 11TH **LEEDS** UNIVERSITY
DEC 12TH **STOKE** HANLEY-VICTORIAHALL
DEC 13TH **NEWCASTLE** CITY HALL
DEC 14TH **BIRMINGHAM** TOP RANK
DEC 17TH **LONDON** RAINBOW
DEC 21ST **DUBLIN** NATIONAL STADIUM
DEC 28TH **BELFAST**
DEC 30TH **CORK**
DEC 31ST **GALWAY** LEISURELAND
JAN 1ST **LIMERICK** ST. JOHN'S PAVILION
JAN 7TH-15TH EUROPEAN TOUR

Ensign RECORDS

Women's glib

● THIS week Page Three wants to bestow its Friends Of The MM award upon two young ladies.

● First, we were much gratified to hear Anne Nightingale, that Brighton Belle among deejays, heap praises upon the MM in last week's What The Papers Say, which was devoted to the music press. Especially as she singled out Page Three's piece on the awful Greek, Demis Roussos. How heartening to see that this wonderful woman, who deserves at least a TV show of her own — maybe two — shares our conviction about the utter squalor of those official fanzines somewhere north of the South Bank. Page Three will gladly pin the award to her breast should she wish to come round.

● How nice, too, to find another Friend Of The MM testifying in last week's trial in Nottingham of the shop-owner who wouldn't delete an expletive. Caroline Coon, whom we unfortunately have not seen for some time, gave evidence as "a writer on Melody Maker," which she described as "an internationally acknowledged authority." She made no mention at all of her current paper, and Page Three is not in the least surprised. Otherwise, her presence was very vocal.

● Over a clash of swords with the prosecutor, he asked her with some force if she understood the meaning of certain four-letter words.

● "Oh yes," she said, "I'm over 30."

● "I find that hard to believe," he grouched. And then, trying a little clumsy gallantry, "I mean, that you're over 30."

● Darling Caroline.

● Incidentally, Johnny Rotten was there for the acquittal, and, asked by TV people after the case if he had any comments, he replied: "Bollocks!"

● *Such a dear boy.*

Early bird loses worm

JONATHAN KING, the ancien terrible of British pop — that's yer actual French — has been desperately explaining to Page Three why we haven't heard much of him this year. Surely only musical archaeologists will recall that his big single attempt, "God Save The Sex Pistols," flopped miserably during the summer.

It seems that King, not a whit disturbed by his lack of chart success, has been recording an album designed to upset the Great British Public. One of the tracks, "Monotony," which he's hoping will be selected for the Eurovision Song Contest, pours scorn on the musical tastes of the masses. "Giving the public monotony," goes one line, "just hypnotise them with rhythm."

"It will be the first-ever song on Eurovision to have the words 'dichotomy' and 'lobotomy'," King remarks with relish. "It could be a major breakthrough."

Recently his brother Andy, an executive at King's UK Records, tried to persuade him to sign XTC (now with Virgin). But Jonathan says he can't understand punk rock, so he's leaving it alone.

"The infuriating thing is that three years ago I was trying to find and build an offensive band 'cause there hadn't been anything since the Stones. I asked Clive Selwood, who was running my label then, to get me a band who would stand on stage looking awful and would sing songs like 's—— all over your parents.' I said I was quite prepared to write the songs if necessary.

"He found the group and I called them Girl — mainly because they were all boys — and said: 'You will be offensive.' But, sadly I saw them a couple of times and they were a terribly good, very professional progressive band.

"So I gave that up and formed instead a band called 53rd and a 3rd to go with a hit called "Chicka-Boom," and thought as a gimmick I would have them covered in safety-pins threaded with beads. But nobody was at all interested. I do suffer from being mildly ahead of the time."

Kink Konk: a well respected man . . .



by Michael Watts

JOURNALISTIC encounters with Ray Davies have usually been out of the ordinary, even if it's only been his choice of meeting place.

Once he asked a woman to meet him at Regent's Park Zoo, and, unsuitably dressed for the pouring rain, she accompanied him from cage to cage with mounting hysteria and streaming hair.

Other venues have been under the statue of Eros in Piccadilly, or on Hampstead Heath. The last time I spoke to him he exited abruptly from the pub in which we were sitting to race after a bus that was disappearing past the door. A couple of years ago he did not turn up at all, and a roomful of journalists spent the best part of a day playing snooker and table tennis in the games room of Konk Studios, which the Kinks own.

But perhaps he is less mercurial now, for the other evening he was to be found, as arranged, at Konk, a brown, nondescript building just up the road from Hornsey clock tower.

There the Kinks were rehearsing for their third American tour of the year before they return home for Christmas, and drummer Mick Avory, wearing a shapeless black overcoat and an expressionless face, was wandering in and out of the little office.

Though a bit leaner in the cheeks, Raymond Douglas Davies seems in spirit much the same as ever. His conversation, full of tangents and oblique angles, has always been as personal as his moony singing style. A sly remark will fizz unexpectedly at the end of a long train of thought.

Asked, for instance, who his friends are, he replied "that he hangs out with solicitors: "I never met a solicitor until I was in the music business, and I've never stopped seeing them since."

Two days before Christmas the Kinks will play only their second London concert this year — at the Rainbow, where they intend to present a potted history of rock music in the Sixties and Seventies using the evolution of their own career. They have also released "Father Christmas", a seasonal single with a difference since Santa gets mugged by a gang of kids; it's backed, maybe not inappropriately, by 'Prince Of The Punks", whose light satire incorporates a reference to The Who's "Substitute".

"I think rock did become too much of a big business," says Davies, reflecting on the rise of the new wave. "It became an industry, and I think the Kinks suffered.

"A lot of bands made use of it, but the Kinks merely became part of a roster, part of a business structure. I can remember seeing Crosby, Stills, Nash and Young at Warner Brothers (once their record label in America) and I thought, 'There's no place for me here'."

Earlier this year the band also left RCA, for whom they made a series of albums starting with "Muswell Hillbillies", and joined Arista, the company headed by the magnetic American, Clive Davis.

There is a story that Ray was so enthusiatic about the deal that when Clive played the band songs by outside composers which he thought they should record, he overrode their objections and told them: "Look, isn't it great that we have a managing director who's so interested in us he's suggesting songs." This, from an artist who is generally acknowledged to be touchy.

Now the Kinks seem to have turned a corner. "Sleepwalker", their Arista album, is a collection of songs that are not related, unlike the "Preservation" and "Schoolboys" concept albums they cut for RCA.

He freely admits that the two "Preservations" should have been recorded on his own without the Kinks, so individual were they, and next year he intends to try a solo album backed by a new group of musicians.

His commitment, however, to the Kinks, which has sometimes appeared to be blindly protective, remains fierce, and they in turn must have miraculous faith in him. Mick Avory and brother Dave continue to have open battles onstage, as they have done thoughout the group's long history, but Ray presides over these squabbles like an indulgent paterfamilias.

Perhaps, I put it to him, he has overshadowed his brother all these years.

He inclines his head and considers. "He's not consciously overshadowed by me," he replies thoughtfully, "but I think he might've been." Pause. "There are a lot of things coming from him on the album we're recording now."

It's been 13 years since the Kinks' first hit, "You Really Got Me", an incredible lifespan for a group which has survived relatively unchanged. He ascribes it to their willingness to experiment, to ride out trends. "I think we've been unfashionable."

What did he think of his contemporaries like the Who and the Stones?

"I heard Pete Townshend's record on the radio — his solo record. I didn't know it was him until they said later. I liked it."

And the Stones? "I think they've had a lotta trouble with Keith," he says sagely. "But I saw the Stones on The Old Grey Whistle Test from Paris and I thought they were great, fantastic — the best rock 'n' roll band in the world." Better than the iKnks." He smiles lopsidely. "For what they do."

We talk about the heyday of the iKnks' hits and he becomes a trifle impatient. "The Sixties were great, but there's a lotta rubbish there, too. In a way it's more exciting to be alive now — though I'm not saying it's great. But I don't want to dwell on past things. We're getting a new audience all the time whose knowledge of you is incredible.

"But the day I get totally disillusioned will be when the music loses touch with what's goin' on outside, 'cause even thonugh it has 'cause even though ita has reflected what's happening. That's why I'm still into it.

"I mean, we don't make money on tours. We just break even. What we get tides us over until the next time."

Once there was acting and television work, too. Yes, he muses, he would have liked to have done Edinburgh, where five years ago they asked him to play Aubrey Beardsley. But he thought at the time it was too adventurous.

He stands up and stretches. The rest of the Kinks can be heard banging away next door.

I tell him, much as I don't want to end on a sour note, I'm bound to bring up the subject of Tom Robinson, who has severed his connections with Konk amid much acrimony (in fact, he broke contract).

Ray sits down again. He hesitates.

"I think," he begins, "I was the first big star he knew. I was very close. I felt as paternal to him as I do to the Kinks.

"I wanted to patch it up a month ago, but it got to the stage where he refused to meet.

"I'm a soft touch, really. I'd be silly if I said I wasn't upset. I have to pretend I'm thick-skinned, but I'm a very creative person myself — I'm not a solicitor."

He looks sideways at me. "Well, if I am a solicitor, then I'm a creative one."

To hell and back again

FRANK MARINO is Mahogany Rush (as the ads will, no doubt, one day proclaim). Frank composes, arranges and produces every note of music performed by this delightful Canuck heavy metal trio.

Frank also sings (he has the voice of operatic chewing-gum), plays guitars in the style of the late Jimi Hendrix, synthesizers, percussion, tympani and Mellotron. He probably makes the group sandwiches when they amble over the tundra on picnics, too. He's the man in charge. Dig?

"I jus' wanna be th' perfeck, ulteyemitt, compleet musish'n. I wanna reech out t' th' wurld with m' musuk," sez this Frank modestly. He's in town for a little advance promo on his band, who're at Hammersmith Odeon this week.

He "got into" music after what he describes as "moving, psychological experience." Turns out that Frank flipped out of his tree after doing too much acid when he was about 14 (he casually admits that he was smoking grass way before this).

"Must've taken 1,500 hitsa acid during this 30-day party, man. Then a month later I took one last trip. I never came down."

So they put Frank in the bin. And, still well out of the game — he says — he started playing the guitar. Never played before, mind you. Just picked it up and — hey, presto! — he starts coming out with all this music that he's convinced he's penned.

Actually, it was all Grateful Dead licks that he'd copped off records. Things like "Viola Lee Blues," he recalls. "Playing music," he reflects, "was like a way out of this world I was in. Man, it was like hell in there. I can truthfully say that I bin t'hell."

Much, he complains, has been made of his previous pronouncements on this unfortunate period in his life, and most of it he describes as rubbish. For instance, someone wrote that he'd been inspired by the spirit of Jimi Hendrix who came to him during one of these psychedelic adventures.

"S'not true, man. I was jus' comin' from a certain place, an' if you lissen t'Jimi's records you know that he'd bin there, too."

Now Frank wishes to realise his clearly remarkable potential: "But it takes dedication to get there. To be great you've got to be dedicated: to be a great writer, a great musician, a great lover — ya gotta be dedicated even to be a great prick, man."

Hang in there, Frank. You're on your way.

Teddy Bears' picnic

ELVIS PRESLEY, affirms Mrs Becky Yancey, the co-author of My Life With Elvis — The Fond Memories Of A Fan Who Became Elvis' Private Secretary (W. H. Allen, £5.95), was one of the "softest spoken gentlemen in the world . . . You couldn't have wished to meet a nicer person." She was, she says, "a fan and a friend."

Their relationship she describes succinctly as "warm, friendly and wonderful." And this despite the fact that when she first "dated" (as she shyly puts it) her idol, at the Memphis fairground Elvis used to frequent at night when all but his inner circle and a party of Southern Belles — Becky included — were banned, she threw up all over him.

Mrs Yancey first met Elvis in 1954, became his personal secretary in 1962 (soon after the fairground incident), and remained with him for 13 years.

Her memories of Elvis are free of the darker recollections several of his former aides have published. "What a bunch of bull," she says, appalled at the suggestion that Elvis was into dope.

Reports, too, of EP's temper and occasionally violent outbursts have been similarly exaggerated: "He was rarely ugly," she says. "Even when he was ill he was gracious. I only saw him once lose his temper. When a girl stole a teddy bear of his. He would have given it to her if she'd asked him."

THE RAVER

"SIX all-female groups tonight," it said on a poster outside the Royal College of Art. "Admission 20p." Well, a first-class show in the heart of London's cultural belt for 20 pence was too good to miss. Except that there were only three groups who turned up on Thursday last and in one of them the boys outnumbered the solitary girl singer. But everyone who went agreed it was a great laugh when Stiff Records held their Stiff Test a weird kind of audition. You could tell it was an art college — all the students had wild staring eyes. The groups were all what is known in the trade as "jolly good fun." Not exactly punks, they nevertheless wore the obligatory black leather, hideous make up and exuded post-Suzi Quatro macho in a orgy of shouting, bellowing and thrashing. **Paul Conroy** and **Glen Colson** of Stiff voted the evening a great success despite the fact that Chiswick Records didn't deliver any groups for what was supposed to be a combined evening. **Ted Carroll** was cut dead by fuming Stiff men, but Ted nonchalantly explained that all Chiswick's girl groups had failed to materialise as promised. Star of the evening was the astounding Ms. **Phyllis Zinon of 38 Bust** (that's the name of her group), in black leotards with a five-man backing group. Said Phyllis, after a resounding set which included two versions of **Dion's** "The Wanderer," and **Spencer Davis'** "Gimme Some Loving," "we're thinking of changing the name of the group to Infection so it'll catch on. I used to be a topless Go Go dancer at the Lyceum but don't call me a punk. That word is so unfashionable. My singing? Well I've always botched things up for years, to tell you the truth." Next on came **Dick Envy**, with a young lady in black leather jacket and flashing boobs greeted with great acclaim. **Painted Lady** were far too clever-clever, demanding sound checks and making announcements (they could have been in an MM rock contest). But they were undoubtedly the prettiest group of the night in black and silver pants. **Kelly** the lead guitarist (19) had beautiful blonde hair and luscious lips, and a wonderful figure, and a charming smile and . . . throw a bucket of water over him," someone!

FINGERPRINTS purporting to be those of **Johnny Thunders** on the back cover of the **Heartbreakers** album "L.A.M.F." in fact belong to Manchester lad, friend of the **Buzzcocks, Francis Cookson**. God knows how or why . . . The movie industry moves into rock'n' roll territory. It wants a share of the 3,000 million dollar turnover that Beat Music is currently enjoying. Rock musicals, bio-pics, disco films and specials based on monster hit singles like "Convoy" (remember that truck driving novelty anthem?) are being planned. Disco films include titles like Saturday Night Fever, Thank God It's Friday (with **Donna Summer**), Disco 9000, Disco Dolls and Disco Man. There is the Robert Stigwood extravaganza with Peter Frampton which may faintly resemble "Sergeant Pepper's Lonely Hearts Club Band," par les **Beatles**. Talking of whom, there is I Want To Hold Your Hand which traces the whacky life of six teenagers during the heady days of the early Sixties. There is American Hot Wax, a biopic based around legendary Fifties deejay Alan Freed. There is another **Janis Joplin** movie. Even **Milos Forman**, who made One Flew Over The Cuckoo's Nest is resurrecting in celluloid form that hoary old chestnut Hair. Finally there is The Last Waltz which captures the historic last concert by the **Band** and will feature a ridiculous cast including **Joni Mitchell, Bob Dylan, Neil Young** and **Van Morrison**.



PAINTED LADY: luscious lips

BOB DYLAN lost his court fight to regain custody of his four children from former wife **Sara**. She charged Dylan with "brainwashing" the children against her, but Bob will make another attempt to win permanent control of the children at a court hearing on December 27 . . . Over 1000 fans braved freezing weather to be first at **Elvis Presley's** new grave at his mansion in Memphis . . . Eagerly awaited: **Joni Mitchell's** new album '(Don Juan's Wreckless Daughter," a double with guests including **Weather Report** . . . Nice to see **Bianca, Keith, Rod, Mick and Rat** at the tea stall at Battersea Bridge on Saturday night. **Bianca Perkins, Keith Smith, Rod Patterson, Mick Drains** and **Rat Fortescue**, that is . . .

JOHNNY RAMONE of the **Ramones** suffers from severe colds and will try anything to rid himself of them (except stop making a hideous row and public exhibition of himself). One of his favourite remedies is to inhale fumes. He was doing this in New Jersey just before a concert, over a hot tea pot and under a muslin cover when the tea pot exploded and threw boiling balsam into his face. Despite his pitieous cries (or perhaps because of them), his performance was rated by criticis as one of the best of his current tour. But after the show, which was with Talking Heads and Tuff Darts, he was rushed to the hospital (sorry, everybody is RUSHED to hospital, we should say he was TAKEN), and it turned out he had second-degree burns. Nasty business.

FOLLOWING our story last week that **Lindisfarne** may reform permanently after Christmas with **Alan Hull**, we now hear from Alan and **Ray Laidlaw**, who are currently in **Radiator** that: "**Ray Robinson** IS the manager of Radiator; We're not in serious financial trouble and Lindisfarne have no plans for reformation other than the Newcastle Christmas show."

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Rod's New Year tour

A CONCERT tour by Rod Stewart of Britain's major football stadiums, has been planned for next summer, but it is now unlikely to take place — because Rod himself will be watching football. The singer is planning to tour next year, however, in normal concert venues.

After Scotland qualified for the World Cup, Rod made it clear that he would be watching them in Argentina and thus would be unable to do any concerts throughout the championship, which lasts most of July.

July was the month picked for his tour, because it is the middle of the closed season for English football.

"The closed season doesn't last very long anyway, and a lot of football grounds have got to make extensive safety alterations, which could also cause problems, but it will take place if it can be arranged in time," said Stewart's record company Riva.

"Rod has said he definitely wants to do a tour of Britain in 1978, and if it's impossible to do it in football stadiums, it will have to be in normal concert venues, although I don't know when this would be."

THE RAINBOW
WEDNESDAY, DECEMBER 21st
FREDERICK BANNISTER
presents
Darts
£2.00, £1.50 & £1.00. 7.45 p.m.
Tickets available from Rainbow Box Office

STRAIGHT MUSIC PRESENTS
MAHOGANY RUSH
WITH GUESTS
LONE STAR
FREE TRADE HALL
PETER ST MANCHESTER 2
FRIDAY 2ND DECEMBER AT 7.30
TICKETS £2.50, £2.00, £1.50 (INC. VAT) AVAILABLE DAWSONS - STOCKPORT & WARRINGTON, CENTRAL RECORDS - MIDDLETON & ASHTON UNDER LYNE. FREE TRADE HALL BOX OFFICE. 834 0943. OR ON NIGHT
HAMMERSMITH ODEON
QUEEN CAROLINE ST, W6
SATURDAY 3RD DECEMBER AT 7.30
TICKETS £2.50, £2.00, £1.50 (INC. VAT) ADVANCE THEATRE BOX OFFICE TEL. 748 4081 LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. TEL. 439 3371. PREMIER BOX OFFICE TEL. 240 2245 USUAL AGENTS OR ON NIGHT
BIRMINGHAM TOWN HALL
BIRMINGHAM B3 3DQ
WEDNESDAY 7TH DECEMBER AT 7.30
TICKETS £2.50, £2.00, £1.50 (INC. VAT) ADVANCE TOWN HALL BOX OFFICE. 10.00 A.M. - 6.00 P.M. MON - SAT TEL. 021 236 3952 OR ON NIGHT
CITY HALL NEWCASTLE
THURSDAY 8TH DECEMBER AT 7.30
TICKETS £2.50, £2.00, £1.50 (INC. VAT) ADVANCE BOX OFFICE 10.30 AM - 5.30 PM. MON - SAT TEL. NEWCASTLE 20007 OR ON NIGHT

STRAIGHT MUSIC PRESENTS
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EXTRA CONCERT - TUES/WED - 6/7 DEC AT 7.30
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STRAIGHT MUSIC PRESENTS
OSIBISA
-A Christmas Extravaganza-
HAMMERSMITH ODEON
QUEEN CAROLINE ST W6
THURSDAY 22nd DECEMBER at 7.30
TICKETS £3.00, £2.50, £2.00, £1.50 (INC. VAT) ADVANCE THEATRE BOX OFFICE TEL. 748 4081 LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. TEL. 439 3371. PREMIER BOX OFFICE TEL. 240 2245 USUAL AGENTS OR ON NIGHT

WARSAW PAKT RUSH-RELEASE

THE "fastest rock album ever" was recorded at the weekend by Warsaw Pakt. The recording session — which lasted two-and-a-half hours — finished just after midnight on Saturday evening and 1,500 copies were on sale in London shops by 5 p.m. on Sunday, afternoon.

Called "The Warsaw Pakt," the album was recorded at Trident Studios and was cut straight on to vinyl, eliminating the need for tapes. Side one is 16 minutes long, side two lasted 18 minutes.

The master disc was rushed to a factory in Leicester for the stamper to be produced, and then it was back to Island's pressing plant at West Drayton, with the first albums coming off the line at 11 a.m. on Sunday.

After packaging, the albums reached Harlequin and Virgin shops in London by 5 p.m. The same day, copies were sent to Europe and America, and one was played on Radio Luxembourg on Sunday evening. The record, which is the group's debut album, has been available everywhere since Monday.



WARSAW PAKT: from left to right, LUCAS FOX, ANDY COLQUHOUN, CHRIS UNDERHILL, JOHN WALKER, JIMMY COULL

The idea came from the Warsaw Pakt themselves, who were "disillusioned with the superstar syndrome of spending months in the studio." Formed by, Andy Colquhoun and John Walker in March this year, they released their debut single "Safe And Warm" at the beginning of November.

Soul queen Millie returns

AMERICAN soul queen Millie Jackson visits England for her debut concerts in January next year. Millie, who manages her own career as well as running the Spring record label, plays four dates including two at London's Hammersmith Odeon.

The concert dates are: Manchester Apollo (January 26), Birmingham Odeon (27), London Hammersmith Odeon (28 and 29). Ticket prices are £3.50, £3.00, £2.50 and £2.00 for the London shows and £3.00, £2.50, £2.00 and £1.50 for the provincial concerts.

Millie, who will be singing with her own nine-piece backing band, will include material from her "Caught Up" album trilogy as well as her new "Feelin' Bitchy" album.

Rich Kids' cut-price concerts

THE Rich Kids, featuring former Sex Pistols bassist Glen Matlock and ex-Slik singer and guitarist Midge Ure, kick off their first British dates on December 14 with the condition that all prices are pegged at £1.00 or less.

This means that tickets for some of the shows will be as low as 50p. The dates have been booked by Cowbell Agency, which is also working on a March tour for the Sex Pistols next year.

The full dates are: Wolverhampton Lafayette Club (December 14), Coventry Mr Georges (15), Birmingham Barbarellas (16), Liverpool Erics (17), Manchester Electric Circus (18), Dewsbury Mr Nickwicks (19), Huddersfield Ivanhoes (20).

Steeleye Span hit the road

STEELEYE SPAN, who play London's Hammersmith Odeon on Saturday, December 17, start a 27-date British tour at the beginning of February.

The band recently released a new album, "Storm Force Ten," and a single, "Boars Head Carol," and are currently operating a scheme with Virgin Records aimed at helping sick children.

Anyone who takes a child's toy into any of Virgin's London record shops will get £1 off the new album, together with a free copy of the single.

The tour, which starts at Harrogate's Royal Hall on February 4, is the first major set of concerts since John Kirkpatrick and Martin Carthy joined the group earlier this year.

Other venues and dates are: Liverpool Philharmonic Hall (February 5), Chester ABC (6), Manchester Free Trade Hall (7), Sheffield City Hall (8), Birmingham Odeon (9), Leicester de Montfort (11), Oxford New Theatre (12), Bristol Colston Hall (13), Cardiff Capitol (14), Swansea Brangwyn Hall (15), Coventry, Theatre (19), Canterbury Kent University (20), Portsmouth Guild Hall (21), Brighton Dome (22), Newcastle City Hall (24), Edinburgh Usher Hall (25), Glasgow Apollo (26), Aberdeen Capitol (27), Middlesbrough Town Hall (March 1), Bradford St. George's Hall (2), Peterborough ABC (4), Southampton Gaumont (6), Bournemouth Winter Garden (7), Wolverhampton Civic Hall (9), Stockport Davenport Theatre (10), Ipswich Gaumont (12).

The band will be playing a London concert, but the venue has yet to be arranged.

News Flashes

WINGS' new single, "Mull Of Kintyre" / "Girls School", which has gone to number one in the charts atfer entering last week at number 18, is already a silver disc, having sold more than a quarter of a million copies. It is also the fastest-selling single on the EMI label this year . . . Sham '69 play in Italy just before Christmas to coincide with the broadcasting of an hour-long TV documentary about British punks. An Italian film crew has been following the band around for the last few weeks, and they will be featured extensively in the programme. The band are in Italy from December 18-21, during which time they play a concert in Rome . . . Liverpool new wave band Marseilles have just signed a recording contract with Mountain Records. The band recently played at Wembley's Empire Pool, where they were the winners of the Rock Band of the Year competition, and will be supporting Nazareth on their forthcoming British tour.

A NEW festival site has recently become available for anyone wanting to stage open air concerts. This site, a 350-acre disused airfield 30 miles from London, has road and rail facilities and a small population nearby. The agent for the site is James Holloway, who can be contacted at Edward Symmons & Partners, 56-62 Wilton Roda, London S.W.1. (Tel. 01-834 8454) . . . Grand Hotel signed a three-year contract with ATV Music this week, worth £23,500 . . . Phonogram/Mercury Records have formed a new label, Dip Records, which is to be devoted exclusively to new wave music. Dip will be treated as a completely independent operation in America but in Britain records will initially be on the Mercury label. The first releases, scheduled for January, will be albums by Pere Ubu and Suicide Commandos . . . Dr Feelgood record a Sight And Sound In Concert programme for BBC TV to be transmitted on December 10. The band returned recently from an extensive American tour, and after the programme will be going to Spain. Recording of a new album starts after Christmas . . .



DR FEELGOOD: TV date

A NEW record company, Radar Records, has been formed by Martin Davis and Andrew Lauder, former managing director and head of A&R for United Artists. The new company will be associated with WEA and will concentrate on developing new artists . . . The Flys, a Coventry-based band, release their first record this Friday on Zama Records. Called "A Bunch Of Fives", it's a five-track EP and will be available through Lightning Records, Rough Trade of Kensington, and all Virgin outlets . . .

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ol 52 Issue No 49

Roxy to open again

LONDON'S Roxy Theatre in Harlesden finally opens its doors on December 19 following a lengthy licensing battle with the GLC. Stars on the opening night at the Roxy, which describes itself as a "pop and rock venue," are Dana and Guys & Dolls. Roxy boss Terry Collins plans to start his series of nostalgia night concerts featuring popular bands of the Sixties and Seventies.

Extra Travers dates

PAT TRAVERS has added a series of extra dates to the UK tour he has just finished playing to promote his new album, "Putting It Straight." Extra dates are: Colwyn Bay Pier (13), Newport Stowaway (14), Derby Kings Hall (15), Bristol Colston Hall (16) and Leicester De Montfort Hall (19).

Hope & Anchor Festival adds Spedding

THE FRONT ROW FESTIVAL at London's Hope and Anchor has now been extended to a total run of 23 nights with two more acts on the bill. Chris Spedding has been added on Sunday this week, replacing Plummet Airlines, and the Pleasers are booked to appear on December 13.

Deke Leonard and his band, who have been replaced by Dire Straights on Tuesday next week, will now play on December 14.

Talks are going ahead for the recording of the shows to be put out on a live Front Row album.

● There was speculation this week that Paul McCartney and Wings might be planning to make a surprise appearance during the Hope and Anchor Festival. The rumours followed McCartney's declared intention to "get back to the club," but Albion Agency, booking the festival, said that no approach had been made to McCartney, nor received from him.

More Quo

STATUS QUO have added another date to their current tour. They become the first rock band to play at Brighton's new 5,000-seat Conference Centre on December 12.

MUSIC BOOKS		BOOKS	
Diana Ross. 20 Greatest Hits	£3.25	Illus. NME Bk. of Rock. H.B.	£4.95
Eagles Complete	£6.95	Rock Almanac (Illustrated)	£2.95
Beatles for Classical Guitar Vol. 2	£1.95	Record Hits 1954-76 Charts	£1.95
The Jam. Songbook	£1.50	NME Book of Rock 2 P.B.	95p
Wings Complete	£5.95	Dylan Approximately	£4.25
Beatles Complete. Gtr/Pno	£3.95	Bound for Glory. H.B.	£2.50
Original Masters. Steeleye Span	£2.95	Queen. Official Biography	50p
Steve Miller, 13 Hits	£2.50	Golden Age of Rock. Disco/Photos	50p
Stevie Wonder, Phases	£3.25	Dylan. Writings & Drawings H.B.	£2.50
Be Bop Deluxe	60p	Jim Morrison Poems	£1.95
6 Wives of Henry VIII	£2.95	Queen Story. Tremlett	50p
Band on the Run	£2.95	BEATLES BOOKS	
Red Rose Speedway	£2.95	Get Back bk. from Let It Be	£20.00
Tom Petty & Heart Breakers	£1.95	McCartney/Wings (Jasper) H.B.	£2.50
ELO, Face The Music	£2.25	Yesterday, Today & Tomorrow	£1.50
Rory Gallagher, Songbook	£3.50	Apple to the Core, P.B.	£1.50
Yes, Complete Vol. II	£5.50	Beatle Book (Parkinson)	£1.50
Kinks, Arthur	£2.95	Love Me Do	£1.50
Status Quo. 42 songs	£2.00	A Hard Days Night	£1.50
Led Zeppelin Complete (1-5)	£5.50	Beatles in "Help"	£1.50
Neil Young Comp. 1 and 2 each	£6.95	Beatles forever (ready soon)	£15.00
BOOKS		Rock/Folk. Spec. Beatles Ed	£1.00
How to Succeed in Songwriting	£1.50	McCartney Biog. Words + pics	£3.95
Life & Death of Elvis (Harbinson)	£3.50	Man Who Gave Beatles Away P.B.	90p
Out of His Head. P. Spector	95p	Unlimited Magazines 1-15 each	£1.00
My Life with Elvis, H.B.	£5.95	Beatles Lyrics	75p
The Guitar, Renaissance to Rock	£10.95	Linda's Pictures (McCartney)	£7.50
Who Generation	£1.50	Fab Story of J.P.G. + R. (H.B.)	£1.99
Rock Photo Gallery	£3.50	Facts About Pop Group (Wings)	£1.95
Punk. Julie Davis	£2.50	Twilight of the Gods, P.B.	£1.50
American Pop, D. Dachs	95p	All Together Now (H.B.) 328 pages	
Pop Rock, Q/A Book	95p	Comp. Discography 1961-75	£10.00
Elton. It's a Little Bit Funny	£2.50	Compleat Beatles Quizbook	£1.25
The Album Cover Album	£4.95	One Day at a Time (Lennon)	£3.95
Rock by M. Bygraves. H.B.	£2.75	Beatles discography (Guzek)	£1.50
Presley 1935-1977 Memorial	£1.95	Grapefruit. Yoko Ono, H.B.	£2.95
Rock Quotes. J. Green	£1.95	Dig It. Bootleg Discography	£2.00
A Decade of the Who	£4.50	Wings Story	85p
Story of Tommy	£3.95	Linda's Diary 1977	£2.75
Elvis. The King is Dead	60p	Love Letters to the Beatles	75p
Beach Boys Story	95p	Beatle Book (100 pics/life story)	75p
Punk Rock. Caroline Coon	£1.95	Beatles Souvenir Pack	£2.00
Punk Rock (Phoebus)	95p	Beatles Posters (3 copies)	£1.05
Who. Thru Eyes of P. Townshend	95p	Longest Cocktail Party	£2.10
Elvis What Happened?	90p	Apple To The Core. H.B.	£4.00
Hendrix — Chris Welch	£1.10	John Lennon Story	60p
Hendrix Biog, words + pics	£3.95	Man Who Gave The Beatles Away	£3.50
Bowie Biog, words + pics	£3.95	Lennon Remembers (paper)	£1.25
Elton John Biog, words + pics	£3.95	Beatles Story (photos/stories)	75p
Simon & Garfunkel Biog & Pics	£3.95	McCartney, in his own words	£1.95
Ency of rock, 1, 2, 3, each	95p	Beatles Biography (Hunter Davies)	£3.50
Rod Stewart Biog, words + pics	£3.95	Monthly Magazine 1-19 any 5	£3.00
Beach Boys Biog, words + pics	£3.95	Beatles/mag, col pics, French	£1.50
Rolling Stone Illustrated History of Rock 'n' Roll	£4.95	TUTORS	
British Beat	£2.25	So You Want to be a Drummer?	£2.50
No One Waved Goodbye	70p	Barney Kessel Guitar method	£11.50
Bob Marley, Roots of Reggae	75p	Take Off Guitar 1 & 2	each 95p
Superstars (Beatles, etc)	75p	Fender Jazz Bass Guitar	95p
Van Morrison. Into the Music	90p	Art of Ragtime Guitar	£3.50
The Who, Gary Hermann	£1.00	Slide Guitar	£3.50
The Stones, P. Luce	£1.25	Improvising Blues Guitar	£3.50
The Who (G. Tremlett)	60p	Improvising Rock Guitar	£4.25
Dylan Retrospective. U.S.A. H.B.	£7.00	Electric Blues Guitar (+ disc)	£4.25
Rock Files 1, 2 and 3	each 75p	Play Bass Guitar (+ disc)	£1.75
Rock File Vol 4	£1.25	Play Rock Guitar (+ disc)	£1.75
Stones Illustrated Record	£2.95	Joe Pass, Guitar Chords	£2.95
Led Zep Biog (H. Mylett)	60p	Joe Pass Guitar Style	£4.25
Led Zep Biog (R. Yorke)	£3.50	Joe Pass Guitar Solos	£2.95
Shooting Stars (McCartney, etc)	£5.00	Modern Bass Patterns	95p
		Sounds & Scores, Mancini	£9.35

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Ramones return

THE RAMONES return to Britain in mid-December for a series of dates that includes a show at London's Rainbow on New Year's Eve.

The full dates are: Glasgow Apollo (December 19), Newcastle City Hall (20), Manchester Apollo (21), Cambridge Corn Exchange (23), Birmingham Top Rank (28), Aylesbury Friars (30), London Rainbow (31). Rumoured guests for the Rainbow party are believed to include Richard Hell and the Voidoids and Talking Heads.

The band's new album, "Rocket To Russia," is released by Sire next month, along with a single, "Rockaway Beach." Support band for the tour is the Rezillos, who recently signed to Sire and whose new single, "I Love My Baby (Cos She Does Good Scultures)" is out on Friday this week.

Otway solo show

JOHN OTWAY, currently high in the single charts with partner Wild Willy Barrett on "Cor Baby That's Really Free," play at London's Victoria Palace on December 16.

The show continues Otway's association with backing band Scratch, who have accompanied him on his current tour while Barrett has stepped out of the limelight to produce Oxford act Ken Liversausage.

Otway hopes to join up with Barrett in the New Year for a tour in February and March, and there is the possibility of them working with a full band on the tour.

Tickets for the Victoria Palace show go on sale this Saturday and cost £2.50, £2.00, £1.50 and £1.00.

Kihn visits Britain

GREG KIHN, Beserkley stablemate of Jonathan Richman, makes a brief British visit at the end of this week to play live debut UK dates.

Kihn and his band, whose thoroughgoing pop-based music has earned them fans from import albums, play Liverpool Erics (Friday), London Dingwalls (December 5), BBC-2 Old Grey Whistle Test (6), London Marquee (7), and one more date to be confirmed.

Bing's Christmas special

A BING CROSBY Christmas album that does NOT include "White Christmas" is released next week by Pye Records. The album, "A Christmas Toast," includes many of the Christmas songs recorded during Crosby's career.

Live Kiss album

A NEW Kiss double live album, "Kiss Alive 2," is released by Casablanca Records in December. The album, recorded at the Los Angeles Felt Forum in September, includes an eight-page booklet and a set of Kiss tattoos.



GLORIA JONES: facing a drunken driving charge

Courts clear the Pistols

THE notorious "Bollocks" case and the surrounding advertising and playlist bans by radio and TV have saved Virgin Records an estimated £40,000 in advertising costs.

A Virgin spokesman confirmed that if the company had been allowed to advertise the record openly on radio and TV and in the Press without the surrounding air of censorship and possibility of illegality, Virgin would have gone ahead with a full advertising campaign at a cost of £40,000 or more.

Instead, the publicity following the ban and last week's court case at Nottingham meant that only a limited Press advertising campaign was needed to push the album up to the top of the country's album charts.

The court hearing that cleared Nottingham shop manager Chris Seale of four charges of displaying indecent printing matter — the "Never Mind The Bollocks, Here's The Sex Pistols" cover — was greeted triumphantly by Virgin, but company head Richard Branson indicated that the matter was far from over.

Virgin was considering bringing an action for unlawful arrest against the police who arrested Seale.

Branson estimated that the court case cost Virgin about £2,500 in legal fees, and the magistrates refused to grant costs for the company.

The "not guilty" verdict at Nottingham raises legal questions for police in other parts of the country. Courts have already convicted people for wearing "Bollocks" badges (as reported in MM two weeks ago), and the Nottingham decision now gives those convicted a chance to appeal, although Scotland Yard said there was no automatic effect on the London convictions.

"This was the opinion of magistrates in the north of the country. As far as police in other parts of the country are concerned, they will continue to enforce the law as and when they consider it necessary. If convicted people want to appeal, that is naturally up to them."

Branson commented that anyone who had been prosecuted because of the album's title should get in touch with Virgin for help in fighting an appeal.

● Gloria Jones, girlfriend of Marc Bolan, faces prosecution for driving while unfit through drink at the time of the car crash that killed Bolan on September 16.

● The High Court wrangle that led to an injunction being slapped on Donna Summer's latest album on GTO Records — a Greatest Hits compilation — has been settled out of court. The album will now come out on December 12.

Casablanca, Donna's new record company, was granted the injunction because the intended release by GTO was considered "in direct competition" with "Once Upon A Time," her new double album on Casablanca.

GTO were due to appeal against the decision last Friday, but an agreement between the two companies was reached the day before. A spokesman said the arrangement was of a financial nature, but would not disclose any sum of money.

Alessi headline Rainbow

THE Alessi Brothers, who are support guests on the current David Essex tour, headline their own London show at the Rainbow Theatre on December 16. The concert should mark the end of a series of problems that have faced the Alessis every time they try to play London.

Their debut was nearly wrecked when the New Victoria Theatre suffered a financial collapse and the Brothers had to shoulder the cost of the whole show to avoid disappointing their fans, and their debut tour, planned for late November, was cancelled after problems between the brothers and their American backing band. The only way to ensure their British appearance was as guests on the Essex tour.

Tickets for the Rainbow show are available at £3.00, £2.50, £2.00 and £1.50.

HENDRIX DRUMMER FORMS NEW BAND

DRUMMER Mitch Mitchell is joining Tim Hinkley and Poli Palmer in a new band, his first permanent line-up since working with Jimi Hendrix.

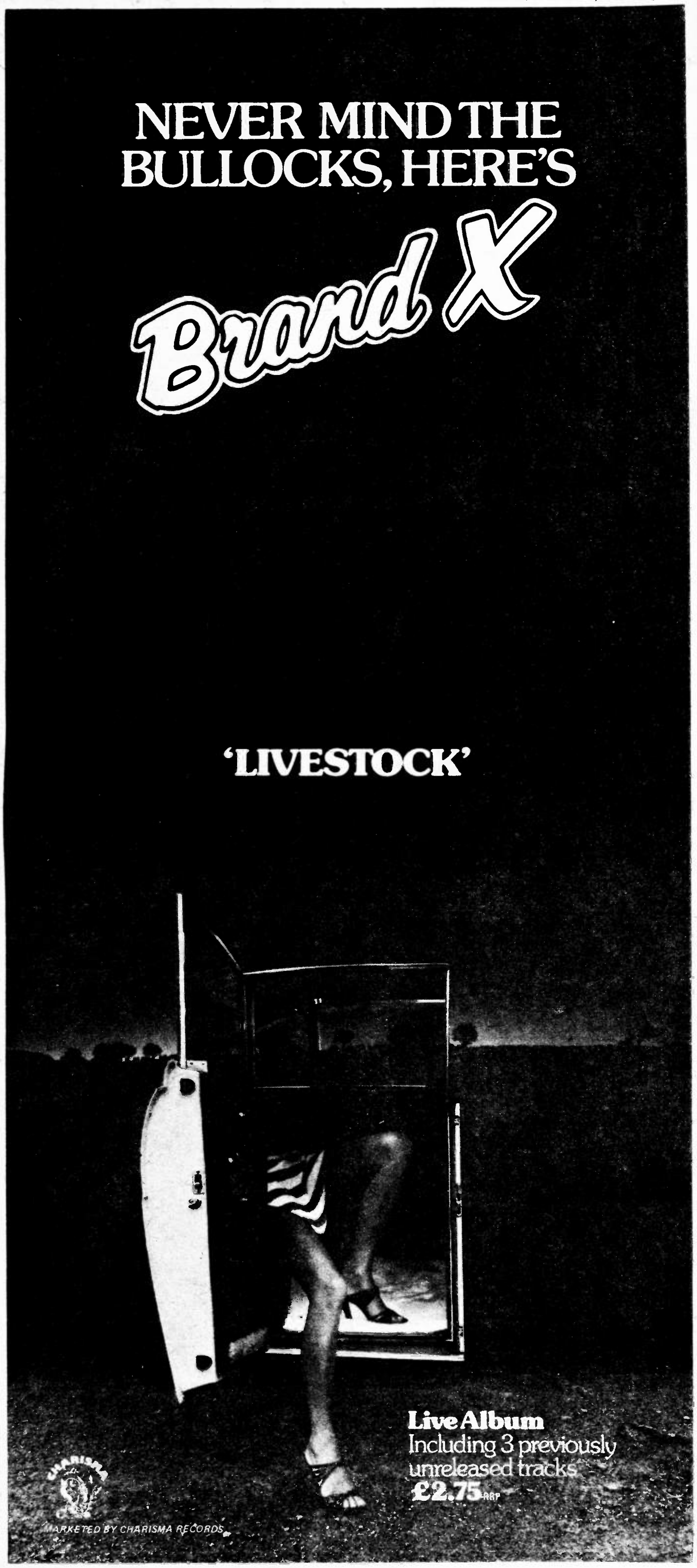
Keyboard player Hinkley, who is due to join the Rolling Stones for work on their new studio album this week, and former Family vibes player Palmer have been working with Mitchell in the loose jamming band, Hinkley's Heroes, but the trio have now decided to add four more players to make a permanent seven-piece band.

Their first gig will be at London's Golden Lion on New Year's Eve, and the set will be recorded on the Stones-mobile. The band, as yet un-named, hope to sign a record deal in January and have their first album cut in February or March.

Hinkley has just finished British tours with Elkie Brooks and Jim Capaldi, and Mitchell has finally settled in Britain after living in America to avoid tax problems.



Vintage MITCH MITCHELL



AMERICAN SCENE

Jack Bruce sell-out

New York: Stanley Mieses

IT HAS been over three years since Jack Bruce performed in New York (officially, that is) with West, Bruce, and Laing.

Bruce returned to the city with a new group at the Bottom Line, and his habitual low profile since Cream's phenomenal success here created enough curiosity to sell out the 400-seat club for four shows.

The programme was, as Bruce put it, "a potted history of some of the things I've been involved in; some old, some new." The nostalgic Cream fans in the audience were delighted to hear their old favourites.

In the local press, Bruce was mobbed by questions about his relations with Clapton and Baker ("no sour grapes"), and answered rumours about a Cream reunion. ("Not likely. All of us have moved in different directions, though it would be interesting to try it again.")

Bruce is on a national club tour, which is quite a change for him in America. He once performed on a giant revolving stage with Cream at the first rock concert in Madison Square Garden.

Devo, short for the De-Evolution band, are an art-punk band from Akron, Ohio, that are very popular on the West Coast. They made their third New York appearance at Max's Kansas City Monday night, but it was their first here since developing this L.A. buzz, and their midnight show had the scenemakers' seal of approval.

First, David Bowie, looking like his new album cover, took to the stage to introduce the band, and announced he will produce their debut record for RCA here. Devo presented a film entitled In The Beginning Was The End — The Truth About De-Evolution, featuring some lunatic ballet set to a weird version of "Secret Agent Man" and Devo's "Jocko Homo," a single which is on the punk jukeboxes around town.

Following the film, the five members of Devo appeared on stage wearing one of the costumes from the film — puff yellow space suits and strange hairpieces that looked like conical chocolate drops.

These mutants pursue the doctrine of "de-evolution" by creating a tight, machine-like rhythm track over which they invoke the incantation: "We are Devo. We must repeat... Be like your ancestors, or be different."

John Stewart performed at the Other End, and his wry humour and earnest music was irresistible. He presented material from his new album, "Fire In The Wind," which still roots him in the folk music he popularised as an original member of the Kingston Trio. His songs show a mature craftsman.

The hottest record in town (deservedly) is the Ramones' "Rocket To Russia," and specifically, a song called "Rockaway Beach."

Alice Cooper has been "taking the cure" — for alcoholism — at a Westchester sanitorium. He neyer missed a date on his last tour, but the drinking problem was getting so bad, Alice would disappear between dates, and occasionally bolted from the stage in mid-performance.

He is still working, and recently was seen in Los Angeles where he is filming his cameo appearance in the Sergeant Pepper's Lonely Hearts Club Band movie, in which he plays Father Son, singing a villainous version of "Because."



ALICE COOPER: 'Taking the cure' at a sanatorium

Promoter murdered

Los Angeles: Harvey Kubernik

SOUTHERN CALIFORNIA is shocked and saddened by the murder of popular concert promoter Steve Wolf, 34, partner in L.A. based Wolf & Rissmiller Concerts.

Wolf was shot and killed Monday morning during what is believed to have been an attempt to rob his Bel Air home. Police said that two burglary suspects invaded Wolf's house, and when surprised by him, shot the promoter. He was pronounced dead at 6.10 a.m. at Riverside Hospital in North Hollywood.

The evening before the senseless killing, Wolf and Rissmiller had produced two **Chicago** shows at the Forum, Sunday's Star Wars concert with the Los Angeles Philharmonic at the Hollywood Bowl, and performances by **Aerosmith**, also at the Forum, next Friday and Monday nights.

During their ten years, Wolf & Rissmiller were responsible for introducing top English acts to Southern California and other states. They brought **Jethro Tull, Pink Floyd,** the **Rolling Stones** and others, many of the groups getting their American start at the hands of the two local promoters.

Steve Wolf was involved in many charity concerts and even helped establish a college scholarship in LA for needy students.

He was involved in bringing the **Beatles** to the Hollywood Bowl, **Dylan** to the same venue and countless other classic performances by artists such as **Laura Nyro** and **Bruce Springsteen.**

Wolf was also a regular reader of the MM; he used to call it his tip sheet. He'd read about bands playing the circuit and within a few months they would be an opening act or headlining in L.A.

Dolly Parton has a hit single in the U.S., "Here You Come Again," and though her press releases now describe her as "The breathtaking entertainer/composer," she will guest on NBC's The Tonight Show on November 29. It will be the third time Parton has been a guest on Johnny Carson, according to Bob Kemnintz, the ultimate Dolly Parton aficionado in North America.

Bob Dylan has been editing film for Renaldo & Clara, the **Rolling Thunder** tour movie at Burbank studios. It seems the **Alpha Band** will back Dylan on his upcoming year.

Elvis Costello began a U.S. trek in Los Angeles with four sell-out shows at the Whiskey to adoring fans. Costello and the Attractions gave lip-service to album cuts, obscure selections from unreleased American product, and previewed ten new tunes which have never appeared on vinyl.

Loud applause greeted "Alison," "Watching The Detectives," "Mystery Dance," and "Miracle Man," the latter receiving tons of air-play on the FM dial. The new songs were impressive, particularly "Hand In Hand," and "Night Rally," which has got to be about the National Front. While in L.A. Elvis and his band visited Rodney Bingenheimer on Krog for a two-hour interview/new wave countdown. Elvis also got his hand on Krog's record library and aired some vintage **Moby Grape, Who** and **Kinks.**



BOB DYLAN: touring with the Alpha Band

Manager **Jake Riviera** mentioned that the band will be back in the U.S. in January and is excited by the initial Stateside assault. "It's really nice going from city to city instead of doing 18-month residencies," he said.

At the opening night were **Bernie Taupin, Michael Lipman, Henry Edwards, Tim Leary, Robbie Robertson, David Silver** and **Martin Scorsese. Nick Lowe** is looking for a recording contract and record executives are stupid if they pass on this character. If he ever walked into Tower Records or had an autograph day at Rhino Records he would get mobbed.

Tom Waits inaugurated a series of concerts at the Pantages Theatre on Hollywood Blvd. Saturday night I got a chance to see the one of the most vivid and moving recitals this year.

A lamp-post served as the only prop against a huge black backdrop which aided in reducing the movie theatre to a coffee house environment. Wait's wordplays and harsh ballads went down well with some new material which was superb. "Potters Field" was splendid; the be-bop jazz backing from his trio sounded fine.

It was the best I've ever seen Waits. His voice was as usual guttural and raspy, but at times his phrasing was marvellous. All I can say, Tom, is that you were as hot as a Jewish American Princess at a **UCLA** medical school graduation.

Budgie did strong business at the Whiskey over the weekend. A cult following has developed from imports and two A&M albums. The four-man outfit were drawing loud responses from fans who were yelling at the top of their lungs. Selections from "Bandolier" are creeping on to FM playlists as a result of their two-night stint.

John Stewart is playing the Palomino this Thursday and advance sales are staggering. Tommy Thomas who helps run the famous Country club says that Stewart is replacing **Rick Nelson** as top Palomino draw. Last time Stewart did a night at the North Hollywood establishment, I took six people.

December will be a very busy month in L.A. music circles. **Helen Reddy** will do December 28-31 concerts at the Dorothy Chandler Pavilion, **Bette Midler's** Roxy engagement is sold out. The band's **Rick Danko** make his Roxy debut on December 23 and 24. **Jane Olivor** will play Studio One on December 26-31. The **Motors** are coming to L.A. on December 5-6 at the Whiskey and **Marshall Berle** also adds that **Eddie And The Hot Rods** will play the club on December 9-11.

The Destroyers hit town

San Francisco: Joel Selvin

GEORGE THOROGOOD and the Destroyers set this town on its ear in the band's major night club debut last week at the Boarding House.

The way was paved for performances by the slide guitarist from Wilmington, Delaware, by the unprecedented success of his debut album, released by Rounder Records, a small, Boston-based label that specialises in bluegrass and traditional folk.

S.F. music fans and radio stations embraced the album like nowhere else in the country (yet). At the end of his first week at the Boarding House, a signed and dated piece of graffiti on the bathroom wall read "George Thorogood will be a major national rock and roll star within one year of this date."

Backed by a two-piece band that included Jeff Simon on drums and Billy Blough on bass, Thorogood set the Boarding House stage on fire with three sets per night of hard-driving rock and roll and rhythm and blues, eschewing originals in favour of tried-and-true tunes from masters like Chuck Berry, Elmore James, Bo Diddley, John Lee Hooker, and Johnny Cash.

Thorogood, primarily a guitarist, delivered all his vocals while seated. But when the spirit moved him, he rose, duckwalked, dropped suddenly to his knees, and occasionally kicked one leg shoulder-high to emphasise a cymbal crash.

Also making his U.S. debut last week at the Old Waldorf was Elvis Costello, who performed for sold-out houses during his two-night run (which was broadcast live on KSAN-FM).

Costello was to return the following week to S. F. for some recording under the auspices of Berkeley producers Matthew Kaufman and Glen Kolotkin, but those plans fell through.

Olivia Newton-John was feted by her record company last weekend at the ritzy Mark Hopkins Hotel, where she was joined by such notables from the world of professional athletics as Willie McCovey and John Montefusco of the San Francisco Giants baseball team, and John Matuszak John Vella, and Dave Dalby of the Oakland Raiders football team.

By coincidence, the three former members of Labelle will be making their S.F. solo debuts within days of each other. Sarah Dash will appear December 6 through 18 at the Mocambo; Nona Hendryx headlines at the Old Waldorf November 28 and 29; and Patti Labelle plays December 2 at the Paramount Theatre in Oakland.

In a benefit for Terrence Hallinan's unsuccessful campaign for S.F. supervisor, the S.F. Haight-Ashbury All-Stars jammed the Sunday night before election at the Old Waldorf.

Among those performing were John Cipollina (former Quicksilver Messenger Service guitarist, now leading Freelight), Nick Gravenites ("Born In Chicago"), Pete Sears (Jefferson Starship), Spencer Dryden and Billy Roberts ("Hey Joe").

The David Bromberg Band and the recently revived Joy Of Cooking — now known simply as The Joy — played before a slim crowd last weekend at the Berkeley Community Theatre. Joy of Cooking songwriters Terry Garthwaite and Toni Brown departed shortly thereafter on their first national tour since Brown left the original Joy several years ago.



DAVID BROMBERG: playing with recently revived Joy Of Cooking, now known as Joy.

Jazznews

by Max Jones in London/Jeff Atterton in New York /Leonard Feather in Los Angeles

Wild Bill on tour

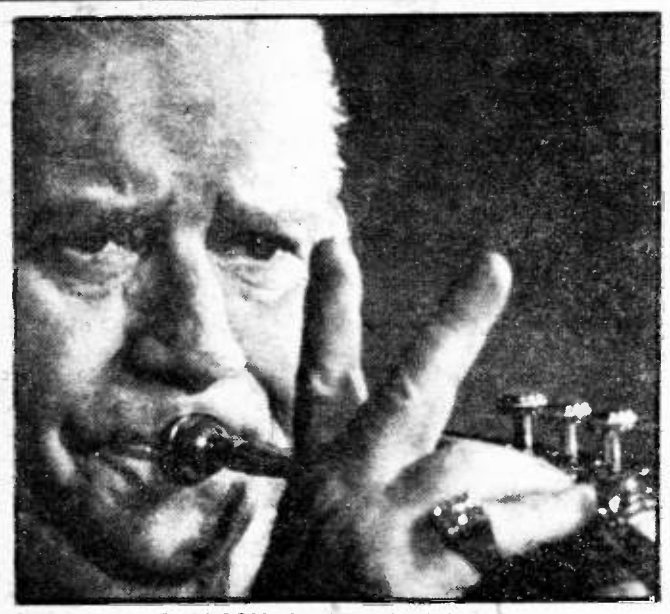
WILD BILL DAVISON, the American cornet player who now lives in Denmark, arrives in London with his wife, Ann, this Sunday (4) to begin next day a 12-date tour of the country.

Wild Bill's first appearance will be at New Tito's Club in Greyfriars Road, Cardiff, where he will work with the local Chris Hodgkins Band which accompanied him in Cardiff last year.

Sharing the bill with them on Monday (5) are tenorman Danny Moss and the Austin Davies Trio. The event is organised by the Welsh Jazz Festival Committee in association with New Tito's.

The Chicago cornettist continues with dates at the Pump Room, Bath, with the Blue Note Jazzmen (6), the Shay Club, Halifax with the Cooper-Layton Quintet (7) and Great Harwood Football Club (8).

On Friday (9), the Davisons have a day off during which they hope to visit the Wedgwood potteries at Stoke-on-Trent. Bill then plays the Crown, Codsall (10), Birch Hall Hotel, Leeds, Oldham (11), Red Lion, Hatfield, with Johnny Barnes Band (12), the Braunstone Hotel for Leicester Jazz Society (13), Witney Town Football Club (14), Sir William Borlase's School, Marlow, with Rod Hamer's Band (15) and finishes the tour with two dates at London's Pizza Express, Soho (16 and 17) with Lennie Hastings' Quartet.



WILD BILL DAVISON: 12 dates in Britain

JCS party

LONDON'S Jazz Centre Society is staging a festive evening for members and others on Friday (9) at the 100 Club in Oxford Street. This Christmas rave-up promises to feature three bands, free food, drinking until 1.30 am and "seasonal surprises." Music is to be supplied by tenorist Dick Morrissey's Band with Terry Smith and Jim Mullen, and two groups formed for the occasion: the Brothers Of Invention and the Rotters' Club.

Among the Brothers will be Derek Wadsworth, Don Weller, Geoff Castle and Colin Hodgkinson; and the Rotters Club will include Elton Dean, Bernie Holland, John Halsey and Dave Stewart. Starting time is 8.15pm and admission costs £3.50 (£3 to members).

● The JCS is presenting U.S. trumpeter Jon Eardley in three December dates in this country. On the southern engagements Eardley will appear with Pete King (alto), Mick Pyne (piano), Kenny Baldock (bass) and Allan Ganley (drums). The dates are at London's Seven Dials, Covent Garden on December 8, the Bull's Head, Barnes (12) and Band On The Wall, Manchester, with Chris Williams' Quartet (15). Jon was last in Britain in August.

Teddi King dies

TEDDI KING, the Boston-born American singer, died recently in New York. Although Leonard Feather, in his Encyclopaedia Of Jazz, gives her birthdate as 1929, U.S. reports state that she was 52. She died of spinal meningitis in St Luke's Hospital.

Teddi, who won a vocal contest in a Boston theatre before singing for the U.S.O., had studied piano and singing. She became a band vocalist and made her first recordings with Nat Pierce and a big band for the Motif label in 1949.

She recorded with Pierce again the following year and during the Fifties made two albums for George Wein's Storyville label, the first with accompaniment by pianist Beryl Booker, the other with a Jimmy Jones-Ruby Braff quartet rounded out by Milt Hinton and Jo Jones. This latter, released here on a Vogue ten-inch album, gave her a modest international reputation as a jazz singer.

In 1952 she toured with George Shearing's group, recording five titles for MGM, and later cut "Bidin My Time" for Victor.

During the Sixties Teddi came to London for the first time, appearing at the Playboy Club.

Sonny Criss shot

WILLIAM (SONNY) CRISS, the long-respected California-based alto saxist, was found shot to death in his Los Angeles home on November 19. He was 50 years old. The police listed it as probable suicide, pending further enquiries. He was to have left for a Japanese tour on November 25.

Born in Memphis, Tennessee in 1927, Criss moved to L.A. in his 'teens and subsequently worked with Howard McGhee, Johnny Otis and Gerald Wilson. During the Fifties he toured with Norman Granz's J.A.T.P. and with the bands of Kenton, Eckstine and Rich. Then, in '62, he made Europe his home base for three years, working with considerable success.

Back in L.A., Sonny devoted much time to helping alcoholics, drug addicts and others in need. In '71 and '72 he offered a series of programmes for children at the Hollywood Bowl. During the last four years he divided his time between playing, teaching, lecturing, recording (in 1975) and touring overseas.

Manassas Festival

THE 12th Annual Manassas Jazz Festival, produced by Johnson "Fat Cat" McRee Jr, will be held in the famed Civil War town of Manassas in northern Virginia on December 2-4. This year's three-day event will honour jazz immortal Sidney Bechet.

Among the Dixieland players scheduled to appear are Billy Butterfield, Warren Vache, Franc Williams, Kenny Davern, Bob Wilber, Tommy Gwaltney, Dick Wellstood, Dill Jones, Marty Grosz, Johnny Williams, Tommy Benford, Dave Wilborn and Maxine Sullivan, as well as several bands including Soprano Summit, Jack Maheu's Salt City Six, Jacques Kerrien's Bechet-Men and Clyde Bernhardt's Harlem Blues and Jazz Band.

HOUSTON-BORN blues singer and alto saxophonist Eddie "Cleanhead" Vinson is making a rare New York club appearance at Storyville where he's joined on the stand by pianist Richard Wyands, bassist Major Holley and drummer Walter Perkins.

HELEN FORREST, who sang and recorded with the bands of Benny Goodman, Artie Shaw and Harry James in the swing era, opened a week's engagement at Hopper's in Greenwich Village. She's accompanied by pianist Norman Simmons trio, which is becoming the regular house band at Hopper's.

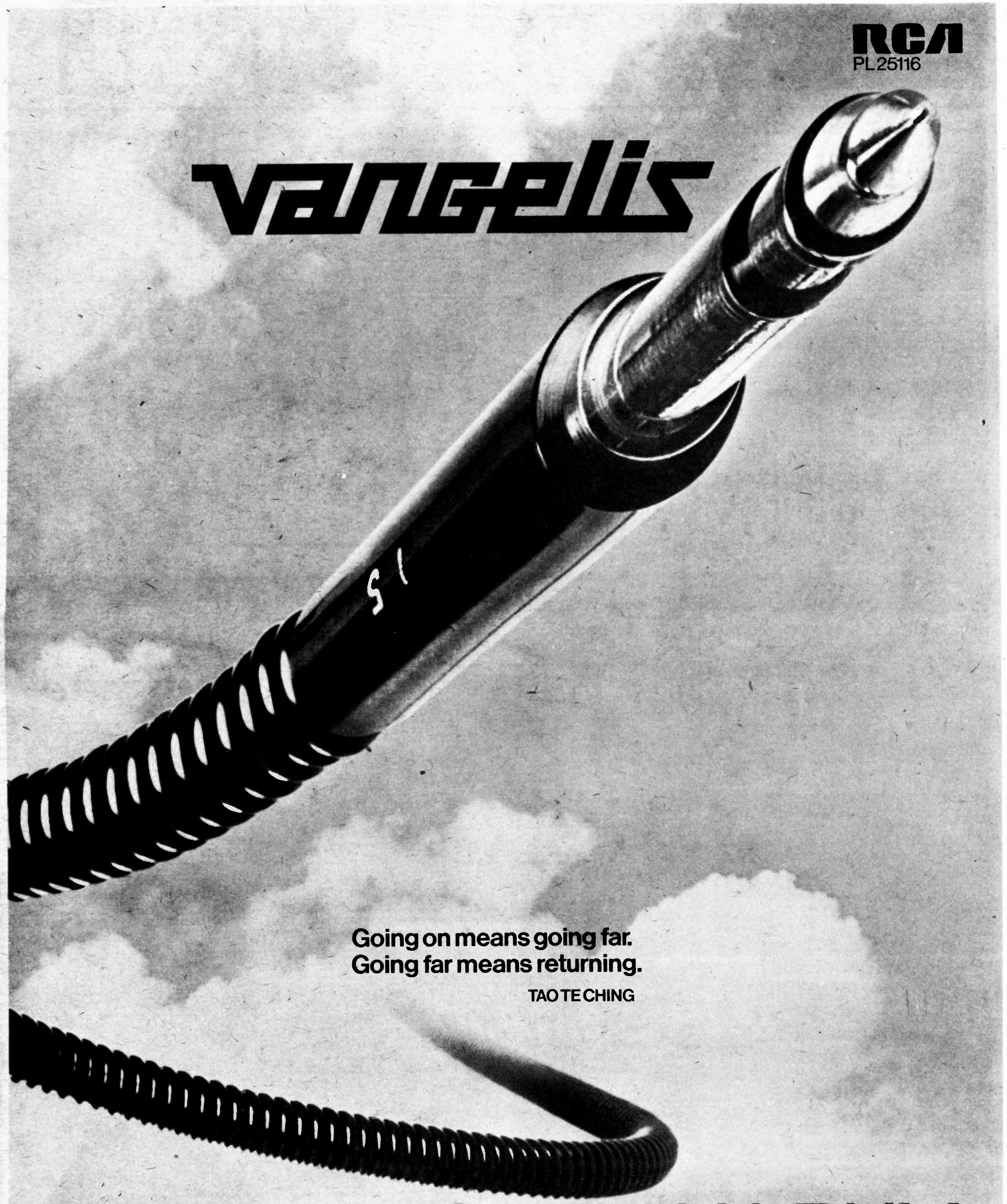
JOHNNY HARTMAN is back in New York singing songs associated with Nat King Cole in a tribute to the late singer at Michael's Pub. Hartman's backed by a trio — pianist Tony Monti, guitarist Wally Richardson and bassist Milt Hinton.

BENNY GOODMAN'S 40th anniversary commemorative concert to be held at N.Y.'s Carnegie Hall on January 17, 1978, will be recorded live by London Phase 4 Stereo.

Forty years ago on January 16, 1938, Goodman headlined the first jazz concert ever held at Carnegie Hall.

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TAO TE CHING

SPIRAL. HIS NEW ALBUM.

Stretcher case babies

Chris Brazier meets the Dead Boys

I WASN'T exactly keen on meeting the Dead Boys. Four reasons: I can't stand their debut album "Young Loud And Snotty"; I read a piece on them a couple of months back which made them out to be bound up in a distasteful, sick violence spiral; not wanting to get beaten up and needing copy, I knew I'd have to put on a false front while I was with them (I don't like lying even by implication); and I hadn't seen them in concert.



STIV BATORS: 'People are always giving us a hard time'

Well, I have seen the Dead Boys live now, and it didn't exactly endear them to me — soundwise they were just like the album (crude, unfeeling, flash, and repulsively hoarse vocals).

Attitude-wise, they were worse. Their whole vibe was one of aggressiveness, which spilt over into overt violence when rhythm guitarist Jimmy Zero jumped into the London Roundhouse crowd to smack in the face of a kid whom he said had been firing paper clips at him.

Now I'm no more keen on this insane practice of throwing things at musicians than they are — someone could get blinded soon. But the Dead Boys should take a long look in the mirror before they start feeling aggrieved. What they say in song and in conversation shows they have a pretty sick attitude to other people (as will become evident later on).



DEAD BOYS: clockwise from top, STIV BATORS, JIMMY ZERO, CHEETAH CHROME, JEFF MAGNUM, JOHNNY BLITZ.

Even while Jimmy Zero was laying into this bloke in the audience, lead guitarist Cheetah Chrome was shouting "Kill the bastard, Jimmy!" with obvious relish.

And one of the supposed high points of their act is when vocalist Stiv Bators writhes around whipping himself — can you really resent kids chucking things when you're making yourselves out to be auto-flagellists / S&M addicts?

Thankfully, they bombed, getting the worst reception I've seen a band win in London since the Stranglers were abused for an excellent set supporting Patti Smith in May '76.

But I still have this interview to write — orders, y'know, 'cos Sire / CBGB's acts are hot news.

Okay, so three of this pleasant, inoffensive pop combo are with me in a Hammersmith hotel room. Jimmy Zero is easily the most intelligent and likeable of the three, though he contributes his fair share of disturbing verbiage; Stiv Bators looks like a weasel and seems the most far gone down this dehumanised road; and violence crackles in Cheetah Chrome not far below the surface.

From time to time drummer Johnny Blitz wanders in and out, built like the proverbial brick craphouse — I'd rather not meet him down a darkened street after this piece has been printed.

They come from Cleveland, Ohio, deadened factory city, were enemies before they were friends, and hung out in Florida together before escaping the beckoning humdrum by fleeing to rock and roll and New York City, their initial eye-catching done supporting the Damned at CBGB's.

Bators: "All of us met through fights." You used to fight a lot? Chrome: "Yeah, still do." Why? "Something to do." Bators: "People are always giving us a hard time. People in the States think punk is about pulling knives on each other, trying to prove how bad y'are."

Zero: "In the States because Peter Frampton and Fleetwood Mac are the big things that everybody likes, they get easily outraged. In other words, we don't draw apathy from any audience—we either draw total hatred or people who really love us."

It's not the act that's obnoxious, it's the attitude to women, as if they're only there to be "utilised".

Stiv Bators continued the recitation proudly: "Even in L.A. some girl came on stage and we had sex. It was fun. Cheetah was humping her from behind, Jimmy was kicking her, I was strangling her with the mike cord — she loved it. We get all the sickies."

Zero: "People wonder why we write songs about girls that are very negative. It's because the girls we come in contact with on the road are really sad, the ones he's talking about."

But do you see it as sad? "I do. It's funny at the time, but afterwards when I think about it I can't figure out what motivates a person like that. I never have any contact with the groupies, anyway."

Stiv Bators isn't sickened by the whole decadent charade, though: "No, it's just another form of sex, that's all. Some girls like getting getting tied up and beat, some like being treated tender — people have different needs."

There's a line in one of the songs from the album which runs: "I don't want no romance / I just wanna get in your pants" — they obviously have a high regard for the feminine intelligence / sensibility.

Bators: "That was basically about groupies. You see, when you're in a band you don't have time for a steady girl because you can't take her around with you and your mind's too much on playing. What you need is a girl you can bring home at night, and then I want her to leave in the morning. But for the most part women are useless, 'cos all they end up being is a pain in the ass."

So where does love fit into all this? You know love, that warm, **human** feeling? Bators: "I don't know who said this, but it's one of the great statements 'cos it's so true. They said 'love is just two minutes of sweating and grunting'."

Zero: "I don't think love exists, to tell you the truth. I've watched my parents fall in and out of so-called love so many times it's just ridiculous."

Bators: "Y'see, with our parents love meant security—the guy needed the woman to be at home with the family so he could work for the American Dream; the woman needed to be taken care of 'cos she couldn't get a job, and they don't wanna work anyway — basically they're all lazy bitches who'd rather lay at home and watch TV.

"But now women can get jobs and there's no morality hang-up about you can't get in a girl's pants till the wedding night, so we don't need each other any more."

God forbid I should set up for the American Dream, but just because the Mom Apple Pie values are so obviously warped / false it doesn't mean we have to move into a world wherein there's no meaningful interaction between people.

As we were talking, the TV was on soundlessly — like all young Americans, they like to have it on all the time without ever watching it much. On the screen a horse was being galloped across some dry / dusty Western tract and then made to jump a fence.

The leap was totally mistimed and the horse was crunched horribly, to the delight of Bators and Chrome. It seemed significant. So you enjoy watching gore? Zero: "Consciously no, subconsciously yes. It's a morbid curiosity — I'm afraid to look but I wanna look."

I was reminded of the aftermath of the Rollerball movie, when loads of American companies besieged the film company for permission to make the death game a reality.

Would you get into Rollerball if it became a real sport, Jimmy? "I would fight it consciously, but I would like it so much that I would get into it."

"It is sick," he adds, "but that's the American way — it sucks. We should have advanced beyond it, but as a matter of fact, I definitely think that's what we're heading for." So do I, but we should be doing all we can to fight against it if that's so. You lot play up to it, don't you? Bators: "It's interesting. It's better than 'They stood there and played a good set and such a number was good'."

Okay, that's enough — let's get some kind of perspective on this. The Dead Boys are caught up in a sick whirlpool from which they will probaly never escape.

They're what Sun readers might think of as punks — they take the worst things you can think of that have been associated with punk and trample them sensationalistically in your face (you guessed it — Stiv Bators goes around wearing a swastika lapel badge).

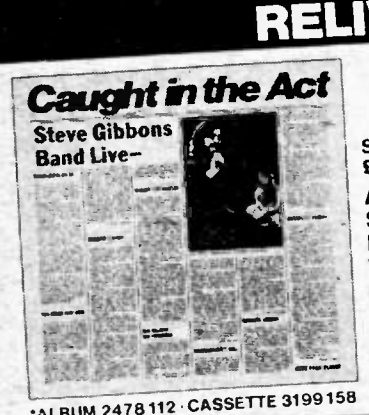
As far as I can see, they have no redeeming features, and if you fall for them after what you've just read, then I reckon we've all got problems.

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THE 1978 MM Rock/Folk contest starts here.

MM's annual exhaustive search for new talent throughout the country is getting underway again, and here's the chance for upcoming bands and soloists to launch themselves to glory.

It's been an unprecedented year for burgeoning young bands, and, with the impetus of the new wave still in full flow, an exceptional standard of entrants is anticipated.

The MM contest still provides one of the few opportunities for young talent to make its mark, and this year the prize list is better than ever.

For the first time, prizes this year total £2,000 in cash and musical instruments, a £1,000 of that going to the winning band.

The MM contest is the only genuine "LIVE" music competition for bands — amateur and semi-pro — and last year attracted a record entry of 800 bands and 300 soloists — a total of 5,500 musicians — and even more are expected this time.

Past winners include Druid and Deaf School, and '77 winners Staa Marx are gaining a big following.

The contest is sponsored by the Association of Musical Instruments Industries and EMI Records, and is organised in co-operation with student unions round the country.

Area heats will take place during March and April in various regions: Scotland, the North East, the North West, the North, Midlands, South West, South East, and London.

Regional finals will be held in May and early June in Leeds, Birmingham and London, with the National Final at the Roundhouse, London in June next year.

At each area heat (full details to be announced later), the judging panel will include representatives of the MM, EMI and the students union.

Melody Maker Rock / Folk Contest

SOLOISTS must submit their entry in the form of a tape recording of a live performance, and from these recordings selections will be made for appearances at regional finals.

Fill in the entry form and send it with the fee and stamped addressed envelope; the organisers will then send you full details of how and when to submit your taped entry.

Entry fee is £1 per person (i.e. fee for a four-piece group is £4), cheques to be made payable to Westland Associates. Entrants should also include a stamped addressed envelope.

The contest is open to all amateur and semi-pro bands and soloists. Closing date for entries is January 31, 1978.

I/We wish to enter the 1978 Melody Maker Rock/Folk Contest and enclose £1.00 entry fee per person entering and a stamped addressed envelope no smaller than 8" x 4¼".

Please tick appropriate category:

Groups (Amplified)	☐	Number in group	Entry fee enclosed
Groups (Acoustic)	☐		
Soloists (Tape only)	☐	_____	£_____

Cheque/Postal Order to be made out to Westland Associates.

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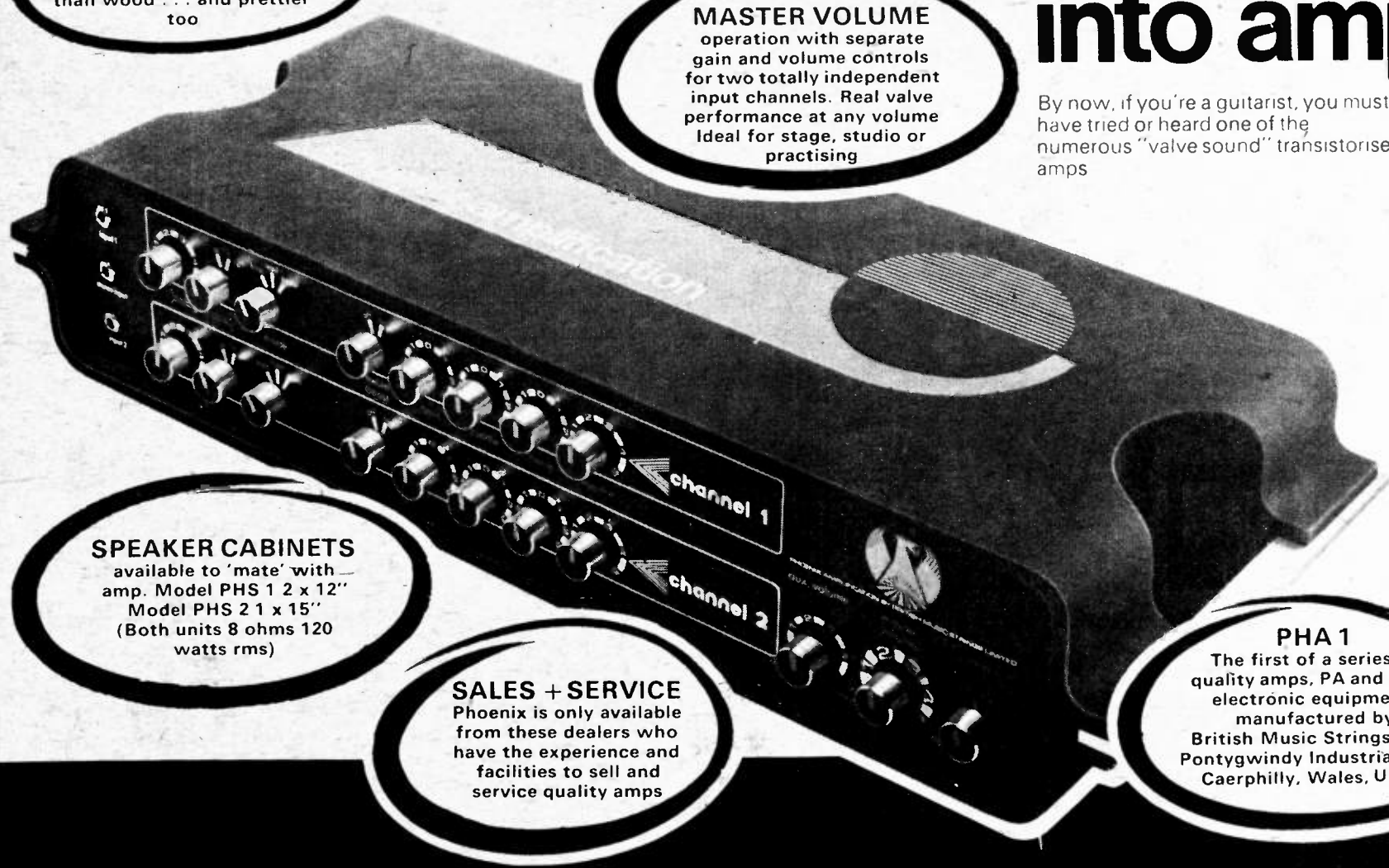
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Captain horn-blower

John Orme tracks down a revitalised Captain Beefheart, who has forsaken his desert home to work with a new band

TRAVEL through sun-blessed California, beyond the popular picture of America's tanned playground where peaches are canned and wine drips from grapes on the vine, and you come to the desert.

This is the country of scavengers and heat creatures, flattening in shadows during the sun's beat, but waiting to slide out as the temperature eases down the scale. Deep in the heart of the desert, though, there is also a solitary trailer. This is the home of Captain Beefheart.

"I don't know if you know it, but I don't have a proper home," remarks Beefheart. I mean, I have property in Trinidad, California, but not a proper house. My head is my house until it rains. So I live out in the desert. There are ravens out there, huge and black, and coyotes. I moved out to the desert when I did the 'Bongo Fury' album with Frank Zappa, and I am still there. My neighbours howl at night. All the animals come out then. We have owls and all those animals.

"Those coyotes are tremendous. They have developed as a super-coyote. They have been able to breed despite all the poisons people have tried using against them. They have become as big as female timber-wolves.

"I love animals. One of the guitarists in my new band is named Jeffrey Teaper, but he wants to be called Morras Tapir. He likes animals too."

DON Van Vliet is a happy man. A fortnight ago he brought his new Magic Band to Paris for its European debut, and, although the gig is now three days away, it's easier to whistle a dance-along selection from "Trout Mask Replica" than to stop him talking about the success of the concert and the band.

"This band is so good — the best I have ever had. They play with a smile. They really breathe up there when they are playing. After all this time I have finally found the band I am looking for. It's amazing.

"Playing with this group is like going for a walk — they are so happy when they play. People I meet from the audience have been coming up and telling me how pleased they are that I have finally found a band that I am content with — and they are right.

"The gig we played in Paris was monstrous. It was three days ago but I haven't slept since, it was so good. And my voice, well, I can still feel that show in my voice. It hit me so hard I am down to three octaves.

"I couldn't get over the way the audience was singing along with it, singing the words back at me IN ENGLISH, and I don't speak a word of French. This group, I tell you, I could not believe that there were such nice people still around on this earth.

"True, they are playing what I have written, but they really are playing. This band is moving so fast that very soon I won't have to tell them anything. I really must say, this band is the best . . ."

Whoa. Stop. Brakes on. Getting this man to take a breath is like persuading Cliff Richard to advertise the new Pistols album.

In fact, the members of the band are Morras Tapir and Denny Walley on slide guitars, John "Drumbo" French on drums, Eric "Kitabu" Feldman on bass and synthesizer, and Robert "Wait For Me" Williams on percussion.

"Morras can really laugh and still play our complicated music while dancing around the stage. He just picked the stuff up off the album, and I hardly had to do anything.

"Drumbo, well, he is a really great drummer. On-stage, he plays like a panther, and there is nothing like it when he is working with Robert, the percussionist. Robert is so good it is incredible. Art Tripp, the drummer with the old Magic Band, was a great drummer, but I choreographed the whole thing — his monacle, the pigtail, all of that. Robert is so good, it is insane. Morras and Drumbo and Denny played on my last album, 'Bat Chain Puller,' along with pianist John Thomas.

"I have always thought that insanity is various degrees of disconnection, and that losing touch with individuals only increases that disconnection.

"Van Gogh must have been one of the sanest people that ever lived. Every time I see a painting of his it makes me breathe so deeply. He was a real musician, a poet, a sculpture in the way he painted . . ."

Talking to the Captain is like trying to hold mercury in your fingers, but any mention of "Bat Chain Puller" is enough to keep him on one track for a few minutes.

Those super-sleuths among Beefheart's followers might be aware that "BCP" is the lost Beefheart album. It was recorded early in 1976 and kept on ice until the time was considered right for release.

Unfortunately, Don had to take to the courts to do battle with his former management in a case that held up the release of any current material — that is, the "Puller" album. There was also a contractual dispute with Virgin Records.

His problems were slightly compounded, he feels, when a tape of the album was sent to Virgin in Britain. Within a few weeks a handful of pirate cassettes found their way down the fire escape and into the sticky grip of a coterie of eager followers.

Matters came to a head when a review of the unobtainable album appeared in MM. Although welcoming the enthusiastic tone of the critique, the Captain greeted the news that tapes had surfaced with the glee that Richard Nixon reserved for Woodward and Bernstein.

"I was aghast, completely horrified by it. I mean, that is my paint, my painting, and they let copies of it out like that when all the legal things were going on."

The legal battle is still in full spate, with the result that Beefheart is between labels. His claim is that because of the management break, he is no longer contracted to Virgin, and hence no British release of "Puller."

According to his current manager, Harry Duncan, the matter should be cleared within a couple of months, and a new recording deal will be signed. When the album appears, possibly in March next year, it will contain the bulk of the "Bat Chain Puller" material with some new songs recorded by Beefheart and his new band. Ideally, a series of British dates will be set up to tie in with its release.

"This group, I still cannot get over how good they play," Beefheart repeats. "I saw a band that played with the spirit of this one once before — John Coltrane's group in 1960, with Elvin Jones on drums, McCoy Tyner on piano and Jimmy Garrison on bass. When they played it was magic. I said I would have a band like that one day. That band was like a living sculpture, and now I have it. After that show I went and got Coltrane's autograph."

THE Captain's autograph book is a wonderful document, a page-by-page movie of his close thoughts and delights. Alongside the autographs of heroes like Count Basie and Howlin' Wolf are drawings, sketches, cartoons, doodles and quaint abstractions. On one page is the signature of Sunnyland Slim, a 70-year-old blues pianist he regards as THE undiscovered father of the blues.

Opposite the autograph is a black felt-tip sketch of Slim at the piano. There is little detail to the drawing, a few background lines, a raised forefinger and a concentration on the bluesman's trampled features.

"I would say that out of everything I do, painting is my most important thing. I always do it, I am always drawing something. I feel crazy if I don't have a pen or my book with me so I can get it down there. Did you know I never went to school, not even once?

"Yeah, I never spent one day in school. When I was five I won a scholarship to learn sculpture in Europe, and stayed there until I was 13.

"The first time I came to England I played at the Middle Earth. That was a great place, right by a vegetable market. I played my horn for two and a half hours, and it was the first time I had played it on stage. I just could not stop. I did not know where the notes were or anything, and I am proud to say I still do not.

"I produce sounds that other players do not get. I get sounds out of myself as opposed to getting them from a formal scheme of playing. I have never yet heard people play the horn like me. Do other people like it? Well, they didn't complain at the Middle Earth. For me it is an escape valve, another paintbrush.

"I am always looking for new mouthpieces for my horn. I have just got one that is really big, so big I can almost feel my tongue coming out of the bell of the horn. I am really looking forward to coming over to England and blowing my paint at everyone from my horn."

So what really did happen with him and the old Zoot Horn Rollo-style Magic Band? Did they drop him, as Bill "Zoot Horn" Harkleroad said later, or did he scrap them?

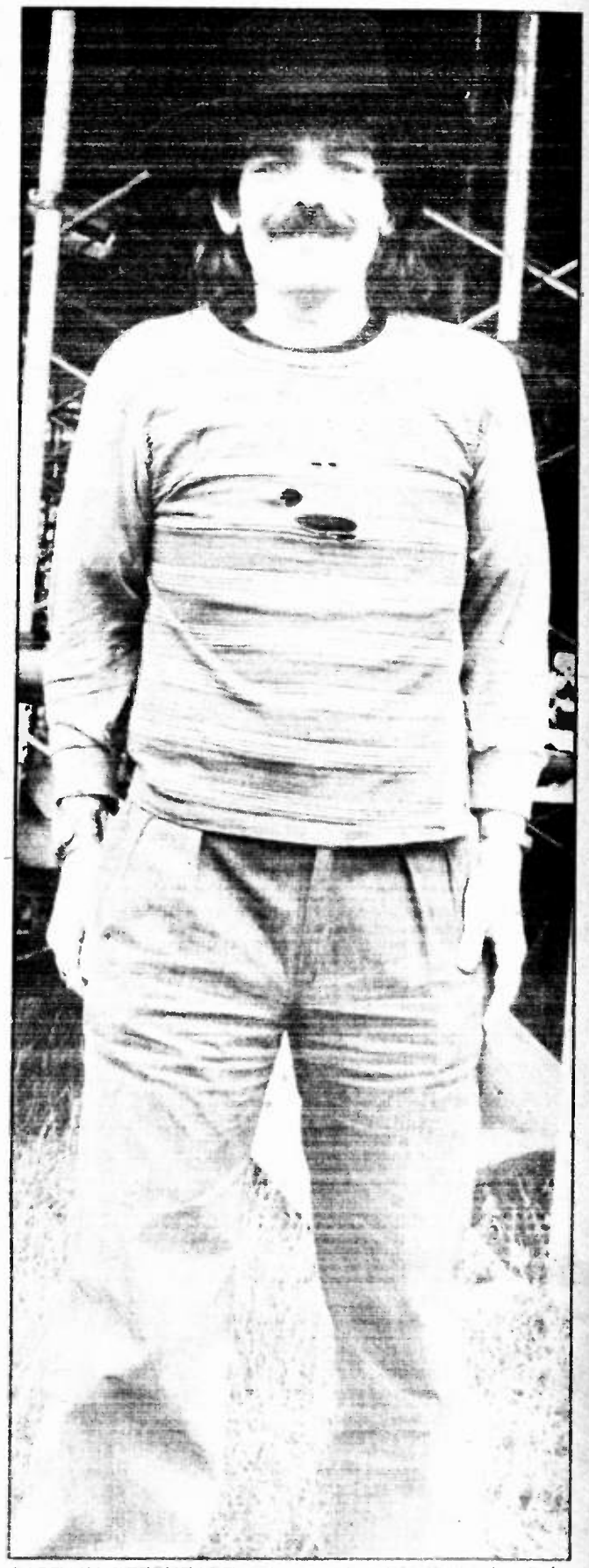
"That was a stupid thing, that whole time. Bill did say those things, but said later that they were taken and put in a sensationalist way, which was not the way he said them. He came and apologised afterwards. He was not sure how I would react, but what did he expect — that I would jump at him? I told him that friends do not mind, you just let things grow.

"The whole thing was pretty bogus, all that seeming recrimination in print. He was tricked into saying those things.

"We had a good time playing together. Bill played awful good at times, a great player. I played him 'Bat Chain Puller' and he really liked it. He flipped over what I was doing with the band."

IF, and when, Beefheart does play Britain next Spring, he will bring vivid memories of Britain, such as when a 13-year-old girl confronted him from the audience before a Newcastle concert and recited all the lyrics from "Trout Mask Replica," word for word.

"I was on a bus yesterday, and started talking to this Irish guy, a musician. He was a bit shy, but told me he had come over to give a bouquet of flowers to a girl he had not seen for two years. He was reluctant to tell me about it. He said that it was crazy what he was doing. I told him 'no, everything else is crazy. What you are doing is great'."



CAPTAIN BEEFHEART: 'My new band is like John Coltrane's 1960 group—a living sculpture'



30th Nov Oxford Polytechnic
1st Dec Brunel University, Uxbridge
2nd Dec London School of Economics (Lunchtime)
3rd Dec Leicester University
5th Dec Recording U.T.V. Belfast
6th Dec Queens University, Belfast
7th Dec Huddersfield Polytechnic
9th Dec Marquee Club, London
10th Dec Manchester Polytechnic
13th Dec Windsor Hall, Reading University.

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THUR 20th OCT.....**BIRMINGHAM** ODEON
FRI 21st OCT.....**LIVERPOOL** EMPIRE
SAT 22nd OCT.....**MANCHESTER** BELLE VUE

SOLD OUT

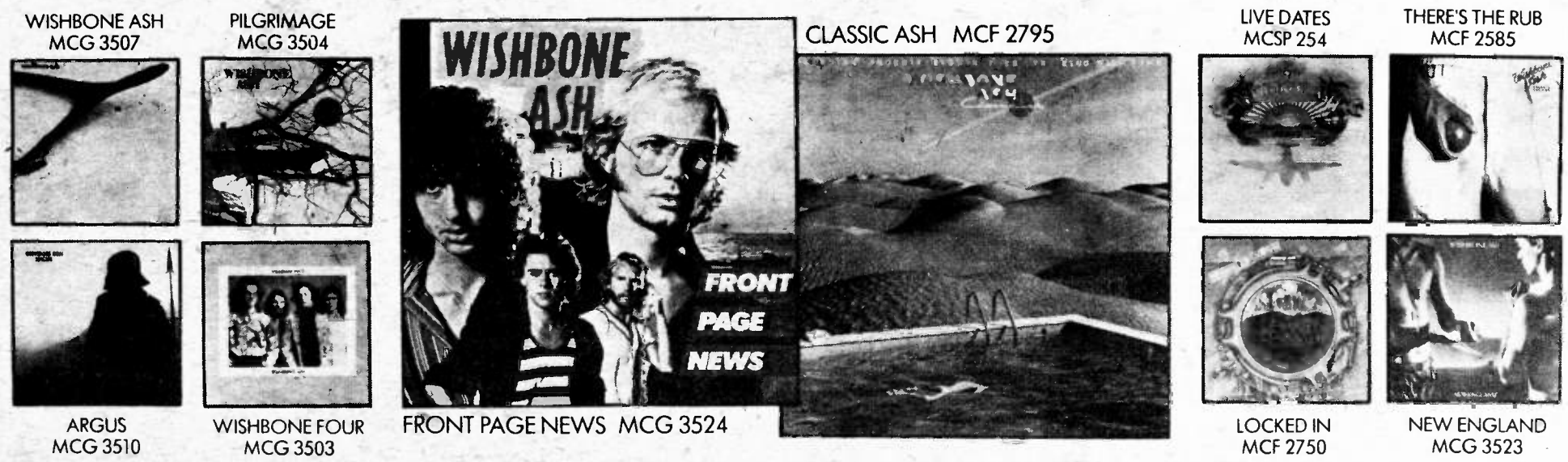
MON 24th OCT.....**LEICESTER** DE MONTFORT
TUE 25th OCT.....**COVENTRY** THEATRE
WED 26th OCT.....**CARDIFF** CAPITOL
THUR 27th OCT.....**SOUTHAMPTON** GAUMONT
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MON 31st OCT.....**WEMBLEY** EMPIRE POOL

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Wishbone Ash–Marquee Club Saturday 29th 1977

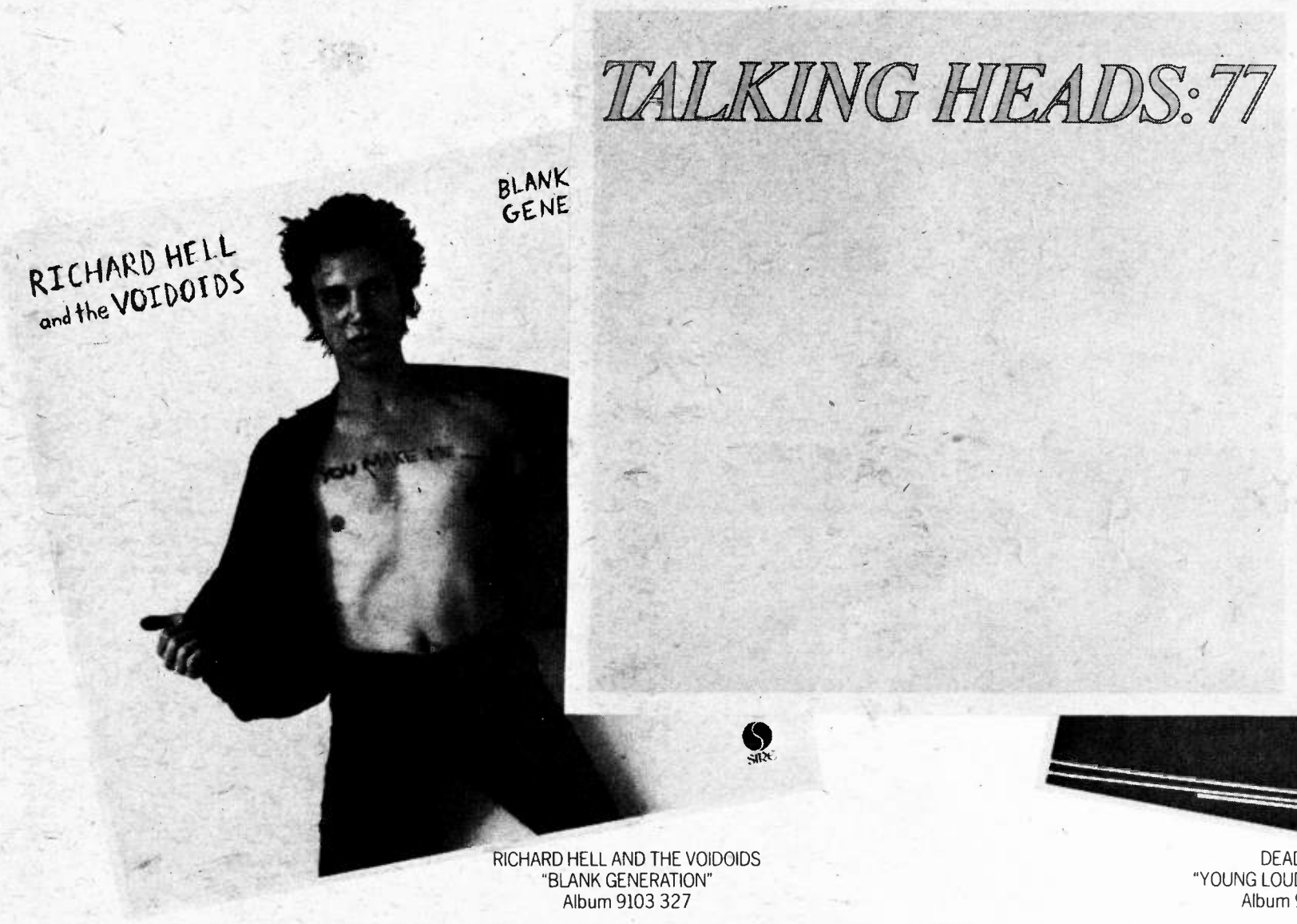
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3 Dec	Hastings, Pier Pavillion	9 Dec	Edinburgh, Cloud Ballroom
5 Dec	Southampton, Top Rank	10 Dec	Glasgow, Strathclyde
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● Following several letters questioning the originality of pop tunes, here's another one for the list. Surely any Pink Floyd fan can spot the resemblance between Julie Covington's latest single, "Only Women Bleed", and the Floyd's "Brain Damage"? — IAN SKETTON, Kenwood Drive, Walton-on-Thames, Surrey.

● ABOVE: JULIE COVINGTON / BELOW: PINK FLOYD'S ROGER WATERS



Ireland: the kids are all right

I WAS both amazed and annoyed at Harry Doherty's article on the music scene in Ireland (MM, November 12). It was almost totally incorrect, and he obviously had not studied young people in the Republic, or, for that matter, music trends which are encouraging and vastly different from what he states.

For a start, he says, "youth in Ireland is very much oppressed, kids are seen as irresponsible and a threat." That's a good observation of England, not Ireland; far more is done by kids in a communal way in Ireland, even in remote country areas such as Galway. I was over there two months ago and surprised to see, in every town, more youth clubs, pool rooms and activity than I've ever seen in England.

For instance, in Ballinsee, where I have relations, kids were involved in planting food for Third World countries and supervised by the Church. You wouldn't get bored English punks even dreaming of doing anything Christian.

Doherty constantly reminds us that all Irish bands leave and come to Britain to get noticed, such as Rory Gallagher, Van Morrison, Thin Lizzy. But don't forget England has a population of some 55 million as opposed to Ireland's 3½ million. It is surprising they get big audiences and big money here?

What about the Chieftains, Planxty, Horslips, the Wolftones, and many more traditional bands of superior quality, who live in Ireland?

Steve Rapid says, "in the country the prevailing attitude is no fun." This is again untrue. There are far more dancehalls and venues than in England per village and town, with people really getting into the music, which is usually country, rock and folk.

The reasons for this largely lie in the historical facts: Ireland didn't have an industrial revolution, and therefore a materialistic capitalist society as England did.

Having only 50 years of its own history and freedom, the young people are patriotic.

So please try and understand a country before putting everything about it down. — **ANDREW GRAY, Erica Court, Swanley, Kent,**

● **LP WINNER**

Pop go the punks

JUST a note to say that after your recent Street Heat articles on punk in the provinces, how about an article on the new pop renaissance currently seeming to sweep London?

Last week I travelled down to the Nashville Rooms to see Advertising and the Yachts, and I must say that, although I am a self-confessed punk, both these bands offer something completely different.

Far from provoking the audience, and adopting the usual aggressive stance, they reminded me of a mixture of the Love Affair and the Beatles. Also never have I seen such a mixed audience who seemed to be enjoying the bands on the same level.

If the pop revolution is coming, let's have some Press on it instead of last year's punk stuff. — **JOHN MICHELLS, Western Road, Liverpool.**

● IN MM (November 19), you had a cartoon strip in the centre pages about a band called the Louts. I would like to point out that there is already a band in Nottingham called the Louts. We have got the copyright to this name, but thanks for the publicity anyway. — THE LOUTS PRESS OFFICE, Dale Street, Sneinton, Nottingham.

IT'S really great to hear a record as natural and sincere as "Don't Cry For Christmas" by Elvis Presley getting so much support from Radio One. I trust all commercial stations will follow suit.

This particular single, the best slow ballad he ever made, was cut for Big State Records three months before Elvis signed with Sun.

He subsequently re-recorded it "privately" while serving with the U.S. Army in Germany in 1960 — but while under contract to RCA. It is this version that Charly Records have recently issued — but without the artist's name on the label.

"Don't Cry For Christmas" is an excellent record. It should be on every radio station playlist and in every record shop from Land's End to John O'Groats. If not, why not? — **INGA DORFMANN, Elvis Memorial Society, Gayville Rd, London.**

ELP, Yes rip-offs

WHAT a con! I've just paid a visit to my local record shop, and picked up a copy of "Works Volume II." On this single album you get Greg Lake's "I Believe In Father Christmas" (his 1975 single), "Honky Tonk Train Blues" (Keith Emerson's single) and it's B-side, "Brain Salad Surgery," the B-side of "Fanfare For The Common Man," and the B-side of ELP's 1973 single, "Jerusalem," plus a few new tracks, which I suspect are left-overs from other albums.

You can get all this, including a non-gatefold sleeve, for £3.99. Who was Keith Emerson trying to fool when he said ELP had enough material for two albums? — **MALCOLM OLIVER, Rusholm Avenue, Dagenham, Essex.**

● Congratulations to Yes (no wonder the punks have a case) — £3.99 is the recommended price of your new album, which is about average on the face of it.

Then we can obtain the "Wondrous Stories" single for 65p — mm, pretty good. Then suddenly us mugs with the album discover another single is released — for 99p. Considering there are only five tracks on the album, and four are out as singles for £1.64, that's bad!

Sorry — did I say four tracks? Actually, it's 3½, because only half of "Awaken" is played, owing to its length. Mind you, the mug seeking an insight into the band won't realise that until he's bought the thing and reads on the label it's "Awaken Part One," so he splashes out another £3.99 to hear it all.

Isn't it time more thought went into what goes on singles by "album bands," instead of thoughts of "money, money, money"! Genesis' last EP was a brilliant example. — **C. PRENDERGAST, Arlington Road, Surbiton, Surrey.**

Find The Lady

The new album from Trickster.

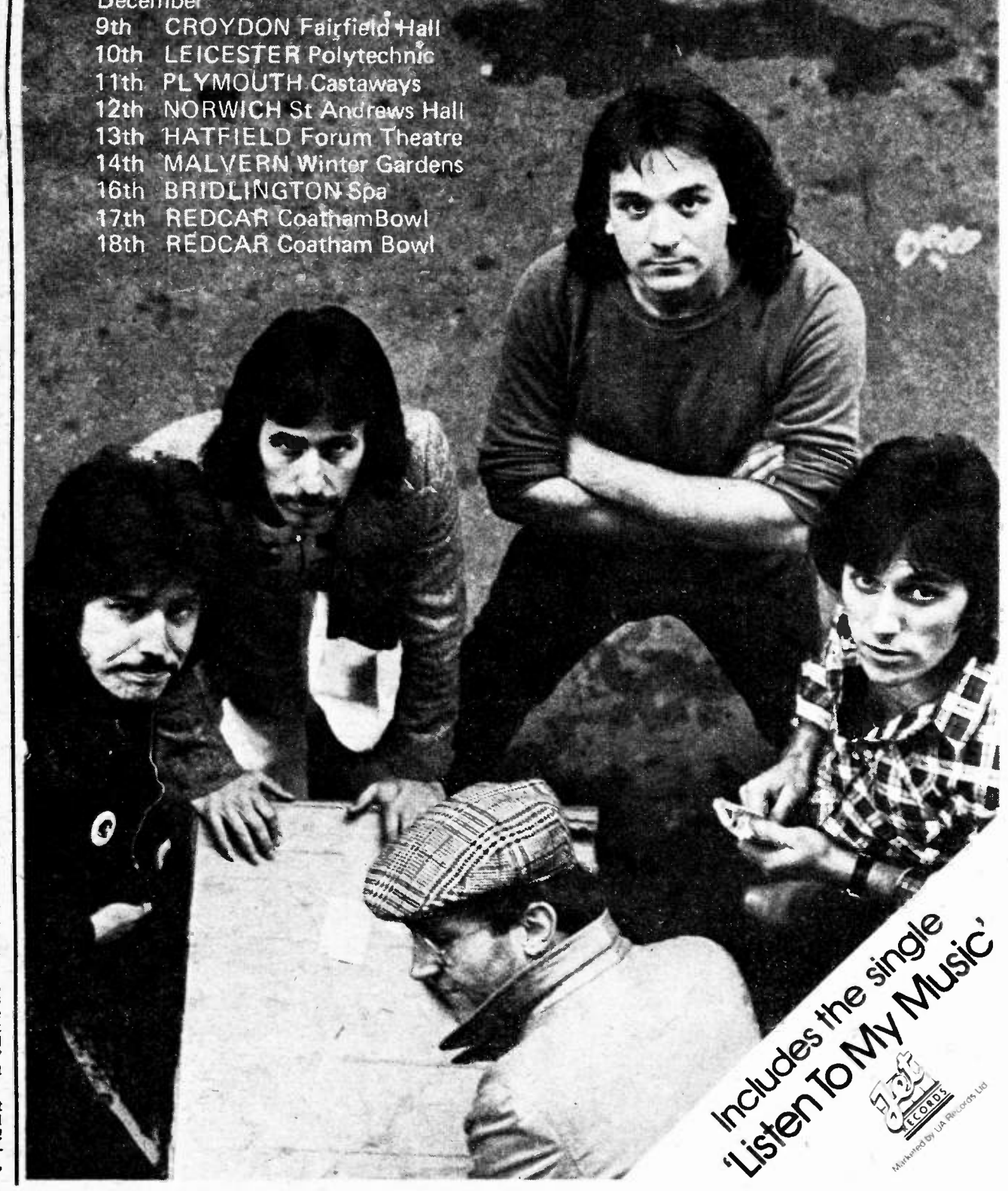
Trickster



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12th NORWICH St Andrews Hall
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14th MALVERN Winter Gardens
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Caught in the Act

Parker gives 'em stick

ANOTHER neat week for music in the capital, people.

Why, a mere two days after Southside Johnny 'n' the Jukes had massacred us at the Hammersmith Odeon, we were at the Rainbow where Graham Parker and the Rumour dropped us where we bopped on the seats and in the aisles.

You'll remember that GP played the Rainbow earlier this year, and, as on that marvellous occasion, Saturday's performance was preceded by no elaborate introductions, no overtures, no Grand Entrance. Parker and the Rumour just ambled casually on stage as if they were about to join a bus queue, plugged in and, after a few words from Alfonze the faithful roadie, took off like a V2 screaming off the rails into the night sky above Finsbury Park. There they remained in perilous orbit until the final, crashing chords of the defiantly lusty "Pouring It All Out."

My God, the pace of it all!

GP and band, with one of the year's most exciting albums and a knockout American tour behind them, are currently playing with the kind of reckless conviction that successfully reduces audiences to delirious rock and roll casualties.

I mean, their opening shot — "Heat Treatment" — was whacked out at a tempo so frenzied it must surely have been calculated to induce G-thrust. And the vintage "White Honey" and "Soul On Ice," which featured a solo from Brinsley Schwarz (in surprisingly extrovert mood this Saturday night) that had the teeth chattering in my mouth like castanets at a Mexican wedding, were delivered at a pace so relentless I was virtually in need of artificial respiration no more than 15 minutes into the evening's performance.

In fact, this bewildering freneticism was occasionally so fierce that it threatened to topple into chaotic mayhem several of the set's more refined and reflective songs.

"Fool's Gold," for instance, would have been the more effective had it been performed with a stateliness closer to the original rather than the rushing assault with which it was despatched here. Similarly, the brooding "Watch The Moon Come Down" suffered slightly from the momentum at which it was propelled, which sacrificed the original's tense atmosphere.

This insistence upon maximum impact at every turn boosted, however, the epic "Heat In Harlem," which was afforded a sultry majesty through the careful guitar interplay between Schwarz and Martin Belmont and the brass section (who similarly enhanced the introduction to "Stick To Me" — yet another utterly furious number).

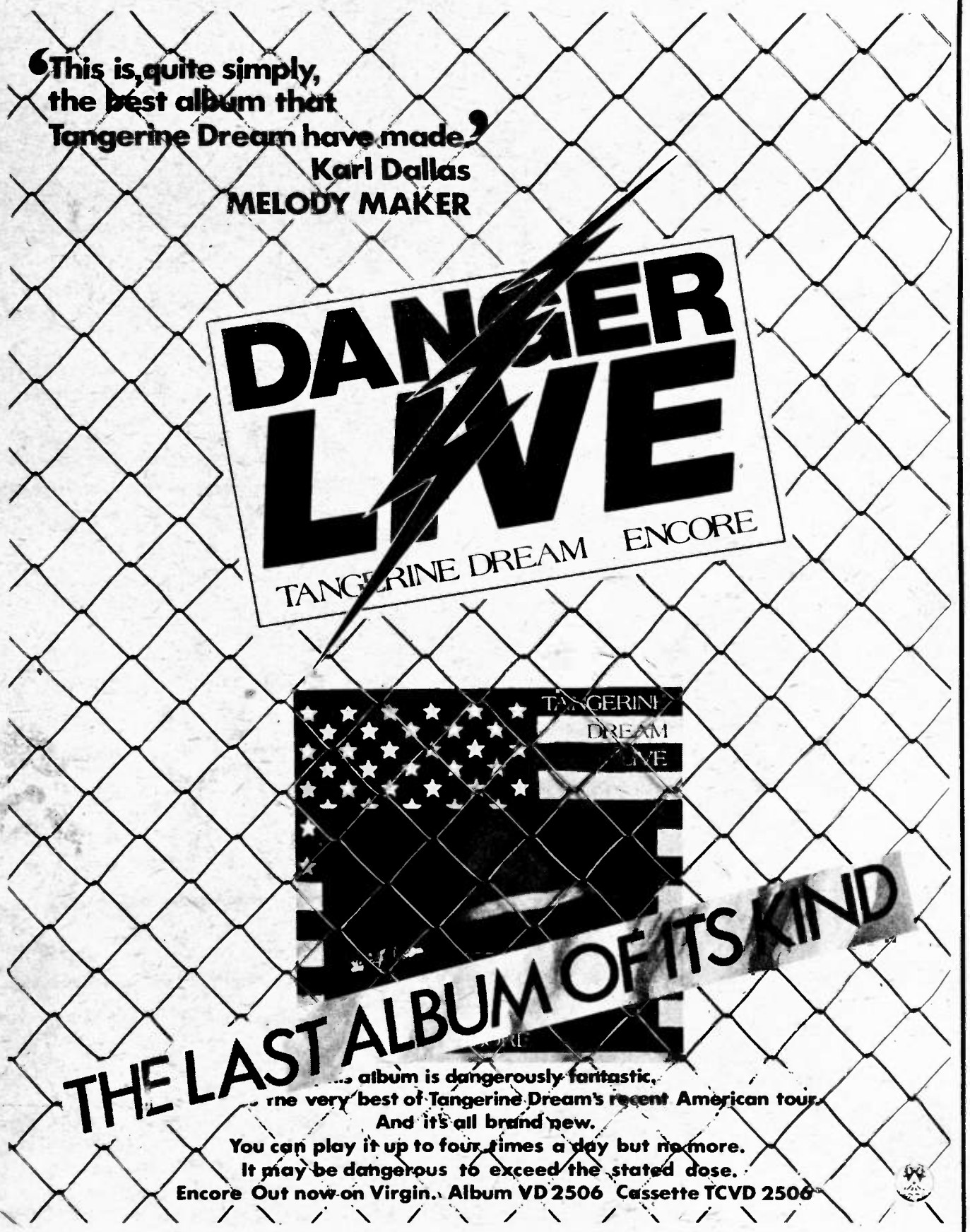
One doesn't wish to snipe, though, at so enjoyable and invigorating a concert. Such considerations were swept away in the cascading rush of "Don't Ask Me Questions" (prefaced by a solo from Belmont that ranked among the most hysterical outbursts I've heard this year), "New York Shuffle," "Soul Shoes," and "Clear Head," a raucous "Hold Back The Night" and, finally, the above mentioned "Pouring It All Out." One more observation before we close.

It seems unfortunate to me that the imperatives of the music business force such bands as Graham Parker and the Rumour into venues as unsympathetic and austere in atmosphere as the Rainbow. Such great dance music deserves to be embraced in less formal situations, where the audience can groove more freely. Who needs seats when we've still got feet?

Otherwise, on every front it was a corking gig, John.—ALLAN JONES.



GRAHAM PARKER: defiantly lusty



URIAH HEEP

URIAH HEEP'S tour slithered into Southampton last week to find that the natives had been rather overfed with headline tours in the last month.

The unfriendly looking character who adorns the "Innocent Victim" album glared down from a huge backcloth.

Before him was many an empty Gaumont seat, but those who did brave the cold found Uriah Heep in good fettle.

Once you tore yourself away from the hypnotic stare of that 30-foot high reptile there was plenty to take in, not least the boundless enthusiasm and bounce of lead guitarist Mick Box.

With everything from the brute force of Lee Kerslake's drumming to the power of John Lawtin's lead vocals, Heep gradually warmed up their following.

"Innocent Victim" reveals some changes from Heep's normal repertoire, and the band do not seem completely convinced about them.

The current single, "Free Me", was introduced with what almost amounted to an apology. Okay, it is different, but surely such a strong number deserves more conviction.

A hit single could be just what Uriah Heep want to help fill venues like this and convince the people who have already forked out for Quo and Lizzy tickets that they should stretch their resources and catch Heep live too. — GARRY LOVEJOY.

SALUTE TO SATCHMO

THIS no-weak-links package show has been pleasing large crowds up and down the country, and last Thursday at Hornsey Town Hall it swept a "family" audience along with it for two-and-a-half hours or so of well-blended and enthusiastically played music. In truth it was a programme with few dull moments.

The entertainment is broken down into several related sections. After a "Wonderful World" opening behind the curtains (during which nothing could be heard of Humphrey Lyttelton's spoken intro, due to faulty amplification), the excellent Alex Welsh Band was, so to speak, revealed to perform "Struttin' With Some Barbecue," "Lazy River" and "Come Back Sweet Papa."

The first of the travelling companions, Bruce Turner, then emerged to give a flowing, sometimes booting interpretation of "Body And Soul", which was only peripherally a tribute to Armstrong (who made an early jazz recording of the tune). Humph followed and played a moving "That's My Home" with Brian Lemon's piano before Bruce and Welsh's men joined in.

More on pages 48, 56, 59

The other guest, pioneering British trombonist George Chisholm, completed a quality front line with Humph and Bruce, which blew "Way Down Yonder" (with stomping horn from Humph), "West End" (spot-on intro and highly original trombone solo) and a full-blooded "New Orleans Function," with descriptive material, which blew in the interval via a six-man front line — two trumpets, two trombones, two clarinets — which really hollered.

Following all this we had the Hump - Bruce - Chis line-up again, sounding interestingly different from the Welsh-Williams-Al Gay ditto, and Alex's unit returned to help out with a somewhat nostalgic medley of "Pop's" pops. This nicely realised selection built up to a climax on "The Saints" (what else?), once more powered by the full ten-piece ensemble, and after a genuinely hearty reception, the programme homed pleasantly to a close with "Bugle Call" and a dedicatory "Sleepy Time Down South", during which the spot was trained on a small bust of Satch perched on the piano. The show, properly named, was enjoyed by players and us. — MAX JONES.

Southside sass 'n' brass



I'M not often to be found dancing in public. Put it down, if you like, to an essentially modest disposition (you'd better believe it), and a natural reluctance to embarrass myself with a display of comprehensively inept jiving.

Not that there is a surfeit, anyway, of bands with sufficient balls to get me off my seat and into the aisles. GP and The Rumour have succeeded (they did it again last week). The Feelgoods, too, invariably have me waltzing on the deck. And I shimmied through five dates on the recent Stiff tour, jittering from Wreckless Eric to Nick Lowe.

This time out, though, you can blame Southside Johnny And The Asbury Jukes. Few concerts this year at the Hammersmith Odeon have had me rocking out of my socks with such unmitigated delight. But, then, who could possibly resist the tremendous impulse to tumble out of their seat when confronted by the infectious power of SJ 'n' the Asbury Jukes swinging like they did on Saturday.

The Jukes come out resembling a gang of undertakers from Little Italy, decked out in immaculately cut threads, with a ten-piece line-up that reads like the cast list from a Damon Runyon collection (Kenny "Popeye" Pentifallo, Eddie "Clams" Manion, Kevin "Close-out" Kavanaugh, Big "Al The Doctor" Berger — you get da pitchur?).

Southside Johnny Lyon fronts the Mob: a little runt of a guy straight out of Mean Streets, shades permanently plastered over his eyes, mischievous grin cracked across his face like an invitation to party and booze all night.

He, like the band, performs as if in anticipation of a hangover. They're looking for kicks and excitment now, and damn the consequences of tomorrow's bleary morning comedown.

Musically, it's the alarming strength of the five-piece brass section that most immediately impresses.

They fairly dominate the band's sound, surging forward with terrific vigour on "Got To Get You Off My Mind" and Miami Steve Van Zandt's "She Got Me Where She Wants Me" (trombonist Ricky G and G Gazda appears to be the star of this quintet, with his every move receiving tumultuous applause).

Over this fiery brass attack, guitarist Little Willie Rush and pianist Kevin Kavanaugh solo with clarity and authority — the guitarist was featured briefly but memorably on the excellent "Love On The Wrong Side Of Town."

A lesser personality than Southside Johnny would have been lost among all this, I'm sure, but SJ came roaring through, playing ferocious harmonica and singing with a strength and style that owed more, perhaps, to soul and passion than careful technique (and was probably immeasurably better for it, as it happens).

If we were to isolate some of the concert's many highpoints, we'd have to refer to the glorious reading of Springsteen's "The Fever," and the closing holocaust that included the riotous "I Don't Want To Go Home," and the celebratory Sam Cooke anthem, "Having A Party." One of the gigs of the year, without a doubt.

My only criticism of the band is that it's unlikely they'll appear again in London before Christmas. — ALLAN JONES.

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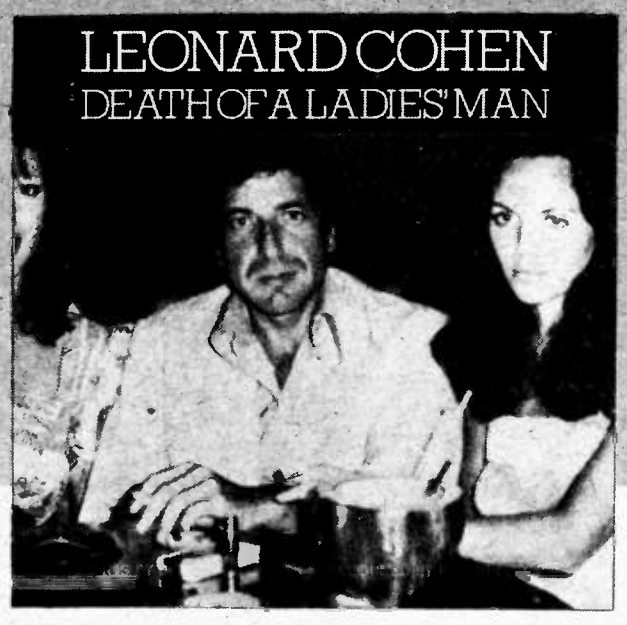
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Singles

BY IAN BIRCH

(More reviews overleaf)

Blockheads to Talking Heads

● IAN DURY & THE BLOCKHEADS: "Sweet Gene Vincent" (Stiff). Virtually a self-select single of any week. Ian's tribute to one of rock's greatest figures doesn't even whiff of where's-the-exit schmaltz.

In one throw it manages to be tough, witty, perceptive and entirely sympathetic to the core of what Sweet Gene was all about. The Walthamstow Wonder kicks off in plaintive manner, echoed vocals over aching, restrained accompaniment from the Blackhead (a favourite Duryism).

"Shall I mourn your decline/With some Thunderbird Wine/And a black handkerchief?" Then into part 2, a fearsomely rollicking joanna and the Blue Cap fans take off with Ian belting out: "White face/Black shirt/White socks/Black shoes/Black hair/White strat/Dead white/Dyed black." A joy.

● TALKING HEADS: "Psycho Killer" (Sire). Some oafs believe that the term "art rock" is automatically derogatory. Well, it isn't. Talking Heads fall into this category and "Psycho Killer" is indisputably one of their most evocative songs. It works on a devastating bass line, moving from one luxuriant peak to another.

However, it's not totally successful, and the reason (I think) lies in the fact that the performance doesn't live up to the number's ambitions. Finely articulated neurosis is difficult enough to pull off at the best of times, and when you have a middle section that slips into French ("te me lance, vers la gloire . . . .OK") it's double difficult. Pretentiousness hovers too close.

Still, it's an exceptional effort, and not only do you get the album version on the top-side, but a second bang on the flip, which is sparser, more muted.



Summer time

A Motley Crew

DONNA SUMMER: "Love's Unkind" (GTO)/"I Love You" (Casablanca). Old and new record companies vie for the large cashbox stakes Donna means nowadays.

The voice is, as ever, supreme, the production superb (the Munich Machine shows no signs yet of an inbuilt Doomsday device) but the songs (both written by Summer/Georgio Moroder/Pete Bellotte) aren't exceptionally strong.

GTO (old company) offer an attractive enough rehash of "Then I Kissed Him" with Spector echo and castanets; Casablanca's deal is better, a track from her latest (and concept!) album "Once Upon A Time." Thumping sensuality.

ERIC CLAPTON: "Lay Down Sally" (RSO). Former Godhead takes off on J. J. Cale's low purr of the back-porch boys, adding Marcy Levy on harmonies. Of course it's accomplished, but, like his new album, "Slowhand," won't spark off a revivalist frenzy.

STEVE HILLAGE: "Not Fade Away (Glid Forever)" (Virgin). Rock's Eric Von Daniken who, in defiance of everything, keeps alive Cosmic Consciousness, Pyramid Power, telepathy, UFOs, Mu tea and the gnomes at the bottom of the garden. Where the Stones snorted out the Hardin/Petty evergreen, Hillage and producer Malcolm Cecil (of Tono's Expanding Headband fame) turn it into jaunty liquid laughter. Expertly assembled and might surprise all and sundry by being a hit.

MOTORS: "Be What You Gotta Be" (Virgin). Chest-expanding, rugby-tackle hard-rock which, like single one and the debut album, combines powerful hooklines with carefully planned chunky textures. They are forever likened to Status Quo and Sixties beat groups with good enough reason, but they have gone that important step further.

CHRIS FARLOWE: "Only Women Bleed" (Charly). Obviously dredged up as a rival to Julie Covington's version, released last week. Farlowe goes for the rough-hewn and sparse approach with some terrible back-up shouts. Turgid.

MINK DEVILLE: "Cadillac Walk" (Capitol). If you like Willy & Co., this will be a second nature number, being a track off their first and so far only album. Great stuff as Willy growls out nifty lyrics and the band plays beautifully restrained, bluesy notes. A leopard-skinned alley cat.

SOUTHSIDE JOHNNY & THE ASBURY JUKES: "The Fever" (Epic). Isn't it about time for some new material, lads? Yes, we know there's a tour on and a single has to coincide, and the single comes from the album "I Don't Want To Go Home." So if the seven-inch is a hit, it'll promote sales of the 12-inch. Gripe over. The Springsteen song is given a rich, rolling treatment, all empty Bourbon bottles and nicotine-stained fingers. Conclusive proof that professionalism and feeling can be good buddies.

Resurrection Special (2)

THE rest of the E.P.s that EMI have re-modelled and re-issued. All are on the EMI label. There are ten in toto and can be bought separately or in a boxed set.

● PAUL JONES: "High Time"/"Thinkin' Ain't For Me"/"I've Been A Bad, Bad Boy"/"Aquarius". The One In the Middle quit Manfred Mann in '66 to pursue the obvious solo career but it didn't ignite in the manner pundits had predicted. Still, he had two sizeable hits ("High Time" and "Bad Boy") which were reasonable, making the best of a limited voice. Steer clear of the other two tracks here.

● FREDDIE AND THE DREAMERS: "I'm Telling You Now"/"Just For You"/"You Were Made For Me"/"Over You". More comedy of sorts. Diminutive Freddie Garrity was the focal point as he innocently clowned about on stage. Their wholesome, slapstick pop was really directed at children. So a TV show like Crackerjack was their Vortex. Junior Choice appeal. Possibly.

● BARRON KNIGHTS: "Call Up The Groups"/"Under New Management"/"Pop Go The Workers"/"An Olympic Record". I suppose a timely release as their latest mishmash enters the nation's hearts. The BKs are and always have been sad parasites on rock 'n' roll, pouring out juvenile parodies of whatever bands are currently big business. In a way they act as barometers for nervous suburbia.

● ADAM FAITH: "What Do You Want?"/"Lonely Pup (In A Christmas Shop)"/"How About That!"/"Someone Else's Baby". Terry Nelhams (back to the basics) rivalled Cliff in the early Sixties for the dreamy, besuited, smart-chap-next-door award. After several false starts, Terry landed the TV rock series, Drumbeat, and snapped up "What Do You Want," which was massive in 1959. It set his style of wispy, hiccuping vocals and toytown plucked-string backing. Bizarre innocence. He reappeared at the other end of the spectrum (snarling villain) in Budgie and later Stardust.

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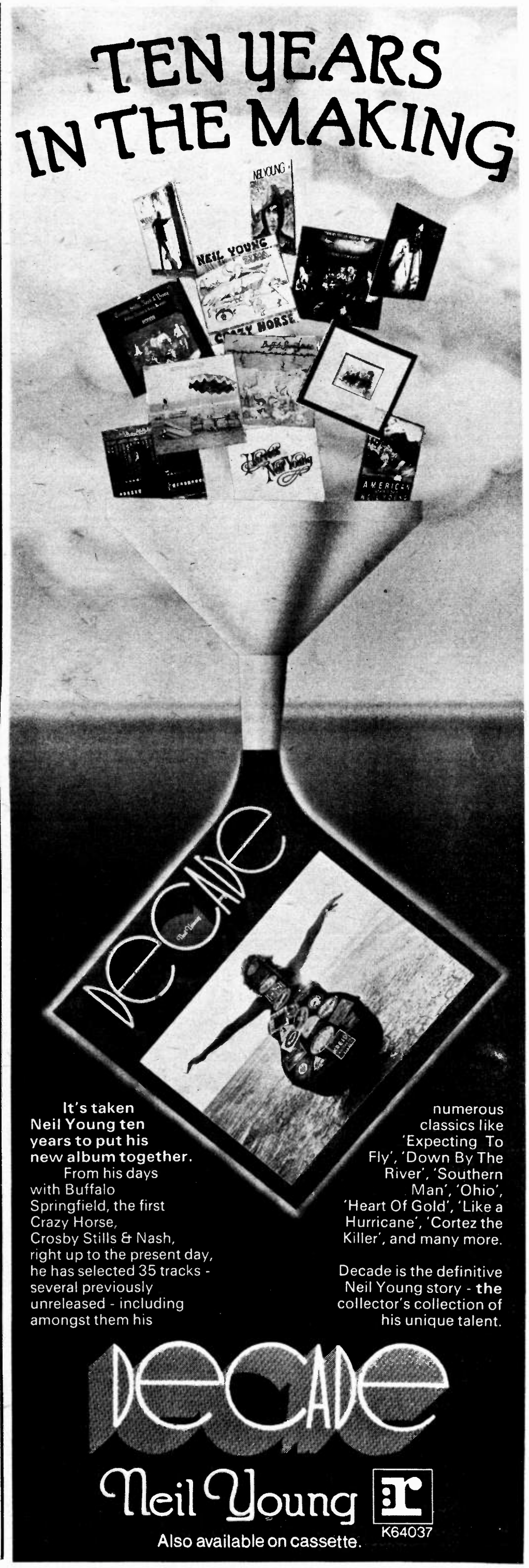
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Singles



REVIEWED BY IAN BIRCH



Tune in, turn on

ALTERNATIVE TV: "You Bastard" / "How Much Longer" (Deptford Fun City Records). Great sleeve. The obvious TV set with band (which includes the now departed Alex Fergusson) inside it.

Above, the cat. Below, a Frankenstein transcript. To the right, a gee-tar. To the left, a whale of a Dansette and a stack of albums fronted by Kim Fowley's "Outrageous."

ATV improve hourly and this confirms the potential of the "Love Lies Limp" flexidisc a couple of weeks ago. The skank slant is temporarily shelved in favour of a '77 bruiser sound with some Pure Pop harmonies, worthy pyrotechnics from Alex and Mark Perry's barked common sense.

"You Bastard" applies to all who waste others' precious, precious time. On "How Much Longer" (the stronger) Mark has a go at a fair cross-section of those most likely to listen to the single. The Nazi Armband brigade. The Oxford Bag Division. The Afghan Coats family.

His conclusion? "You don't know nothing / And you don't really care." ATV are shaping up just fine and dandy.

The Other Channel

LE RITZ: "Punker" (Breaker). Sub, sub-Stranglers from Birmingham with Lesson One Dave Greenfield keyboards. The chorus is endlessly crass; "I'm just a punker / looking for some action."

PIGS: "Youthanasia"/ "They Say" / "Psychopath" / "National Front" (New Bristol Records). First the Cortinas and now Bristol's Pigs take the national plunge. Wired momentum throughout, while the titles give the best indication of the content. They'll have to do a mighty lot better than this to pull the punters.

SPEEDOMETERS: "Disgrace" (Mascot). The press release describes them as "high energy rock." Fair enough. Propulsion like Eddie and the Hot Rods, but none of their diamond-hard melodic zest. How about these for lyrics: "You left me on the starting block of life / But I went on to win that race."

NEW HEARTS: "Just Another Teenage Anthem" (CBS). "Oh no, just another teenage anthem / If you wanna hear something new / Then you'll have to make your own cliches / Cos they're the only things left to use / Over to you."

This'll go some way towards dispelling the kiss-of-death aura around New Hearts. Reasonable punk-pop which could easily nudge the charts if given Radio One blessing, etc, etc. But if the Beeb can reject something like the Kursaals' "Television Generation" because it supposedly sounded TOO NEW WAVE, I don't hold out much hope for the Hearts.

THE PANIK: "It Won't Sell!" (Rainy City Records). Three-track E.P. from Manchester ("We're so bored with London") band who comprise B'Dale (drums), Hilton (bass), Random (rhythm) and Nance (guitar and vocals). "Modern Politics" and "Urban Damnation," like the titles suggest, are diabolical. A great bellyache pounding dominates, hustled by some teeth-grinding lead guitar.

"Murder" is slightly more adventurous musically, though it tells a grisly tale of an innocent woman, a Saturday night, a handbag and a length of rope. A GEM nightmare.

KRYPTON TUNES: "Behind Your Smile"/ "Coming To See You" (Black And Red Records). Krypton, as all you fantasy freaks will know, is Superman's true home, the doomed planet that exploded into fragments but not before the infant prodegy could be rocketed towards terra firma. Are we to believe then that these tunes will save mankind through muscle-bound munificence? Er, I doubt it. More than a hint of Sixties R&B chunkiness. Zesty and tough and competent enough.

LOCKJAW: "Radio Call Sign" / "The Young Ones" (Raw Records). I always thought it would be Bolan / Ferry / Chinnichap songs that would gleefully ground through the new wave mangle.

But, no. Think lateral, think . . . Cliff Richard. Or, more accurately, the title song to one of Cliff's package-holiday, separate - bedrooms epics, The Young Ones. Lockjaw follow a similar pattern. Both sides are terrible.

SLAUGHTER AND THE DOGS: "Dame To Blame" (Decca). More third-division swagger which for some eccentric reason reminded me of the Yardbirds in snatches. The chorus, to be precise. Over, under, sideways and down off the turntable.

WARSAW PAKT: "Safe & Warm" (Warsaw Pakt). The Pakt debut with a song part-written by rock scribe Mick Farren. Heavy, greasy and lugubrious, it clumsily takes a few potshots at centrally heated complacency.

Time Of The Season

● ALLMAN & WOMAN: "Move Me" (Warner). This is so bad it's hardly believable. Now that Gregg and Cher are firmly entrenched in the land of high-society gossip columns they have turned to its music — disco-flavoured MOR of the most disposable variety.

Self-aggrandizing and loathsome. The billing just takes the breath away. Grunt, grunt. Ooh, treat me kind.

● MIKE OLDFIELD WITH LES PENNING: "Cuckoo Song" (Virgin). The usual tweeness from the sensitive recluse, though this time with an unknown (to me) partner. The tempo of an ethnic clog dance; the atmosphere of a postcard Merrie Englande. It should be an enormous hit and doubtless we'll see Mike play ten million instruments on a TOTP film.

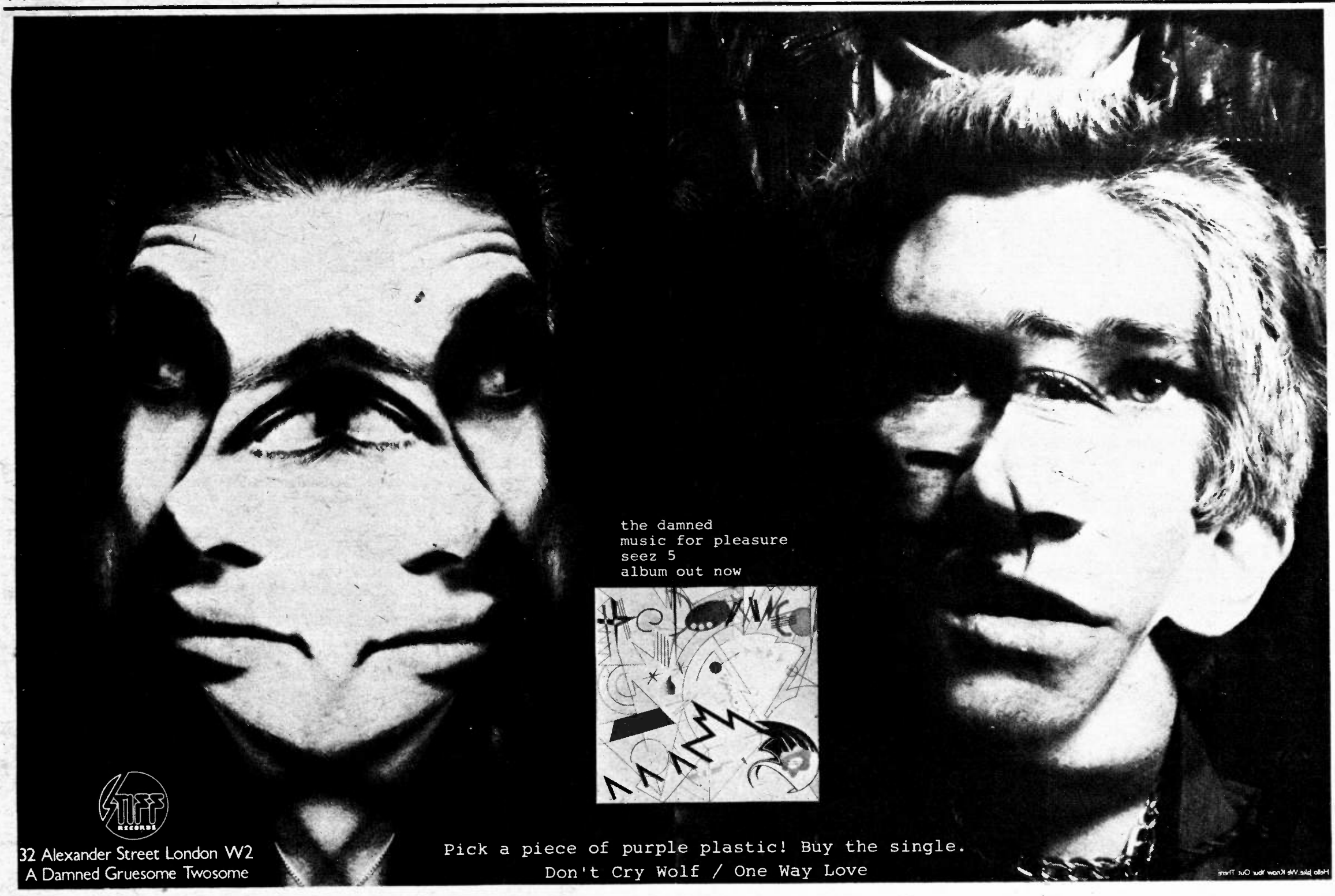
● BARRY CHRISTIAN: "Alison" (Mercury). Interesting only because it's one of the first new wave songs to be covered for mass-market appeal. Sadly but inevitably, Christian and producer Robert John Lange turn the beautiful Elvis Costello original into a syrupy nonentity. Let's hope that if Paul Shuttleworth (ex-Kursaal Flyer) and producer Mike Batt go ahead with their proposed version of Wreckless Eric's excellent "Whole Wide World," they are more respectful.

● STEELEYE SPAN: "The Boar's Head Carol" (Chrysalis). Traditional Yuletide fare. A finger in the ear, the new-look Steeleye (John Kirkpatrick arrives and Martin Carthy returns) pitch their voices to celebrate the Christmas pud of the Middle Ages. A certain hit. If you fancy singing along with "Caput April Defero/Reddens Laudes Domino," this is for you.

● ALBERTO Y LOST TRIOS PARANOIAS: "Old Trust" (Logo). Wink Martindale croons "Old Shep." Old Trust ("I'd swear that dog was human") cocks a leg at the hand that fed him and elopes with the master's mohair suit and wife. Should do well on the heels of their Sleak! revue. Not my dish of meat.

● KINKS: "Father Christmas" (Arista). Ray Davies takes another look at S. Claus. The last time he played the benign gent, a gang of kids mugged him, knocking his reindeer to the floor. They didn't want Steve Austin outfits or jigsaws. The chimney letter for '77 goes: "Give us some money/don't mess around with those silly toys . . . give all the toys to the little rich boys." Ray stays abreast of the times. Amazingly, Mick Avory drums like a maniac.

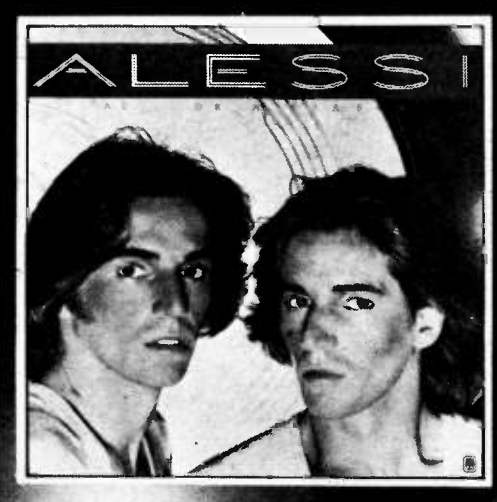
● DOOLEY WILSON: "As Time Goes By" (UA). The oddest release of the week. The fabled song has been edited straight from the original soundtrack of Casablanca, almost the cult movie to end all cult movies. Plus the voices of Bogart and Ingrid Bergman have been retained. Bogart snapping out epic lines like "Here's looking at you, kid" (Roxy Music nicked it for their first album) and "Of all the gin joints in all the towns in the world, she walks into mine." There is a market for this. UA proved that earlier in the year with Laurel & Hardy's "Trail Of The Lonesome Pine". Is Sam going to play it yet again?

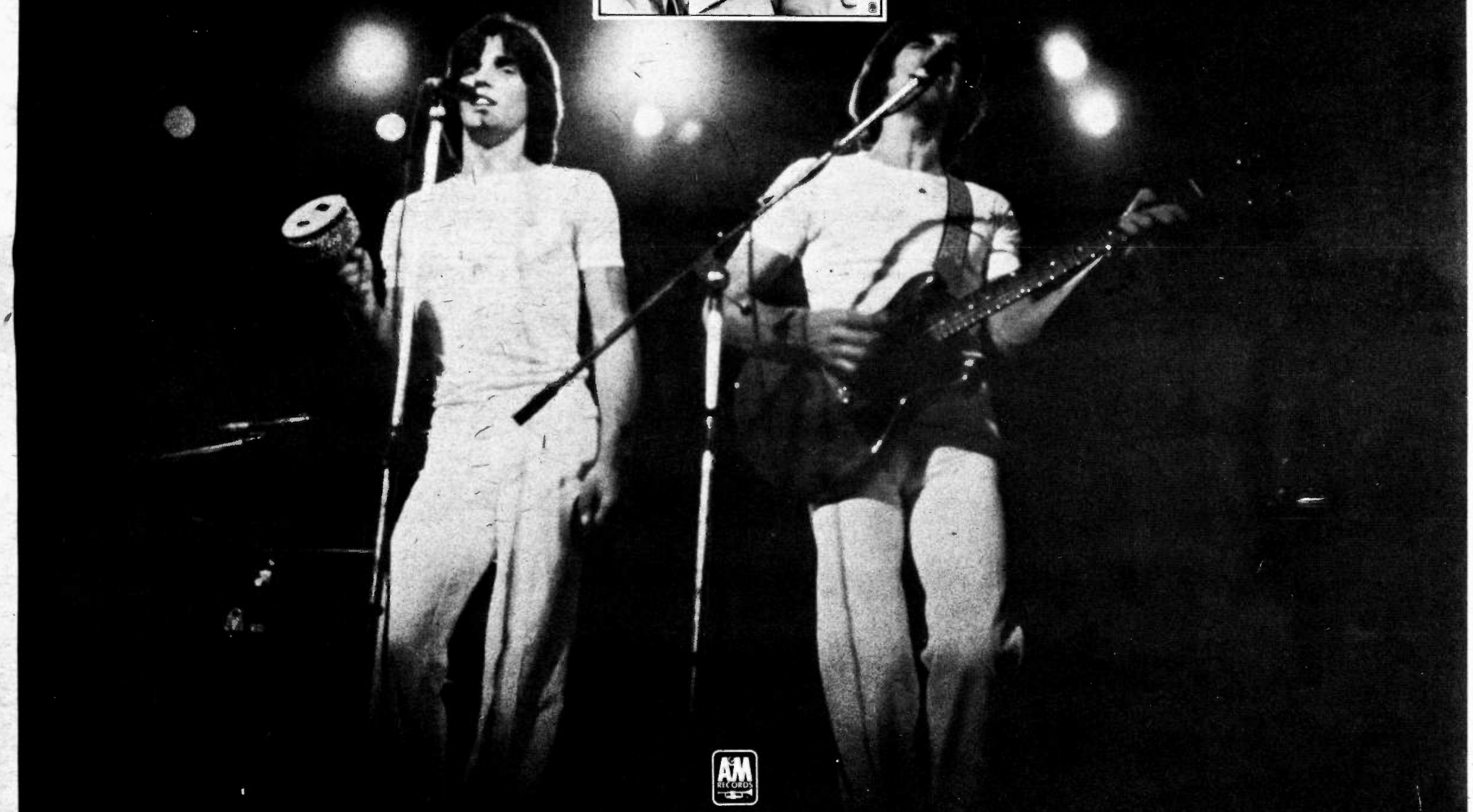


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Albums

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STEVE GOODMAN: this time around the soul of Woody Guthrie seems to have been sacrificed for a rather meek indulgence in sentiment.

Another Goodman goes down

AMONG a long catalogue of highlights from the Cambridge Folk Festival over the years, the most treasured memory remains of an odd-looking, chubby, little guy with a permanent grin who, though unsung and unheralded, blew the place apart at the 1972 event.

It must be impossible for anybody who saw Steve Goodman then, or at subsequent Cambridge festivals, to regard him with anything but extreme affection. Yet to the music world at large he's still known primarily as the creator of "City Of New Orleans," the best-ever train song, popularised initially by Arlo Guthrie and since covered by the world and its uncle.

And those of us with the immense fortune to have seen his marvellous live performance have willed him to come up with an album that consistently captures his full talent, combining his inherent warmth with a shrewd, occasionally caustic lyric, and an ingenious flair for colourful subject matter.

Tragically, not only is this not that album, it's a monumental drag. For a long time he's been one of the more rewarding sons of Woody Guthrie, managing to maintain vast sincerity in an abused area of music, but this time round the soul of Woody seems to have been sacrificed for a rather meek indulgence in sentiment that appears to be more influenced (misguidedly) by Paul Simon and even James Taylor in parts.

Goodman just doesn't have Simon's precision and perfectionist production technique to carry it off successfully, and tracks like "I'm Attracted To You," "You're The Girl I Love" and the mauldin "My Old Man" are flabby and witless. It doesn't become him.

In the past his records haven't done him full justice, but this one is offensive for the way it submerges his instantly distinguishable vocal style in a welter of strings. Only one track, "The Twentieth Century Is Almost Over," written in conjunction with his mate, John Prine challenges the best of his previous work, it's sharply lyrical, with memorable chorus and a notable contribution from the guv'nor, Pete Seeger.

Another song of potentially devastating bitterness, "Daley's Gone," a mock homage to the dear departed mayor of Chicago, pussyfoots about the points he's making concerning Daley. With an exaggeratedly funereal chorus, the song could and should be a killer.

One wonders what has caused this change of approach. A mellowing that comes with getting older? Commercial considerations? There were elements of it on his last album, "Words We Can Dance To," but nothing like this overkill.

It's all very sad, particularly as there are still indications of his roots in "Twentieth Century," the use of Seeger and the inclusion of a Hank Williams song, "Weary Blues From Waitin'" (though it's performed none too inspiringly).

The album also includes "Is It True What They Say About Dixie," worthy of mention only for the exceptional combination of Goodman on guitar and Jethro Burns on mandolin and a piece of agreeable frivolity called "Video Tape." But the album's a bummer. Of the first degree. — **C.I.**

STEVE GOODMAN: "Say It In Private" (Asylum 7E-1118 import available from Virgin). Steve Goodman (vocals, guitar); **Eric Weisberg** (pedal steel and electric guitar); **Rick Chudacoff** (guitars, bass, keyboards); **Jimmy Maelen** (percussion); **Allen Schwartzberg** (drums); **Cliff Morris** (guitar); **Dave Amram** (flute); **Francesco Centena** (bass); **Kenny Ascher** (piano); **Milt Hinton** (bass); **Jethro Burns** (mandolin); **Errol Bennett** (percussion); **Saul Broudy** (harmonica); **Larry Packer** (fiddle); **Steve Burgh** (guitar); **Pete Seeger** (vocal, banjo); **John Tropea** (guitar). Strings arranged and conducted by **William S. Fischer** and **Rob Mounsey**. Recorded at Regent Sound Studios, New York. Recording and mixing engineer **Vince McGarry**. Produced by **Joel Dorn**.

ORIGINAL LONDON CAST: "Bubbling Brown Sugar" (Pye).

JOLLY good . . . if you like this sort of bumptious quick-fire showbiz thing. Just in case anybody's been in a coma for the last month or so, Bubbling Brown Sugar is the hit Broadway musical that's currently doing good business at London's Royalty Theatre.

Starring the veterans Billy Daniels, Elaine Delmar, Helen Gelzer, and Lon Satton (an entertainment virtuoso who had a Northern Soul hit a few years back), the show takes us on a trip "through time and space" back to Harlem between the wars.

A small portion of its tunes are new but most come from black music eminences like Duke Ellington, Fats Waller and Earl Hines, while even Billie Holiday's "God Bless The Child" and T-Bone Walker's "Stormy Monday Blues" get an airing.

Basically a pot-pourri of big band jazz, brassy MOR and breast-beating ballads, this studio-recorded double album fairly throbs with vitality, a fact obvious even to the indifferent listener. Also objectively praiseworthy is the absence of the snippets of incidental dialogue that usually disrupt recordings of this type. So, for folks who enjoyed the show, a likely purchase. — **B.G.**

J.A.L.N. BAND: "Just Another Lonely Night" (Magnet).

HOW far have the J.A.L.N. Band come since their first set? No distance at all, I'm sorry to report.

It's hard to take real offence at "Just Another Lonely Night" but equally hard is to see how the album can win the group a place in the US market alongside Heatwave. Whereas Johnny Wilder's international outfit have chosen to take the American disco / funksters on at their own game and are currently doing extremely well, the J.A.L.N. Band seems to have slipped back into wide-ranging copyism.

Too many of the tracks here bring to mind others, black American performers. "I Got To Sing" conjures up the Blackbyrds plus horns, "Sweet Sweet Child" would appear to have come about from a conscious decision to blend Stevie Wonder's "Sir Duke" with his "Sweet Little Girl" while "One Sweet Taste Of Love," though palatable ballad funk, evokes just about every street band around heavily into falsetto vocals and synthesizers.

If these exercises in duplication weren't depressing enough, the J.A.L.N. Band also offer up an unwisely faithful and lack-lustre version of the Commodores' "Won't You Come Dance With Me" and a staid medley of "Blue Moon" and "It's Uncanny" (the Ray Crumley Southern soul song recently released as a single by Magnet).

Against all these instances of mediocrity there can be set only one true-blue cut, the acoustic guitar-graced "Do You Feel It." But overall, the band would be well advised to rethink their approach. — **B.G.**

EDDIE KENDRICKS: "Slick" (Motown)

FAR and away the most successful ex-Temptation knocking around today, Kendricks is no longer with Motown, having decided to throw in his lot with Arista's small but expanding black roster.

"Goin' Up In Smoke," the last Kendricks album to appear when he was still a Motown artist, was perhaps his weakest ever, amounting to nothing more than a succession of Philly cliches and mediocre songs that even his precious falsetto couldn't quite uplift.

Ironically, "Slick" is a far better work. Motown haven't scoured the cans for this farewell release, all the sessions took place in Detroit under the sole direction of Leonard Caston, that sensitive, cultured producer whom the company calls in all too seldom.

Here, Caston has shunned the disco cop-out and gone for material that showcases Kendricks' beautiful but fragile skills. Due partly to David Van DePitte's gracious string and horn charts, the outcome is an album swimming in balladaic and mid-tempo charm.

Admittedly, the real goodies — Seals and Crofts' "Diamond Girl," and other-worldly "Then Came You," and the silkily dramatic "I'll Have To Let You Go" — are all congregated on side two but from beginning to end, the invulnerable impression is that of a master craftsman working in the company of his peers.

For those Motown accountants who know something about music, it must be galling to listen to Kendricks' performances knowing that he is now another company's property. — **B.G.**

PERRY COMO: "The Best Of British" (RCA). "A Legendary Performer" (RCA).

THE quality of Perry Como's singing is both enduring and endearing. Add to those factors some timeless songs, and the result is two excellent albums for all who care for lasting qualities in popular song.

For "The Best Of British," Como recorded at the Olympic Studios, Barnes, cutting "My Kind Of Girl," "There's A Kind Of Hush," a well-chosen "The Very Thought Of You" by Ray Noble, and "Michelle."

His singing has been accurately described as lazy, but he has a charm that can't be denied, and the songs are sung with warmth and a care for the lyric.

On "A Legendary Performer," all the songs were recorded on different occasions, in the Fifties, Sixties and more recently. This album proves that his voice has scarcely been affected by the years, and the listener would be hard pressed to identify the period when the older recordings were made.

Songs include "This Is All I Ask," "It's Impossible," which is still one of Perry's best songs, "My Favourite Things," and "And I Love You So." Perry Como may not have been an innovator, but in his voice, a song is treated with dignity. And he never strains. — **R.C.**

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MOTOWN

Albums

Reviewers: Michael Oldfield, Bob Gallagher, Chris Welch, Ray Coleman

Dolly gets her rocks off

DOLLY PARTON: "Here You Come Again" (RCA APL1-2544 — import). Dean Parks, Dave Wolfert, Ben Benay, Jay Graydon, Al Perkins, David Lindley (guitars); **David Hungate** (bass); **Jim Keltner, Ed Greene** (drums, percussions); **David Foster, Ian Underwood** (keyboards, synthesizer); **Nick DeCaro** (accordion, strings and voice arrangements); **Dean Parks** (rhythm arrangements); **Marti McCall, Myrna Matthews, Jan Gassman, Zedrick Turnbough, Gene Morford, Nick DeCaro** (backing vocals). Produced by **Gary Klein** at Sound Labs, Hollywood.
DOLLY PARTON: "The Hits Of" (RCA PL 42192). No details given.
DOLLY PARTON AND PORTER WAGONER: "The Hits Of" (RCA PL 42193). No details given.

GORGEOUS, beautiful, breathtaking, revealing, amazing, stupendous, outrageous, fantastic, fabulous, lovely, wonderful, sumptuous, magnificent, wondrous, stunning — and that's just the cover of the new Dolly Parton, which features five (count 'em) shots of the laughing *platinum blonde bombshell* at her sexiest.

Most of these adjectives apply to the music, too . . . but who wants to hear about that yet? The item at the top of the agenda is whether Dolly has achieved her avowed aim of changing from a country singer to a rock singer.

The answer is that it depends on whether you consider she was a country singer before, and what you think a rock singer is.

There are plenty, particularly those who endorse the "outlaw" view of country (as typified by Waylon Jennings, Willie Nelson and so on) who would say that artists like Dolly Parton have strayed far from the roots of a music that was once for all people.

The theory is that when rock 'n' roll came along in the Fifties, country was robbed of the best of its young talent and audience, thus leaving it representing a small middle-aged section of the community. Therefore it degenerated into schmaltzy middle of the road music expounding conservative views of intense patriotism and phoney over-sentimentality.

Dolly Parton, while mostly managing to steer clear of espousing the redneck philosophy, has contributed more than her fair share of schmaltz. Her duet "Hits Of" album with Porter Wagoner — she first came to fame as a member of his travelling show — is truly appalling tripe, carried (as, indeed, is Wagoner, most of the time) by her magnificent voice.

Her redeeming feature, however, has been that she's never cared much for labels; a good song is a good song, period. Thus her solo "Hits Of" includes a c&w classic like "Mule Skinner Blues" alongside "Jolene", "The Bargain Store" and "The Seeker", none of which bears much resemblance to country music. These are pop songs.

Yet she has remained aligned to the "old school", which, because it has stagnated for so long, makes her music sound terribly dated: add a few scratches and a touch of surface noise and "Jolene" sounds like it could have been recorded in 1963, not 1973. Meanwhile, the "outlaws" have adopted rock rhythm sections and aggressive stance, making their music in tune with the Seventies.

Dolly, too, wants to be a singer of today, — but not an "outlaw" (renegades just *don't* sing numbers like "Me And Little Andy" and "God's Colouring Book").

Which leaves her with another problem: how do you become a rock/pop singer when your voice is so distinctively white? For when you consider it, most women singers take their inspiration from some form of black music.

What you don't do is try and mix the two, as Dolly did on her last album, "New Harvest . . . First Gathering". The mixture of soul classics like "My Girl" with country cornball like "Applejack" made that album a disaster.

Nor can she become an inspired individualist like Joni Mitchell . . . thus she must follow the trail blazed by Linda Ronstadt, and, depending on whether you consider her a pop or a rock singer, then *that* is where Dolly Parton is with "Here You Come Again".



DOLLY PARTON: gone to L.A., used a bunch of ace sessionmen and recorded an album of superb, high-class pop/rock.

She has put all her eggs in one basket, gone to L.A., used a bunch of ace sessionmen who know how to kick ass and recorded an album of superb, high-class pop/rock. And she socks Nashville one in the eye with the supreme title track, easily the best pop song performed by a woman I've heard since Phil Spector finished with Tina Turner.

Written by Barry Mann and Cynthia Well — no-one other than Jeff Barry and Ellie Greenwich could have done it — it spreads out from a piano riff that immediately grabs your attention until it's dripping with melody, and features one of those glorious, uplifting Sixties choruses. So simple, yet so effective — and pure pop. Nashville must be masochistic, for this number is already a U.S. country chart top tenner.

But while she holds herself in check on that number, she really lets it all hang out (musically speaking, that is — see the cover for anything else) on "Two Doors Down", a rip-roaring stomper with a thundrous backing.

Less raucous, but no less effective, are the ballads: "Baby Come Out Tonight", a sleek and slinky song with a cool, shuffling beat; and "It's All Wrong But It's All Right", "As Soon As I Touched Him" and "Sweet Music Man", more standard in construction, but that's no bad thing for they all feature choruses which allow Dolly's voice to soar up to the rafters.

She has not turned her back completely on country, however: the difference is that now she's got a lot more instrumental meat behind her, so that simple little folksy songs — a speciality of the house — like "Me And Little Andy" and "God's Colouring Book" really sparkle, while Bobby Goldsboro's "Cowgirl And The Dandy" gets the full treatment.

Finally, out on its own is an immaculate version of the Lovin' Spoonful's "Lovin' You", which manages to retain the light tinkling feel of the original while being beefed up by a thumping rhythm section.

Frankly, I couldn't care less whether Dolly Parton wants to call herself a rock, pop or country singer. As long as she keeps turning out albums as good as this, then I'll be happy. — **M.O.**



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THE JACKSONS: "Goin' Places" (Epic).

AFTER that first drear Philly album Gamble and Huff now seem to have sussed out how best to present the Jackson brothers. Where Michael and the rest are goin' on "Goin' Places" is towards adulthood. They're not being rushed into that state — the title track and current single is nothing more nor nothing less than a blast of innocent teen energy — but the signs are there to be seen.

For one thing, in "Man Of War," their producers have given them one of the best songs to come out of Philadelphia during the last year. It's the sort of melodically dramatic, if flimsily worded, song that the O'Jays do so well but Gamble and Huff obviously thought it wouldn't be wasted on the Jacksons. And their faith is justified.

For another, there's room found here for a couple of the brothers' own songs, "Different Kind Of Lady" and "Do What You Wanna." Though no masterpieces, they fit comfortably into the context of this expertly-crafted album.

And for two more things, Michael is beginning to sound like a true-blue falsetto singer, as opposed to a slightly embarrassing boy treble, while Jackie's, and presumably Marlon's, voices are now being afforded the chance to balance that falsetto.

Whereas "The Jacksons" became a best-selling album largely because of Epic's relentless promotion campaign, this will become one largely on its own merits. — **B.G.**

RADIO STARS: "Songs For Swinging Lovers" (Chiswick).

GLAD to see that Andy Ellison is still hanging in there with a band that has actually got to first base and produced an album. I say that because since the days of John's Children, the talented and energetic Mr Ellison has been stymied at every turn.

Groups have crumbled to ashes and his career has plummeted and nose-dived with monotonous regularity. All that has changed. Since Radio Stars sparkled forth from the debris of Jet, the band have blasted their way through the nation's major venues, and released the amusing and scatty "Dirty Pictures," single, one of the great camp-rock classics of our time.

The same scattiness prevails here on "Nervous Wreck", a tune that somehow sums up the nervous energy and maniacal postures displayed by Andy, one of the few rock singers who could qualify for the Russian gymnastic team at the Olympics.

I refuse to say anything at all about "The Beast Of Barnsley", but "Nothing Happened Today" is a bizarre spoof on the blues that dissolves into a frantic, punk-tempoed, toe-tapping rocka-ballad with all sorts of strange effects.

Suddenly we are no longer listening to "Nothing Happened Today" but to the piece known and revered among Radio Stars fans everywhere as "Eric." It's difficult to tell what Andy and the rest of the boys are singing about, as the band bashes with such fervour.

But the lyrics of "Don't Waste My Time," and "Good Personality" filter through with a fair degree of clarity, and I can hear Andy shout in that distinctive vocal style of his: "I need your love . . . like a hole in the head," which is the cry of the rejecting, rather than the rejected lover.

With a picture of a couple hanging from a tree on the album cover (the pits in bad taste), and a plug entitled "Buy Chiswick Records," you can sense there is a certain desperation about it all. But only a cad would dispute that "Arthur Is Dead Boring (Let's Rot)" has a certain impish appeal.

In many ways a baffling album, but one that will exchange hands in New York Anglophile record shops for 30 dollars a copy, if not now certainly in three years time. Meanwhile, let's hope Radio Stars can find a niche at home. — **C.W.**

GORDON GILTRAP: "Perilous Journey" (Electric).

IT'S difficult to comprehend that such an erstwhile folkie as Giltrap has released five albums during his ten-year career, but that's a fact.

And now, after the high praise for his last album, "Visionary", comes this elegant record, featuring the soft, melancholic beauty of his acoustic guitar plus a tasteful stab at electric guitar playing.

Both come from the hands of Giltrap in varied styles, and he has extended himself this time round by writing special keyboard arrangements, executed with some imagination by one Rod Edwards.

Vocal-free throughout — such a change! — the music is rich in melody, and demonstrating the mastery of the instrument in Giltrap's hands; he has surely to be among the country's finest exponents of acoustic guitar, while eschewing here all those restrictive links with the folk world.

Titles like "Reflections And Despair" and "Pastoral" are no exaggeration of the depth of feeling Giltrap has put into these compositions and his playing, and there is charm in abundance throughout the album to make several tracks perfect for Christmas radio plays.

Musicians on the sessions included Henry Lowther (trumpet), Stan Sultzmann (tenor sax), Chris Pyne (trombone), augmenting Giltrap, John Perry (bass) and the ubiquitous Simon Phillips (drums). It's a superb, mesmerising album combining mood music and controlled energy, and should do much to establish Giltrap on the road to wider success. — **R.C.**

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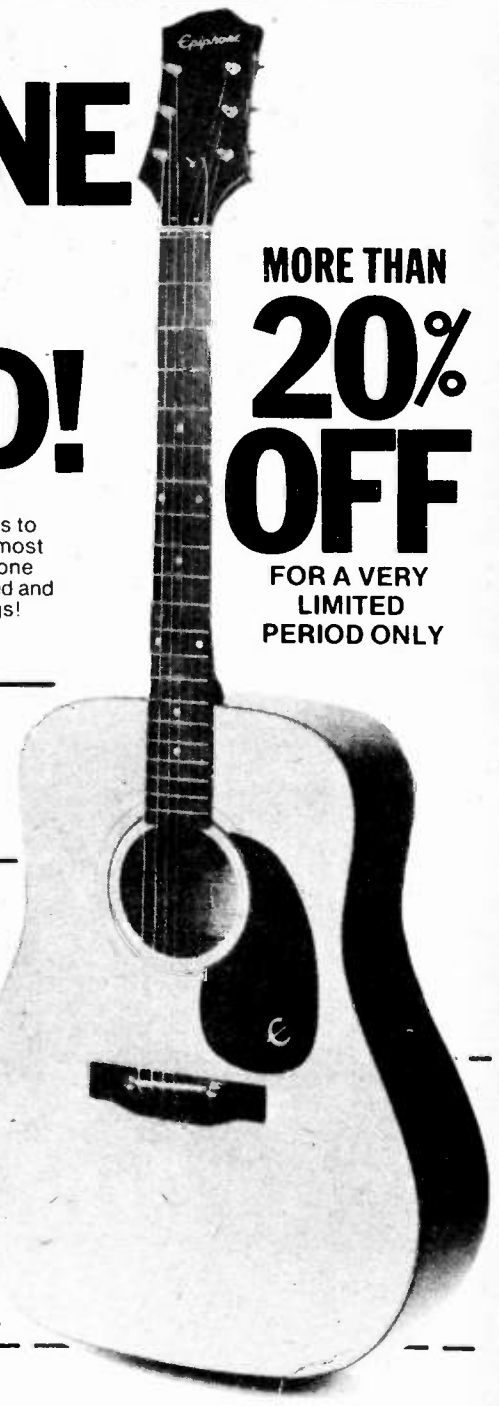
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Albums

Reviewers: Dave Ramsden, Bob Gallagher, Ian Birch, Chris Welch

Yabby's Rasta vibrations

THE YABBY YOU VIBRATION: "Deliver Me From My Enemies" (Grove GMLP 0010). Vivian "Yabby You" Jackson (vocals); Sly Dunbar (drums); Robbie Shakespeare (bass); Clinton Fearon (lead guitar and backing vocals); Albert Griffiths (rhythm guitar and backing vocals); Earl Chinna Smith (lead guitar); Bernard Touter Harvey (keyboards); Ansel Collins (organ); Tommy McCook (saxophones); Bobby Ellis (trumpet). Arranged and produced by Vivian Jackson.

VIVIAN "Yabby You" Jackson first made an impact here with his album "Ram A Dam". His group were then called the Prophets, and their music was unique in its restrained but effective simplicity. The songs were Rasta chants and hymns, deeply spiritual and yet with immediate melodic appeal. That album remains a classic of its kind, many of the songs being used for numerous versions by Big Youth among others.

The next album, "Chant Down Babylon Kingdom", showed considerable development in his skills as a producer and arranger. With one side of songs and the other dub versions, it was a heavier, more forceful, album, though less melodic than the first. The title track and "King Pharoah" were also released as a disco 45, which was one of his most successful works to date.

This new album shows further developments. His voice is much more to the fore, moving away from the chant-like group sound of the previous records. He has an unusual, not particularly strong, voice; like much of his music, it takes some time to appreciate rather than grabbing you immediately, but can be very effective and moving.

Backing vocals are supplied by Clinton Fearon and Albert Griffiths of the Gladiators. It's a more varied and accomplished album than either of its predecessors, with flawless playing from some of Jamaica's best studio musicians.

Two of the strongest songs open the album. "Deliver Me From My Enemies" is a typical Yabby You song, drawing most of its inspiration from the psalms, and "Judgement Time" is a powerful, prophetic number.

"Blood A Go Run Down King Street" is in similar vein but less successful. After a pleasant instrumental, "Love In Zimba", the side closes with a repatriation song, "Zion Gate".

Side two opens with two surprises. For a change we find Yabby You singing love songs instead of his usual Rasta material: his own "Lonely Me," and a remarkably good version of John Holt's "Stranger In Love". The rest of the side is "Pound Get A Blow" (about the sterling crisis), "Pick The Beam" (another Rasta song drawing on Biblical imagery) and "And Amlak" (the Rasta anthem "One Love" sung in Amharic).

Altogether, the album confirms his position as one of the most important Rasta singers and composers. Still relatively little known, Vivian Jackson, with this album and the numerous singles appearing on his own label, is producing some of the most individual music to come out of Jamaica. — **D.R.**



NAZARETH: make no special claims for their music, just play with fire, verve and honesty



TAVARES: "Best Of" (Capitol).

THE fact that the Tavares do not possess one voice to compare with Levert's or Pendergrass's or any of the great lead singers' past or present, by now belongs to the realm of conventional wisdom. But equally established is the fact that as harmonisers, there are few better.

On their first three albums, when they were predominantly practitioners of sweetsoul, it was this strength plus the odd gilt-edged song like Hall and Oates' "She's Gone" and "Check It Out" that marked them out as potential stayers.

And when Freddie Perren took the Boston quintet over and plonked 'em slap in the middle of the disco arena, it was their skintight harmonies, as much as Perren's own production wit, that made the Tavares' name synonymous with crossover spoils.

This predictably stocked and inevitably excellent compilation naturally favours the commercial victories of Perren's generalship, most notably "Heaven Must Be Missing An Angel," "The Mighty Power Of Love" and "Don't Take Away The Music" (surely one of the finest disco records ever and thankfully reproduced here in its full six-minute length).

From the Lambert and Potter days come "It Only Takes A Minute," "The Love I Never Had" and "My Ship", and from before those, the Robert Bowles — produced "Check It Out." Personally, "In The Eyes of Love" from "In The City" would have been most welcome but one can't have everything.

What one does have here is great unpretentious disco and very good straightahead group soul residing together in sweet harmony. — **B.G.**

THE MOVIES: "Double 'A'" (GTO).

THE current climate can't accommodate bands like the Movies. For a start, they are self-confessed academics. Horrified? Four of the six members are Cambridge graduates, and no self-respecting (university trained) street kid would want a burden like that, maaaan. Silly, isn't it?

The Movies have created a sound that — if nothing else — honestly reflects their background. It's considered and discreet, with lyrics that aim to weld the commonplace and literary after the style of Steely Dan, who have to be the band's heroes.

The lines that open the album are a good indication of what follows throughout. "Oh I been sitting in this chair so long/Waiting for my girl to come/Playing cards like a demon on the hunt for lost souls/Throwing darts at the kitten scratching on the radio / Put on my silver sneakers, I pulled my jeans up tight, God's gone fishing and that's why/It's heaven on the street tonight." Write 500 words on the Biblical imagery. Just joking, you understand.

The Steely Dan reference goes much further. Clean harmonies, subtle changes in tempo, careful attention to detail (no one person hogs the spotlight), quality playing and a varied blend of discofunk, Latin-American rhythms, soul and jazz-rock. The whole caboodle manages to coalesce in a unified soundtrack.

However, while such an outfit could hardly have picked a better source of inspiration, they just don't command a similar breadth of invention. Where the Dan are stunningly original, the Movies are only competent.

There are other points of comparison. "Rumour" recalls light-hearted McCartney during the "White Album" period. "Playground Hero," after an atmospheric organ intro, settles into coasting jazz-funk, intercut here and there with some restrained Zappa strokes. Little Feat overshadows "In The Big Boys' Band," which highsteps in reasonably wiry manner.

Bar "True Love Trouble" (written by percussionist Julian Diggle), Jon Cole is responsible for all the material. Credited with lead vocals, guitar and slide guitar, his delivery is wraparound husky intimacy, making full use of somewhat limited resources.

The band are talented but will have to do better than this to escape perpetual support billing (Joan Armatrading, Elkie Brooks and Supertramp). They never bully, arouse, cajole, rankle or seduce in any **full-blooded** way. It's like watching a second feature arthouse film (i.e. clever montages and teasing implications) and wishing it were the Towering Inferno. — **I.B.**

Merciless Nazareth

NAZARETH: "Expect No Mercy" (Mountain).

"EXPECT No Mercy" is one of the best numbers featured on their current tour of Britain, and is one of the most satisfying heavy riffs to have evolved in recent waxings of the moon. Working from the basic assumption that nothing is new anyway, Nazareth bring to a familiar rock form their own personality, their own sense of identity and conviction.

Tough Scots lads, they live under no false delusions and make no special claims for their music. But they play with fire, verve and honesty. This collection of songs and breakneck crowd busters, was recorded in Canada, and is produced by their moustachioed lead guitarist, Manny Charlton.

And he has done a good job in balancing the kind of aggressive stance that helps win them victories in the big concert halls of America, with the more introspective songs the band likes to delve into. They're not really obsessed with heavy metal, but Manny's angry guitar is particularly impressive on the furiously fast "Expect No Mercy," with its unremitting drum beats from Darrell Sweet, and again on "Revenge Is Sweet."

Manny's style is a mix of rough, tough chords, some slashing steel and fast fingering. The rhythm section, Pete Agnew on bass and Darrell on drums, do a workmanlike job of keeping time without getting in the way of the front line, which is essentially built around the interplay between Dan McCafferty's terse, raw vocals and the guitar.

Manny and Dan work well together, rather in the tradition of Page and Plant whom, I think it's fair to say, they both admire. There is even a touch of the Yardbirds about riffs like "Gimme What's Mine," which concludes the first side, and reminds me of "I Wish You Would."

Old influences dies hard! But the band can play a nice ballad too. "Shot Me Down" could make a single hit for them. Dan is at his most blues-drenched and explosive on "Kentucky Fried Blues", which is real trucking music, reeking of red wine, hamburgers and the smell of burnt rubber.

Although some items like "New York Broken Toy" tends to repeat some of the ideas and licks heard elsewhere in Nazareth material, cheerful, back beat shuffles like "Busted" show that the band's business is to entertain. And by gum, take a tip from me, these lads have got what it takes to go far in t'showbusiness.

Not too keen on their stage wear, mind, and they'll have to smarten up appearances, but given the right breaks, and with a sound management behind them, why the world is their oyster. — **C.W.**

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Albums

Reviewers: Harry Doherty, Bob Gallagher, Chris Welch.

10cc: a repeat performance

10cc: "Live And Let Live" (Mercury 6641 698). **Eric Stewart** (lead vocals, guitar, piano), **Graham Gouldman** (lead vocals, bass, guitar), **Ric Fenn** (backing vocals, guitar, bass), **Tony O'Malley** (lead vocals, piano, keyboards), **Stuart Tosh** (backing vocals, drums, percussion), **Paul Burgess** (drums, percussion, electric piano). Produced by **Eric Stewart** and **Graham Gouldman** and recorded at Hammersmith Odeon, London, on June 18, 19 and 20 and Manchester Apollo Theatre on July 16 and 17, 1977.

10CC releasing a live album? Whatever next? A year ago it would have been unthinkable to even suggest that 10cc, who were then, let's face it, the da Vincis of the recording studio, be taped in such crude circumstances. But, as we all know, they have altered drastically in that time.

Creme and Godley left to pursue gizmonic ambitions, and Stewart and Gouldman reacted by getting four replacements, three of them vocalists in an effort to retain the vocal richness. "Live And Let Live"'s primary function, presumably, is to establish this new band with their public.

To a certain extent it succeeds in introducing the new boys, Stuart Tosh, Tony O'Malley and Ric Fenn (Paul Burgess was already there in temporary form). Their performance leaves no gaps, and on some songs — "Art For Art's Sake" and "Ships Don't Disappear In The Night (Do They?)"—the new band do add immense feel to the originals.

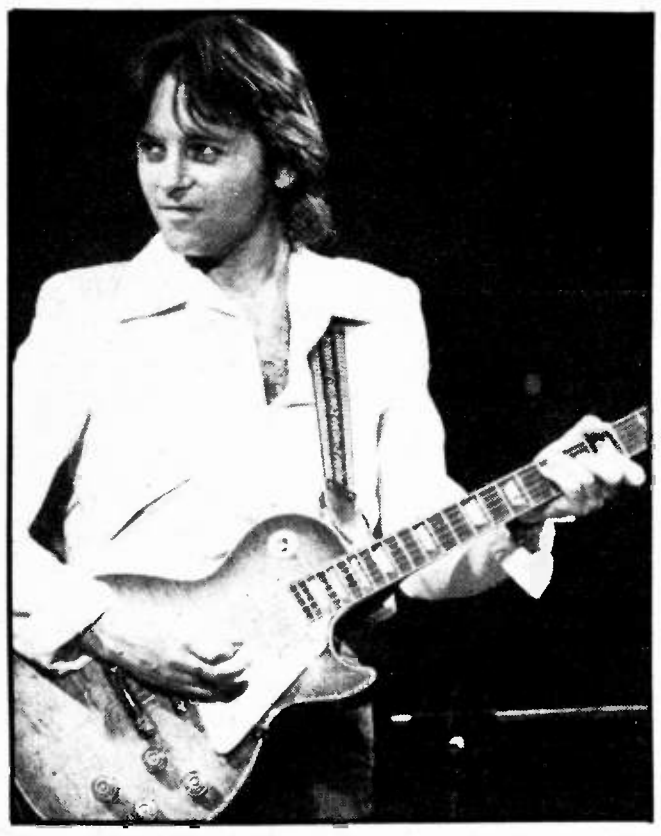
But is it really fair to expect this band to improve on songs that were recorded in their definitive form with the old band on previous albums? I don't think so. Live versions of songs like "I'm Not In Love" and "Wall Street Shuffle" simply couldn't lick the boots of the studio masterpieces — which isn't a reflection on the new band, just a fact of life.

I can't ever imagine playing the live versions of any of the songs here, with the notable exception of the two tracks mentioned, in preference to the tracks on previous studio albums.

"I'm Not In Love" is immaculate and dreamy on "The Original Soundtrack". On "Live And Let Live" it sounds slightly awkward. 10cc are yet another band that has fallen foul of the misbegotten theory that it is possible to project a concert atmosphere on albums. I mean, I saw 10cc play on their last tour and I loved them. But it's another thing to attempt to transfer that to record. Very few bands—perhaps two or three—are potent enough to do that.

All down the line I'm suspicious of this album, and that is a conclusion I didn't want to reach. For instance, seven of the tracks here have already appeared on "Deceptive Bands", released only *this* year, and as they are practically played note for note, the excuse that it's the new band's interpretation doesn't hold water.

So "Live And Let Live"'s one and only reason for existence is that it opens a new era for 10cc. This new band has considerable potential. They're excellent players, and in particular, Tony O'Malley on keyboards adds new drama to the music. It will be interesting to hear how Stewart and Gouldman use him on the next studio album. More interesting, I think, than this repeat performance.—**H.D.**



ERIC STEWART of 10cc: only reason for the record's existence is that it opens a new era for the band

THE TYMES: "Diggin' Their Roots" (RCA).

THE TYMES, they've been a changin'. Now a quartet, only two of the "Ms Grace" crew remain - Ron Richardson and Norman Burnett, the baritone whose gruff, roaring delivery smacks more than a little of the Pendergrass style. They line up with Melanie Moore and Isabelle Coles, two fine soprano voices.

Although the ladies are mainly used as complementary singers, their presence still renders today's Tymes an intriguing proposition. To be more precise, the group now comes across like a blacker Fifth Dimension, sincere in their affection for sophisticatedly textured vocal backdrops but faithful to the soul ideal.

In fact, the more I hear Burnett on this album, the more I think the reconstituted Tymes are capable of joining the front rank. "Diggin' Their Roots" isn't the record to bring about that promotion — Billy Jackson's conception of the disco idiom is no more inventive than that of a battery of other producers, and much of the slower material lacks real distinctiveness — but the odd track suggests that better days are on their way

"Kunta Kinte" is a long Whitfield-esque work-out on the Roots theme which allows Burnett plenty of space to holler his heart out. Jackson and Jerry Ferguson's "I'll Take You There," in contrast, lets the lead singer display his feel for the ballad style. Even if this time round you're best advised to keep your money in your pocket, keep your eye on the Tymes in the future. — **B.G.**

CHRIS FARLOWE & THE THUNDERBIRDS: "Chris Farlowe And The Thunderbirds. Featuring Albert Lee" (Charly).

FASCINATING listening for all those involved in the early British group explosion of the mid-Sixties.

Chris Farlowe was highly regarded, having one of the most convincing and powerful blues and soul voices on the London scene, at a time when such attributes were rare. There was Chris, Zoot Money, Eric Burdon, Stevie Winwood, John Lennon and that was it.

While Stevie was more Ray Charles-inspired, Chris was an Otis Redding man, although he could sing a wide variety of styles. His band, the Thunderbirds, were small, powerful and very funky, beloved of the old Flamingo crowd.

Stalwarts of the band included Dave Greenslade on organ and Carl Palmer on drums. Albert Lee was the guitarist, and Albert gets a few solos on this compilation of singles and album tracks from the period when Chris recorded for Columbia.—**C.W.**

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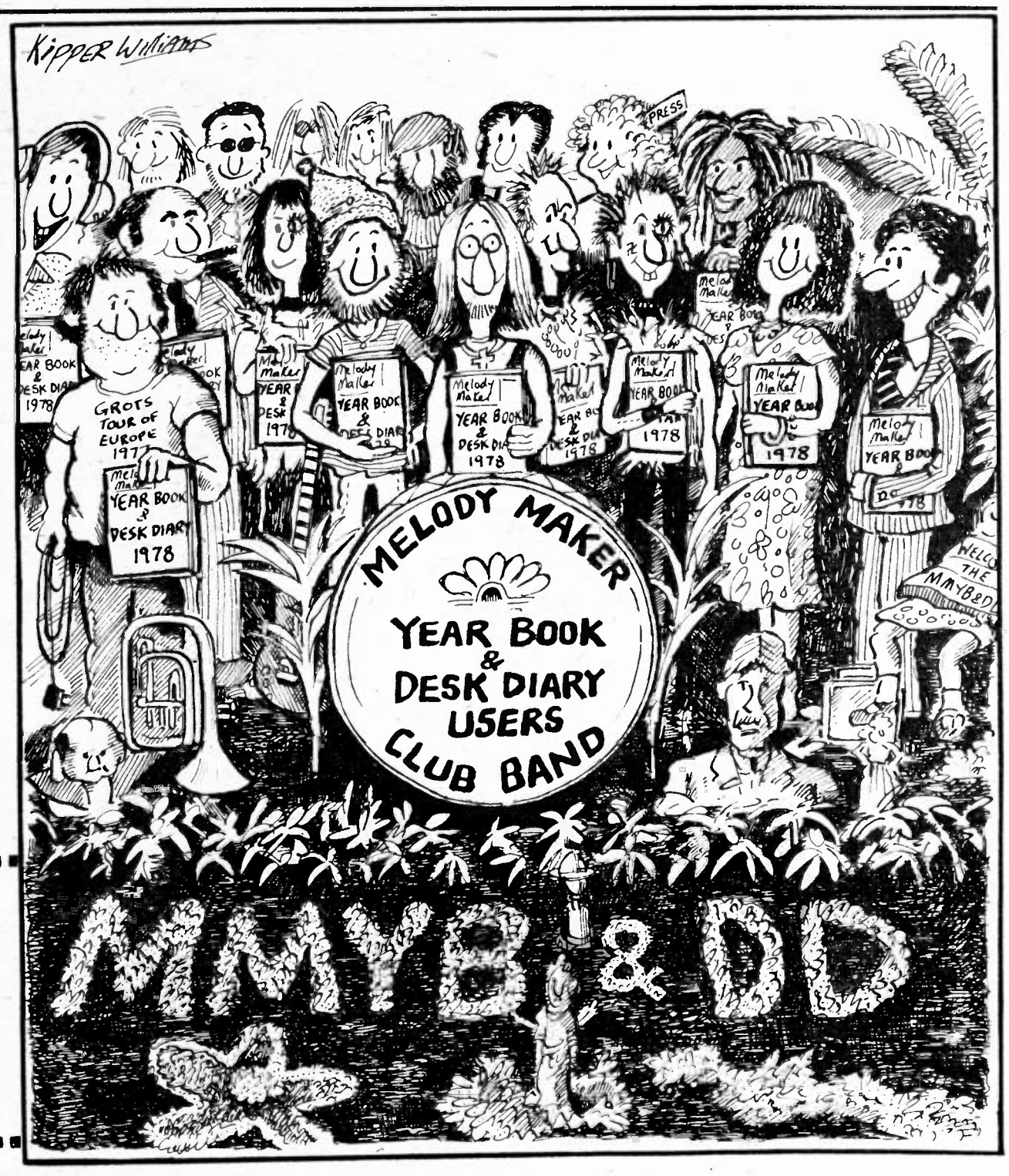
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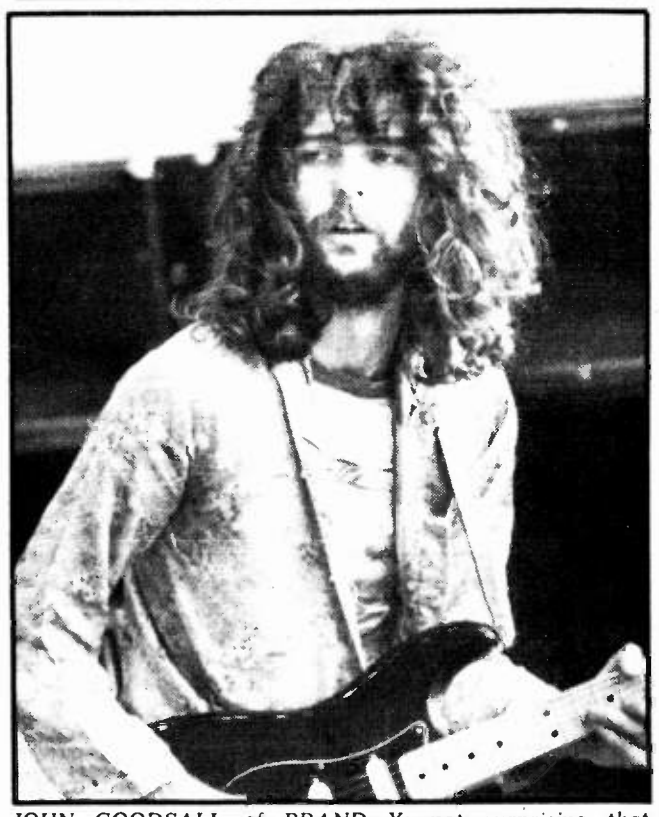


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Albums

Reviewers this week: Michael Oldfield

BRAND X: "Livestock" (Charisma Class 5). Phil Collins, Kenwood Dennard (drums), John Goodsall (guitars), Percy Jones (bass), Robin Lumley (keyboards), Morris Pert (percussion). Recorded at Ronnie Scott's, London, September 1976; Hammersmith Odeon, and Marquee Club, London, August 1977. Produced by Brand X.



JOHN GOODSALL of BRAND X: not surprising that they've just been voted the top jazz-rock group in America.

HARD on the heels of "Moroccan Roll" comes yet another finely crafted example of Brand X music. This time live tracks, recorded at the Odeon, Hammersmith, concert last summer, and at Ronnie Scott's Club the previous year are intertwined, enabling us to compare the drumming skills of founder-member Phil Collins and their current drummer, American Kenwood Dennard.

The Odeon gig was when the band supported Stanley Clarke, and Phil made a "guest" appearance on percussion. The X Men are strong on percussion, with Morris Pert making an art out of clouting small cymbals and resonant chunks of metal and wood.

I've always had a thing about percussion ever since the Infants School Percussion band at St. James Road School, Stratford, where they laid all the instruments out on the floor and we five-year-olds had to scramble for our choice.

I wanted a snare drum, but all I got was a mouldy triangle, the one instrument *nobody* wanted. Even more hated were the castanets, which I finally ended up with (the triangle kept slipping from my unsteady fingers).

But years of deep-down prejudice and contempt for percussion have slowly been whittled down by the efforts of men like Morris, whose work adds to the atmospheric effect of "Isis Mourning," which opens side two.

It's interesting to compare the earlier and more recent tracks. Older cuts like "Ish" on side one, which has Phil on drums, reveals that kind of aimless, uncertain quality that rather dogged the band's earlier work.

They are all such heavy players, I got the feeling they were being too deferential for fear of appearing to upstage anybody else. The result was that Robin and John didn't really take a firm enough solo stance.

This has given way to greater integration of solo efforts and a more positive approach to improvisation. I'm constantly astounded by the way Phil's drumming has blossomed, from being a brilliant group player with Genisis, where he works cheerfully within strict parameters, he has now loosened considerably.

Kenwood's ability to play at furious tempos is impressive, particularly on the dramatic "Malaga Virgen," a composition by the group's secret weapon bassist, Percy Jones. Of the two drummers Kenwood is probably the more intuitive and emotional, while Phil is the more precise.

Both have phenomenal technical ability that is enough to make lesser drummers bend their wire brushes into fantastic shapes in despair, or to kick holes in their bass drums with ill-concealed rage and frustration.

How the front line don't find themselves being swept away by such a maelstrom of rhythm is beyond my comprehension. There was a time, not so long ago, when drummers got singularly hostile glances if they dared play a fierce triplet on their woodblocks during a hot chorus without first having written consent from the second alto player.

But now all hell may be let loose throughout the performance of even the most moving ballad, and there are warm handshakes all round. Ah freedom . . . Brand X drink deeply of its cup.

It's not surprising they've just been voted the top jazz-rock group in America. It just goes to show music can still win through even in the present nihilistic age. — **C.W.**

Cert X success

HANK THOMPSON/ FREDDY FENDER/ ROY CLARK / DON WILLIAMS: "Country Comes To Carnegie Hall" (ABC) / JIMMY C. NEWMAN: "Progressive C.C." (Charly) / STELLA PARTON: "Country Sweet" (Elektra).

IT'S Wide World Of Country Music time again, y'all. Within these eight sides can be found western swing, Tex-Mex, bluegrass, pop-country and cajun — sung in three languages, English, French and Spanish. The western swing comes, of course, from that loveable old trouper, Hank Thompson, who opens up ABC's live double album, recorded earlier this year in New York.

Each of the four artists on the bill gets a side to play his greatest hits, crack a few cornball jokes (there are, needless to say, at least two leering references to Dolly Parton), and show off his own, or his band's, instrumental dexterity.

There are no surprises — Thompson does "Wild Side Of Life" and "A Six Pack To Go," Fender "Before The Next Teardrop Falls" and "Wasted Days And Wasted Nights," Clark a couple of virtuoso guitar instrumentals, Williams "Till The Rivers All Run Dry" and "You're My Best Friend" — but this is a fun album, excellently recorded, and an great introduction to the less familar artists.

Jimmy C. Newman should need no introduction to fans of cajun music, as he's been a consistent hitmaker since 1954. His big hit, "Alligator Man," is included here but this sounds like a remake (incidentally, it has the same tune as "Tokin' Ticket" on the new Barefoot Jerry album) as are such cajun staples as Tom T. Hall's "Boo-Dan," Doug Kershaw's "Louisiana Man," Hank Williams' "Jambalaya" and J. D. Miller/ Terry Clement's "Diggy Liggy Lo." But they've all been brought up to date with a rock backing to the traditional Louisiana fiddle sound, making this a fascinating and thoroughly enjoyable set.

From the old to the new. Stella Parton, she of the horrendous "Ode To Olivia" and Dolly's sister, is currently making waves in the States. It's hard to see why.

Most of "Country Sweet" is undistinguished pop-country of the kind her sister wouldn't even look at. She's got a promising cutesy-pie little-girl voice that only really reaches its best on the great single, "Danger Of A Stranger" and the catchy "It's The Little Things." She's got a long way to go before she makes Carnegie Hall. — **M.O.**

TROWER TALK

Robin has come up with 'In City Dreams', a recording of considerable maturity and authority that finds the guitarist working in what amounts to a virtually new musical language, but with that same authoritative stamp that declares it as Trower through and through.

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MOUNTAIN RECORDS

Blues/Folk albums

Reviewers: Colin Irwin, Max Jones

Bothies alive and kicking

BOTHY BAND: "Out Of The Wind Into The Sun" (Polydor Super 2383456). Donal Lunny (bouzouki), Michael O Domhnaill (vocals, clavinet), Paddy Keenan (uilleann pipes); Matt Molloy (flute), Micheal O Domhnaill (guitar), Kevin Burke (fiddle). Recorded at Lombard Studios, Dublin, June 1977. Produced by Donal Lunny.

CLANDESTINE rumblings from Dubblin of late have suggested the Bothies were a band in disarray, and this album might possibly represent their last stand.

In this case, official denials are just not necessary — this record represents as comprehensive a refutal of such clearly unfounded rumours as I can imagine. *If this is a band in their last throes, then England* may yet qualify for the World Cup.

After the disappointments of "Old Hag You Have Killed Me" (though there are plenty who'll vehemently disagree with my assessment) most of the uninhibited excitement and exhilaration of their '75 debut album has been rediscovered, with the outrageous Paddy Keenan playing some *ridiculous* things on the uileann pipes, fiddler Kevin Burke at last settling in, and the whole band blending beautifully.

It has that feeling of spontaneity and instant rapport that distinguished their classic first album, and it sounds like that studio in Dublin was really cooking during their recording sessions in June.

No drastic changes in formula: the emphasis remains on the instrumental virtuosity of Keenan, Burke and Matt Molloy, undercut by the Lunny - Domhnaill rhythms, and three vocals sung by Triona Ni Domhnaill.

The latter are perhaps the only disappointing feature of the record, the rhythmic arrangements to "The Sailor Boy" too rigid, and there's something lacklustre about her performance of "The Factory Girl" (maybe the fault is in the mixing) which is a pity, for her delightful vocal interludes offer an important stylistic contrast which other bands of the type don't enjoy.

It's one significant reason why the Bothies seem to be more equipped to conquer large-scale audiences than the Chieftains. On this album they show such taste, enthusiasm and natural feel for the music that they, too, overwhelmingly deserve the sort of following that sells out two nights at the Rainbow Theatre. — **C.I.**



BOTHY BAND's KEVIN BOURKE: settling in at last

HAMISH HENDERSON: "Freedom Come All Ye" (Claddagh CCA7).

THE significance of Hamish Henderson in the development of folk music, certainly Scottish folk music, has been incalculable. Writer, poet, singer, songwriter, and human being of great renown, Henderson, now in his late 50s, has made an enormous contribution to the growth in knowledge and popularity of Scots folk music.

This collection represents a highly ambitious, and in its way unique, tribute to the man. In short, it's an album of his songs performed by fellow Scots like the Clutha, Alison McMorland, Willie Scott, the Laggan, and the Whistlebinkies, interspersed with poetry interspersed by songs. Or perhaps it should be songs interspersed by poetry, for the distribution is reasonably even.

His most famous song is probably "The 51st Highland Division's Farewell To Sicily," performed ably enough here by the Whistlebinkies, though it's difficult to disassociate it with Dick Gaughan's impassioned interpretation of the song; while the most intriguing track is the pride of the Border country, 80-year-old Willie Scott's lovely rendering of "Gillie More."

Atté, a group of black South Africans living in London, use their own individual style on "Rivonia," one of Henderson's most political works, to which Atté have apparently altered the tune and added their own Zulu words, making the track highly effective.

The artists, with Henderson's blessing, seem to have been given a free hand in adapting the songs to their own style and, broadly, it works well, though a place could surely have been found for a song from Henderson himself.

However, generous allocation is given to his poetry readings, which include two extracts from Elegies From The Dead In Cyrenaica. It makes demanding listening, but complete with attached booklet including background information and lyrics to the songs, it's a release of immense importance to anybody with more than a passing interest in Scottish folk music. — **C.I.**

ALEX ATTERSON: "Pushing The Business On" (Plant Life PLR 005).

WITHOUT extensive deliberation I'd say this was the best release yet from Plant Life. Atterson is a much underrated artist, often mistakenly considered as a sophisticated folk comedian or a frustrated jazzer at heart.

He is, of course, an extremely fine ragtime pianist, and he can be very funny when the occasion demands, but aside from his considerable worth as automatic festival fare, has been doing some fascinating work setting to music the poetry of Charles Causley.

One excellent side of this record is taken up with this task, which works delightfully, and is given a modest but nevertheless significant arrangement that stretches beyond Atterson himself on piano, guitar and accordion, to include producer Nigel Pegrum on oboe and flute (as well as drums), Dik Cadbury on bass, electric and acoustic guitars and fiddle, Jon Gillaspie on keyboards (even synthesizer), and Packie Byrne and Bonnie Shaljean on flute and harp respectively.

All done delicately with supreme taste, for which producer Pegrum deserves much congratulation — the emotive "O Billy Do You Hear That Bell?" is especially strong. The second side is less impressive, including the overdone "Twa Corbies" and a couple of his own songs, "Wimbledon Wag" and "Pass The Bottle Round"; but on balance it's a fine record. —**C.I.**

EDDIE BOYD: "For Sincere Listening" (Bluebeat S-77331).

THIS new release on Hans Ewert's Bluebeat label pairs two sets of recordings by singer-pianist Boyd which are far from new.

On side one we have a concert recording from Thayngen in Switzerland dating back to March 22, 1969 (according to the sleeve); and on the reverse, five studio-made titles from Helsinki, date unspecified but certainly not recent. This isn't great stuff but it makes nice tired-after-work listening.

Boyd is an agreeable slow-blues exponent, as can be heard on the thoughtful "My Lady" on side two; he plays and sings an effective rolling boogie, "Praise To My Baby," and sounds very persuasive on "Talking To The Operator" in both the vocal and keyboard departments.

In fact he rocks almost gently through most of the Finnish titles, winding up with some rather mild non-blues performances in "Tunnel Of Love" and the New Orleans-flavoured "The Loser." For me these are not very convincing.

The live date is appropriately a little livelier but not realyy strong enough, although "My Idea" is a fair solo, "Blue Coat Man" has its moments, and on "Mr Highwayman" Boyd hollers it out boldly and kicks in with some heavy, rock-steady piano.

Also included are "Pinetop's Boogie Woogie," a little taste of "Kansas City" (these two the only ones not credited to Eddie Boyd), and the slow, quite satisfying, "I'm Coming Home." Not a bad set for Boyd but not an indispensable one. — **M.J.**

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Jazz albums

Reviewers: Richard Williams, Chris Welch, Max Jones

EARL SWOPE SEXTET/LENNIE TRISTANO: "The Lost Session". (a) Tea For Two 1; Tea For Two 2; Blue Lou; These Foolish Things 1; These Foolish Things 2; Talk Of The Town 1; Talk Of The Town 2; (b) Yesterdays; What Is This Thing Called Love; Don't Blame Me; I Found A New Baby; (c) I Can't Get Started; A Night In Tunisia. **(Jazz Guild JG 108, import.)**

(a) — **Shorty Rogers** (trumpet), **Swope** (trombone), **Emmett Carls** (tenor), **Tristano** (piano), **Chubby Jackson** (bass), **Don Lamond** (drums). Chicago; 1945.

(b) — **Tristano** (piano). Chicago; 1946.

(c) — **Tristano** (piano), **Billy Bauer** (guitar), **Leonard Gaskin** (bass). NYC; c.1946.



LENNIE TRISTANO: one of jazz's favourite legends

The lost world

THIS album, of priceless archival value and very nearly as much aesthetic interest, contains the earliest recordings made by Lennie Tristano, one of jazz's favourite pianists, and certainly its most controversial teacher.

Firstly, the sextet and solo piano sessions have never been released before. The former were only discovered in the personal effects of the late Earle Swope; the solos were made by Tristano as "demos" to impress New York club-owners, where he was bound after his apprenticeship in Chicago.

The pair of trio tracks, which narrowly pre-date Tristano's first commercial recordings (for Keynote label), are almost as rare, having appeared only in the V-Disc series.

Earl Swope's prominent sleeve credit is somewhat misleading, for the sextet was actually under the leadership of Emmett Carls, while Tristano provided the arrangements. The seven tracks are perfectly delightful examples of regional musicians being influenced by early bebop — and also, probably, by the members of Woody Herman's brilliant 1944/5 bands (significantly, Swope and Jackson and Lamond all became members of the early Herds).

The perky Rogers, the benign Swope, and the Lestorian Carls (who had perhaps also been influenced by the white swing-band tenors) all provide listenable solos, and the rhythm team swing with beautiful discretion.

But the meat, of course, is provided by Tristano — in his arrangements of the two versions of "Tea" (at contrasting tempos, sharing the same oblique intro and coda), in the way he steers Swope clear of bald theme statements on the first "Foolish Things," and in his driving solos. His block-chording on the first "Tea" and his running single-note lines on "Lou" attest to a precociously mature combination of the influences of Tatum and Hines.

The four solo pieces are utterly beautiful, by virtue of the way in which Tristano holds his advanced harmonic ear and rhythmic drive in perfect balance.

Hear the way "Yesterdays" is picked out in delicate, glowing inversions (with one touch of almost Monkish dissonance), or the impish and wholly idiosyncratic rhythmic assurance of "What Is This Thing."

"Don't Blame Me" is more graceful, while retaining that extraordinary alertness of touch and thought; "I Found A New Baby" attests to the certain truth of Tristano's statement that, by, 1944, he could "rifle off anything of Tatum's — and with scandalous efficiency." How sad that the jazz world at large never chose to accept these credentials.

The trio titles make fine companions to the Keynote sides (reissued here a few years back by Mercury). Ethereal and chamber-like they may be, but a tough strand of bold integrity is threaded through the performances.

No one with anything more than the most cursory interest in jazz will need further recommendation. Immediately impressive, these pieces — like all Tristano's work and, indeed, like all genuinely worthwhile music — will repay endless scrutiny. — **R.W.**

TROWER TALK

'In City Dreams' matures, mellows, *improves* with association, until ultimately you find yourself falling into the gently loping, quietly ticking over, slowly simmering *vibe* and it becomes quite compulsive.

GEOFF BARTON SOUNDS

IN CITY DREAMS. THE NEW ALBUM FROM ROBIN TROWER. Chrysalis Records & Tapes



TURNING POINT

TURNING POINT: "Creatures Of The Night." My Lady C, The Journey, Vanishing Dream, Creatures Of The Night, Princess Aura, Rain Dance, Better Days (Gull GULP 1022).

Jeff Clyne (bass guitar), Pepe Lemer (vocals), Brian Miller (acoustic and electric piano and synthesizer), Dave Tidball (tenor, soprano saxes), Paul Robinson (drums, percussion). Produced by Turning Point. Recorded Morgan Studios, London 1977.

ONE of the troubles with British jazzmen's early attempts at jazz-rock was that the rhythm sections were not fully adapted to the disciplines of rock time-playing and drums were not tuned nor miked properly. The result was often a ragged mess which did credit neither to jazz nor rock.

But with the advent of bands like the remarkable Turning Point, all the major problems have been ironed out, and, with Paul Robinson on drums, they play as to the manner born. No longer are the jazzers the poor relations of the rock musicians when it comes to the use of synthesizers and tight section playing. They are now playing much better than the most celebrated and highly paid rock supergroups.

ELP could well do with a refresher course by listening to Brian Miller's keyboard work or Paul's tight, funky and beautifully recorded drum sound. That is another encouraging sign — the way Turning Point have been recorded, with lots of tone and presence. For years British jazz groups have been recorded as if they were doing a lunch-time Home Service session for Music While You Work.

This album does great justice to a great band. The founding members are, of course, Jeff Clyne, now going great guns on bass guitar, the stand-up version now presumably kept lovingly polished and draped in the hall, and Pepe Lemer, whose wordless vocalese gives the group such a distinctive, human sound.

Combined with Dave Tidball's saxes, the vocals produce a haunting, orchestral effect, and sparing use of synthesizer makes pieces like "Better Days," more valid than half-a-dozen supergroup concept albums.

It must be a source of great irony to the ladies and gentleman of Turning Point to know they are playing better music than practically any commercial rock group in the country, without the minutest fraction of the recognition accorded to the latter.

The album is crammed with good playing, and never once do they beome boring or over the top. The sound of the group is constantly shifting in texture and they remain a cohesive unit without descending into the lumpen meanderings that characterised so much free jazz of recent years.

This is a BAND. They play TOGETHER, and they swing like the clappers when they want to. Just listen to Brian Miller's tearaway electric piano solo on "Princess Aura". It's one of the most exciting solos on record this year from any source. You can sense the excitement permeating the rest of the group too.

They have jazz people's spontaneity, and sense of communication (most rock musicians work within a totally egocentric vacuum, allied to the rock concept of devotion to rhythmic cohesion, each hi-hat beat, each bass guitar note slotted into a pattern), which makes Turning Point such a convincing and powerful force. The title track has a section where Jeff's bass guitar grumbles like a wart hog. Great fun and tremendously effective.

If you savour the days when Britain's progressive rock bands were going to change the world and save the day, before they got lost in a forest of percentages, then cast an ear here. And buy the album. Let's re-cycle some of that rock-machine cash for creative purposes and send it in a deserving direction. — **C.W.**

ALAN ELSDON

ALAN ELSDON: "Jazz Journeymen." Lord Randall; Saturday Afternoon Blues; Diga Diga Doo; There's Yes Yes In Your Eyes; Panama Rag; Four Or Five Times; Two Deuces; Come Back Sweet Papa; Lovely Rita, Meter Maid; Satisfaction **(Black Lion BLP 12163).**

Elsdon (trumpet, vocal), **Ron Drake** (clarinet, tenor), **Micky Cooke** (trombone), **Brian Leake** (piano, alto), **John Attwood** (guitar, banjo), **Mick Gilligan** (bass, electric bass), **John Armatage** (drums). London February 14/15, 1977.

AS everyone must now who's been listening, those British one-time trad bands which have survived have come on a lot over the years. Most of them now boast an assurance and interpretative range hardly dreamed of when you and I were much younger.

The Elsdon Band, formed back in '61, started life with a non-purist approach approach (Johnny Barnes on reeds, for example) and has become one of the most tasteful, cohesive and versatile of our mainstream and contemporary Dixieland small groups.

The band exercises a certain restraint, even when performing a New Orleans piece with gusto (as is the case with "Panama Rag" on this February, 1977 recording), and I find this easy on ears and nerves, especially as the beat is never limp.

Traditional front - line collectives — by trumpet, clarinet and trombone — jell properly ("Panama," "Diga Diga Doo," "Two Duces" and "Come Back," and tunes are routined in such a way as to afford plenty of tonal and dynamic variety even to the least sophisticated arrangments.

Contrast is provided very successfully by the employment of Ron Drake on tenor ("Lord Randall," "Four Or Five Times" and others) as well as clarinet and pianist Brian Leake on alto ("Satisfaction," "Randall," and "Lovely Rita"), also by the use of unconventional jazz material such as the Jagger and Richard and Lennon-McCartney songs and the folk-song "Lord Randall" (arranged by Leake).

There are, too, the vocal refrains on "Yes Yes In Your Eyes" and "Four Or Five Times," two good bouncers, and though less than satisfactory to me they are hardly unpleasant.

The extra-jazz material comes out somewhere between rock, soul and high-life and is refreshing on such an album as this, but my own preference is for the urbane, riffy sort of swing music served up with aplomb on the grooving "Saturday Afternoon Blues." "Diga Diga" is good for Drake's deft clarinet, Alan's trumpet and the lifty beat.

All the soloists perform well and the record goes along comfortably from start to end. Elsdon is no space hog — though he takes his chances on "Deuces" — and he and the band offer a nicely balanced selection of sounds. An enjoyable release for middle-roaders. — **M.J.**

MUMPS

MUMPS: "A Matter Of Taste." A Matter of Taste: Old Love Never Rusts: Amber/Electric Waltz; Sparrow Knows; The Strange Tale Of Mr Misster; But The Accordion Stays. **(MPS 68.169, import.)**

Albert Mangelsdorff (trombone, guitar, voice), **John Surman** (soprano, baritone, bass clarinet, piano, synthesizers), **Barre Phillips** (bass, voice), **Stu Martin** (synthesizers, drums, percussion). Tonstudio Zuckerfabrik, Stuttgart, Germany; March 13-19, 1977.

ADD Albert Mangelsdorff to The Trio, call the result Mumps, and what you get is thoroughly dispiriting. The Trio's artistic decline during the mid-Seventies has long been recognised, but it is impossible to understand why Mangelsdorff — whose former quartet was such an illuminating outfit — should want to associate himself with such an enterprise.

It's obvious, but nevertheless correct, to propose that the espousal of synthesizers has muddied the group's thinking as well as its sound. Less obvious but equally pertinent, is the change in Stu Martin's drumming. During The Trio's first year he performed with deftness and acuity: subsequently, perhaps with an ear to rock 'n' roll, he has introduced clumsiness and banality as components of his style.

Surman seems to have lost his way completely; it's necessary to go back to the old records for proof that he once was the player we all thought. Phillips, that most sensitive bassist, founders utterly in the reconstituted group — as does Mangelsdorff. A duo album from those two would have been infinitely preferable to the present confused and confusing artifact. — **R.W.**

MAJOR SURGERY

MAJOR SURGERY: "The First Cut." Dog And Bull Fight; Foul Group Practices; Jubileevit; Hoe Down Up; Shrimp Boats. **Next NEXT 1).**

Don Weller (soprano, tenor), **Jimmy Roche** (guitar), **Bruce Collcut** (bass), **Tony Marsh** (drums). London; March 1977.

DON WELLER is indubitably one of the most authoritative and engaging tenorists currently to be heard in London. With Stan Tracey's octet, for instance, his beautiful tone-control, warm wit, and irrestistable swing can outshine the rest of a stellar front-line.

That said, disappointment must be expressed that he should choose Major Surgery as his prime vehicle of expression. A run-of-the-mill jazz-rock band, playing journeyman compositions with none of the imaginative zest of Brand X or the textural variety of Weather Report, they sound about six years out of date (and nothing sounds more exhausted than yesterday's jazz-rock).

Weller gets plenty of space to blow, but the circumstances are completely unconductive to his kind of creativity. He's constantly hemmed in by nagging riffs and a rhythm section seemingly incapable of settling into a flowing groove, even within this very formalised setting.

Apparently the band has recently added a second keyboards-player; one hopes that he will be able to stimulate some measure of relaxation and inventiveness, qualities sadly lacking in "The First Cut" — **R.W.**

HOWARD McGHEE

HOWARD McGHEE: "Maggie: The Savoy Sessions." Merry Lee, Short Life, Talk Of The Town, Bass C Jam, Down Home, Sweet And Lovely, Fiesta, I'm In The Mood For Love, Belle From Bunnycock, Flip Lip, Thee I Love, The Last Word, Medley: Royal Garden Blues, Mood Indigo, St. Louis Blues, 12th Street Rag, Stormy Weather, Perdido, Man With A Horn, Stompin' At The Savoy, Lady Be Good, Stardust, How High The Moon, Don't Blame Me, Body And Soul, Harvest Time **(Savoy SJL 2219).**

Howard McGhee (trumpet) and various personnel including **Jimmy Heath** (saxes), **Milt Jackson** (vibes), **Percy Heath** (bass), **Billy Eckstine** (valve trombone), **J. J. Johnson** (trombone), **Skeeter Best** (guitar), **Joe Harris** (drums). Recordings from 1948 and 1952 in Chicago and Guam. Produced by **Bob Porter.**

McGHEE was one of the great trumpeters of the Forties, a man with tremendous range and power who successfully moved from the big bands (Andy Kirk, etc) into small-group bebop. He was much in demand as a leader of small groups and as a star soloist.

For those used to his pyrotechnical displays on JATP jam albums or with Gene Norman's Just Jazz All-Stars, it comes as a surprise to hear that Howard was capable of much warm, mellow playing.

These four sides cover studio sessions in Chicago with some of the up-coming names in modern jazz, Milt Jackson and Jimmy Heath, and with a curious little combo organised to entertain US troops in the Pacific in the early Fifties.

The former sides are typical small-group bebop with swing overtones. Howard, is, however, not just drenched in Gillespie-Navarro bop cliches: his solos have a space and warmth — something he brought from the swing era. A typical example of this can be found in his ballad solos on "Sweet And Lovely," and a fine "The Man I Love."

The "live" performances in Guam are very strange — sometimes almost corny as the band plays a Dixieland medley, presumably to fill the bill required of service entertainers.

Oscar Pettiford disappeared, to be replaced by "unknown bass" after a fight with guitarist Skeeter Best. Maybe he solos on "Perdido," which shows good taste. Interesting to hear the late Rudy Williams, however, the tenor player who starred with the pre-war ultra-hot Savoy Sultans.

The album is by no means dominated by "Maggie," as Howard is sometimes known (almost as daft as Fats "Fatgirl," Navarro), and for me the real star is Rudy Williams for his big-toned tenor solo on "Stompin' At The Savoy." Bit of a rag-bag, but with some interesting musical meat. — C.W.

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NEWSFLASH—PIRATES PLAYING LIVE SAME TIME... SAME PLACE...

A night on the town

Welcome back to the good old days, when men were men — and no star worth his salt would pass up the opportunity of an evening's raving. So when Keith Moon came to London last week, the evening was spent in time-honoured fashion: drinking, looning, and more drinking. MM fielded its own Raver, Chris Welch

A HUGE white Rolls Royce slid the length of Wardour Street like a skateboard, Jan & Dean blasting from its hidden speakers, the owner bellowing along to "Dead Man's Curve" like a man possessed.

From Marquee to the Vortex in five seconds — can man live at such speeds? A queue of sullen punks stands freezing in the cold, awaiting admission.

Up draws the Rolls, Jan & Dean now spilling out into the street, the battle cry of a Lost Generation. The punks, all black leather and shivering knees, gaze in wonderment.

Keith Moon strides out onto the pavement, clad in a huge buffalo coat smothered in fur, and strikes a dramatic pose like a Shakespearian actor haranguing the plebians of Rome. "This is privilege," he shouts brazenly, "I don't f—— queue, I go straight in, first class."

And he tossed back his head in an arrogant gesture and swept into the club past fans, bouncers and anybody else who might dare impede his progress.

It was the grandest entry since Napoleon paraded down the Champs Elysee, and instead of provoking the mob into a fury they responded with cheers and laughter. It was certainly an hilarious moment, one of many the night Keith Moon went on a Punk Crawl.

Why should Moon go in among the punks, do I hear the cry? Was it to be patronising, to be provocative or simply to be a tourist? The answers are slightly more complex than the questions. It is certain that of the older generation of rock statesmen, Keith Moon is more likely to be accepted than most.

While most punk bands and musicians seem positively hostile to all other life forms on the planet, they have a certain grudging respect for the Who, it seems. The myth has somehow arisen that the new wave bands are "only doing what the Who did ten years ago."

Actually it was nearer 13 years ago that the Who were playing every Tuesday night at the Marquee, and, speaking as an eyewitness, to suggest than any one of the new wave/punk bands playing today had a fraction of the originality or excitement of the original Who is a calumny scarcely worth refuting.

But that does not mean the new wave does not have a right to exist. They exist for today just as the Who existed for a few brief seconds (on the scale of history), in their day. The Who were explosive, riotous aggressive, violent and undoubtedly prone to fits of madness.

As far as Keith Moon is concerned, nothing much has changed. His good looks have long since gone, dissipated in a thousand nights of excess, with no Dorian Gray-style portrait in the attic to haunt him, except, perhaps, in the faded scrapbooks of past triumphs.

Today good looks are the preserve of Billy Idol and his pals in Generation X, one of the few new bands that do have some of the magic of the old Who and even sound a bit like them.

KEITH retains his Marty Feldman eyes, his expressive face and maniacal grin that sets off warning bells among the wary. He retains his restless energy and almost physical impatience. For all his laughter and wild exploits, there is something infinitely sad about Keith at times, a man haunted by tragedy and fearful of the future.

But as soon as a dark shadow casts across his mind and flickers across his face, he shrugs it off and returns to the world he loves best, — the world of endless pranks, outrageous poses and verbal onslaughts.

Although the journey from the Marquee to the Vortex is only a few hundred yards, for me it was like travelling down a time tunnel aeons of space and time apart. I'd travelled the self-same route with Keith before, but this time, as we emerged from the tunnel mouth into the Vortex, the young Keith — a frantic blurred figure in a white tee-shirt, flailing sticks and stuffing pills down his mouth — instead became a fur-clad apparition, a distortion of that figure locked away in the memory, surrounded once more by young faces, no longer fans, but distant characters in a new twist to the rock and roll plot.

For Keith the journey was a nostalgic homecoming. He has spent long years in the rather unreal beach house life of Los Angeles, a giant Jaywick Sands on the Pacific. To be back in London seemed like a return to his roots.

He actually looked thoroughly at home among the new kids and new bands that have inherited what was once his kingdom. That was the kingdom of the Mods, of Maximum R&B, of pills and posters, slogans and tee-shirts.

Things have / haven't changed a lot. The noise is still there, only the names on the tee-shirts have changed, along with the attitudes. 12 years ago kids resented outsiders, clung together in groups, identified with their bands, dressed alike and adopted an aggressive, defensive collective stance. Today . . . well, let's start at the beginning.

Back in 1966 Keith Moon collapsed after playing a particularly furious version of "My Generation" at the Manor House, a pub in North London. Roadies carried him head-first into the fresh air and I drove him in my shiny black Consul (£200, MoT, radio), to the Scotch Of St. James and bought him a drink.

So I was delighted to be invited out for a return drink by Keith last week, although when he proposed a visit to various dens of iniquity and what have been described as the lowest-class rhythm cellars in all London, I must admit my heart began alarming palpitations.

Hailing a hansom cab I journeyed through the swirling fog to the notorious red light district of Soho, where prostitutes in fox furs lean indolently against gas lamps, Chinamen flit to and fro making significant gestures, and where Bobbies cast the light of their bulls-eye lanterns into dark alleyways to discern the mutilated remains of gang warfare.

Keith and I were supposed to meet up in La Chasse Club in Wardour Street, a once famous watering hole where the elite of the rock business once stumbled up and down its steep stairs in search of companionship.

I HADN'T been to La Chasse for six years and suspected it was closed. It was. As I beat on the door on a tiny landing two flights up, a Chinaman flitted down from the floor above and made a significant gesture. There then followed an inane conversation, which set the hallmark for the rest of the evening. "Is the Chasse open?"

"What do you want?"



'Som
P. J.
with
and



BORING OLD FART mets the new wave shock — and MM is there to record the historic event! KEITH MOON, the DEPRESSIONS and CHRIS 'Scoop' WELCH (he's the one with the notebook and pint).

LOOK HEAR!

Melody Maker Four-page Factsheet

HOTLINE: Agents and Managers who wish their artists to appear in Look Hear should forward dates to Laurie Henshaw, Melody Maker, 24-34 Meymott Street, London SE1 9LU. These should be posted to arrive ten days before publication date of the MM. (Last-minute bookings may be phoned to 01-261 8818).

Wednesday

CAPTAIN & TENNILLE: London Palladium. The "Love Will Keep Us Together" duo play one of three British dates.
DAMNED, DEAD BOYS: Brighton Polytechnic.
BLACK SLATE: London Dingwalls.
COUNT BISHOPS: London Rock Garden.
BURLESQUE: London Hope And Anchor.
ELVIS ON TOUR, TROUBLE WITH GIRLS: London, Kilburn Gaumont. Two shows for Elvis freaks. Showings at 2 and 7 pm.
WIRE: London Music Machine.
LINDA LEWIS: London Ronnie Scott's. The fortnight for Linda opened on Monday.
CRABS: London Marquee.
KEN COLYER JAZZMEN: London 100 Club.

Thursday

STATUS QUO: Bridlington Spa (and 2).
DAVID ESSEX, ALESSI BROS: Derby Assembly Rooms.
● FRANKIE MILLER BAND: London Rainbow (See Taking Off)
URIAH HEEP: Leicester de Montfort Hall.
ALAN PRICE: Leeds Grant Theatre.
MUD: Warwick University.
SHOWADDYWADDY: Aberdeen Capitol Theatre.
GARY GLITTER: Glasgow Apollo.
STUKAS: St. Albans Civic Hall.
CLIFF RICHARD: Manchester Apollo.
FIVE HAND REEL: London Marquee.
BURLESQUE: Nottingham Tiffany's.
STRIDER: Blackburn Lode Star.
FLYING LESSONS: Sheffield Springvale Hotel.
CLAYSON AND THE ARGONAUTS: Birkenhead, Mr Digby's.

Friday

MAHOGANY RUSH, LONE STAR: Manchester Free Trade Hall (tour starts).
STATUS QUO: Bridlington Spa (second day).
NAZARETH: Glasgow Apollo.
DAVID ESSEX, ALESSI BROS.: Leeds Grand Theatre (and 3).
JAM: Bracknell Sports Centre.
DAMNED, DEAD BOYS: Derby Kings Hall.
URIAH HEEP: London Hammersmith Odeon.
THIN LIZZY: Birmingham Odeon (and 3).
BOOMTOWN RATS: Cambridge Corn Exchange.
ALAN PRICE: London Rainbow.
RACING CARS: Oxford Polytechnic.
SHAKIN' STEVENS AND THE SUNSETS: London Bedford College.
MUD: Sheffield University.
CLIFF RICHARD: Southport Theatre.
PIRATES: Central London Polytechnic.
WILKO: Birmingham Barbarella's (and 3).
SPLIT ENZ: Middlesbrough Town Hall.
GEORGE MELLY: Huddersfield Town Hall.
CHRIS SPEDDING: Sheffield University.
TOM ROBINSON BAND, NO DICE: Sussex University.
STEVE GIBBONS BAND: Penzance Garden.
AMAZORBLADES: Oxford, St Catherine's College.
MOTORHEAD, JOHN OTWAY: West Runton Pavilion.
SHOWADDYWADDY: Dundee Caird Hall.
DARTS: Coventry College.
BURLESQUE: Retford Porterhouse.
STAGE FRIGHT: North Staffs Polytechnic.
STUKAS: Middlesbrough Rock Garden.
FIVE HAND REEL, SKINNERS RATS: University of London Goldsmiths College.
AFTER THE FIRE: Margate Highcliff.
ROCK AGAINST RACISM: London, Royal College of Art. Bands appearing: 999, Merger, Art Attax.
DESPERATE STRAITS: Watford, Red Lion.
STRIDER: Lincoln College of Technology.
ACME QUARTET, THIS HEAT: London Battersea Arts College.
SCARECROW: London Windsor Castle (and 3).
PANTIES, PAINTED LADY: London Rock Garden.
HARRY BELAFONTE: BBC 2 TV.

Saturday

● MAHOGANY RUSH, LONE STAR: London Hammersmith Odeon (See Taking Off.)
DEKE LEONARD BAND: Middlesbrough Rock Garden.
NAZARETH: Coventry New Theatre.
JAM: Wolverhampton Civic Hall.
URIAH HEEP: Ipswich Gaumont.
DAVID ESSEX, ALESSI BROS.: Leeds Grand Theatre (second day).
BOOMTOWN RATS: Manchester Elizabethan Suite.
THIN LIZZY: Birmingham Odeon (second day).
FRANKIE MILLER BAND: Surrey University, Guildford.
HEATWAVE: London Southgate, Royalty Ballroom. The American "Boogie Nights" group in their only London appearance.
TOM ROBINSON BAND, NO DICE: Loughborough University.
KENNY BALL BAND: Berwick-on-Tweed Feathers Ballroom.
PIRATES: London Chelsea College.
MUD: Bradford University.
5000 VOLTS: West Runton Pavilion.
SPLIT ENZ: Leicester Polytechnic.
GEORGE MELLY: Manchester University.
SHOWADDYWADDY: Glasgow Apollo.
DARTS: Manchester Polytechnic.
BURLESQUE: Hitchin College.
JOHN MARTYN: Nottingham University.
GARY GLITTER: London Rainbow.
999, YACHTS: Brighton Polytechnic.
CLIFF RICHARD: Blackpool Opera House.
EDGE BAND: Edmonton, London, Pymmes Park Inn.
MOTORHEAD: St. Alban's City Hall.
SLOWBONE: Margate Highcliff.
XTC: London Hope And Anchor.
GRAND HOTEL, SUCKER: London, City University. A Christmas party. 50p.
RACING CARS: Manchester Salford University.
STATE-XPRESS: London, Brixton Rd., Clouds.
STEPPIN OUT: London, Crouch Hill, Stapleton Hall Tavern.
TELEMACQUE, TRADER: London Rock Garden.
DON'T KNOCK THE ROCK: ITV, 10.45 pm. Vintage movie starring Little Richard, Jerry Lee Lewis and Gene Vincent.
SO IT GOES: London Weekend, 12 pm. Dave Edmunds Band. Repeat tomorrow 12 am.

Sunday

● JOAN BAEZ: Edinburgh Usher Hall (tour opens) (See Taking Off).
● NINA SIMONE: London, Theatre Royal (See Taking Off).
IAN DURY: Croydon Greyhound.
STATUS QUO: Manchester Apollo (to 6).
NAZARETH: London Rainbow.
DAVID ESSEX, ALESSI BROS.: Newcastle-upon-Tyne City Hall. Because of the extra demand, a 6 pm house has been added.
BOOMTOWN RATS: Hemel Hempstead Pavilion.
THIN LIZZY: Wolverhampton Civic Hall.
JAM: Bristol Locarno.
ROGER McGOUGH, BOB PEGG: London Roundhouse (Downstairs).
FRANKIE MILLER BAND: Plymouth Fiesta.
KENNY BALL BAND: London Victoria Palace.
GENERATION X, LURKERS, SAINTS, VALUES: London Roundhouse.
MUD: Bristol Colston Hall.
GEORGE MELLY: Coventry Belgrade Theatre.
SHOWADDYWADDY: Bradford Gt. George's Hall.
WILKO: Gravesend Woodville Halls.
BURLESQUE: Croydon Greyhound.
STUKAS: Whitley Bay, Rex Hotel.
EDGE BAND: Brighton Alhambra.
CHRIS SPEDDING: London Hope And Anchor.
GENE PITNEY: Northampton Salon.
MATUMBI: London, Windsor Castle.
TOM ROBINSON BAND, NO DICE: Stafford Top Of The World.
STEVE GIBBONS BAND: Redcar Coatham Bowl.
AMAZORBLADES: Liverpool Eric's.
CLAYSON AND THE ARGONAUTS: London, Hammersmith Red Cow.

Monday

JOAN BAEZ: Glasgow Apollo.
DEKE LEONARD BAND: Merthyr Tydfil Tiffany's.
STATUS QUO: Manchester Apollo (second day).
DAMNED, DEAD BOYS: Southampton Top Rank.
CLIFF RICHARD: London Royal Albert Hall.
URIAH HEEP: Brighton Dome.
THIN LIZZY: Leicester de Montfort Hall.
KENNY BALL BAND: Maidstone, Kent, Hazlitt Theatre.
WILD BILL DAVISON: Cardiff, New Tito's Club.
MUD: Exeter University.
EATER, MANIACS: London Vortex.
JAM: Bournemouth, Village.
DOCTORS: Middlesbrough Rock Garden.
DARTS: Enfield, London, Middlesex Polytechnic.
WILKO: Bath Pavilion.
STAGE FRIGHT: Birmingham Drake's Drum.
STUKAS, AMAZORBLADES: London Music Machine.
GENE PITNEY: Batley Variety Club (week).
GRAND HOTEL, CHASER: London Rock Garden.
WIRE: London Nashville.
RACING CARS: London Marquee (and 6).
DEAD FINGERS TALK, NEBULA, MISTER SISTER, CADETS: Hendon, London, Middlesex Polytechnic. Benefit gig in aid of Gingerbread. Admission £1 advance (£1.30, door). 7.30 pm.

Tuesday

● TUBES: London, Hammersmith Odeon (and 7). (See Taking Off). An encore for the Tubes. Wire support.
● TOM ROBINSON BAND, NO DICE: London Lyceum. (See Taking Off).
STATUS QUO: Manchester Ardwick Apollo (third day).
BOOMTOWN RATS: Edinburgh Odeon.
IAN DURY: Sheffield Top Rank.
DAMNED, DEAD BOYS: Cardiff Top Rank.
URIAH HEEP: Bristol Hippodrome.
DAVID ESSEX, ALESSI BROS.: Cardiff Capitol.
WILD BILL DAVISON: Bath Pump Room.
MUD: Plymouth Castaways.
DOCTORS: Leeds Polytechnic.
STUKAS: North London Polytechnic.
GRAND HOTEL, LUCY: London, Woolwich, Tramshed.
BEES MAKE HONEY, EDGE BAND: London Music Machine.
ASTRA: London Windsor Castle.
ADVERTISING, LURKERS: London Rock Garden.
WAYNE COUNTY'S ELECTRIC CHAIRS, ALTERNATIVE TV: Leeds, Ace of Clubs.
FLAKY PASTRY, KENNY BALL BAND: Stevenage Grampian Hotel.

Wednesday

● TUBES: London Hammersmith Odeon (See Taking Off).
MAHOGANY RUSH, LONE STAR: Birmingham Town Hall.
DAMNED, DEAD BOYS: Liverpool University.
DAVID ESSEX, ALESSI BROS.: Bristol Hippodrome (and 8).
BOOMTOWN RATS: Glasgow Apollo.
THIN LIZZY: Southampton Gaumont.
MUD: Truro Plaza.
JAM: Brighton Top Rank.
DEPRESSIONS: Bath Academy.
SHOWADDYWADDY: Leicester de Montfort Hall.
STUKAS: North-East London Polytechnic.
DEREK LEONARD BAND: Swansea Top Rank.
CLIFF RICHARD: Bristol Colston Hall.
BETHNAL: London Music Machine.
NO DICE: Wolverhampton Lafayette.
BOWLES BROS, LOOSE CHANGE: London Rock Garden.
CAPTAIN AND TENNILLE: Southport Theatre.



CLIFF RICHARD: Manchester Apollo, Thursday, December 1.

Jazz extra

WEDNESDAY: Themen, Lowther, Weller, Jackson, etc (The Cobblestones, Streatham Hig Road SW16, from 10pm) . . . **Axel** with **Tony Coe** and **Phil Lee**, ends a series of gigs (Gardner Centre, Brighton) . . . **Chris Barber Band's** last gig before leaving for the Sudan (Ling's Theatre, Weston Favell Centre, Northampton).

THURSDAY: **Stephane Grappelli** and **Diz Disley Trio** (London's 100 Club for two nights) . . . **Alex Welsh, Humphrey Lyttelton, George Chisholm, Bruce Turner** in Salute To Satchmo (Battersea Town Hall, Lavender Hill, SW11, from 7.45pm) . . . **Redbrass** (Bretton Hall College Of Education) . . . The **Alan Pendlebury Band,** with three Pendleburys in the lineup, features **Monty Sunshine** as guest (Birch Hall Hotel, Lees, Oldham) . . . **Bernie Cash's Great Jazz Solos Band** visits Manchester (Band On The Wall) . . . Trumpeter **Benny Cohen** guests with **Steve Lane's band** (The Railway Hotel, Greenford).

FRIDAY: **Phil Lee, John Taylor, Jeff Clyne, John Stevens** (The Plough, Stockwell) . . . **Globe Unity Orchestra** (Leeds Playhouse) . . . **Dave Shepherd** and **Ronnie Gleaves** with **Eddie Thompson Trio** (Jazz Cellar, Stockport).

SATURDAY: **Globe Unity Orchestra** (Hurfield Campus, Sheffield) . . **Dave McRae Quartet** (Star And Garter, Putney) . . . **Velvet,** with **Dig Fairweather, Ike Isaacs, Len Skeat** (Pizza Express, Dean Street) . . . **Max Collie's Band** (Royal Oak, Ormesbury St Margaret) . . . **Redbrass** (Cartrefle College, Wrexham).

SUNDAY: **Dave Shepherd** and **Ronnie Gleaves** with **Chris Holmes Trio** (Birch Hall Hotel, Lees, near Oldham) . . . **Alan Elsdon's Band,** noon until 2pm (Red Barn, Blindley Heath) . . . **Dick Charlesworth Quintet** plays for Jazz Brunch (London's Portman Hotel, Portman Square) . . . **Dig Fairweather** guests with **Tony Allen Jazzmen** (Prince Of Wales, Buckhurst Hill, from 12.30 to 2pm) . . . Jazz At The I.C.A. presents **Stan Sulzmann, Jeff Green, Chris Lawrence, Dan Simmons** (I.C.A. Theatre, London's The Mall) . . . **Great Jazz Solos** (Leeds Jazz Club, Astoria Centre).

MONDAY: The **Original Crane River Jazz Band,** with **Sunshine, Colyer, Morris and Co.** (Red Lion, Great North Road, Hatfield) . . . Jazz At The Crown features **John McLevy** and **Jack Emblow** with **Tommy Owen Trio** (The Crown, Spondon, Derby) . . . **Globe Unity Orchestra** (Keele University) . . . **Sound Of 17** (The Griffin, Kingston-On-Thames).

TUESDAY: **Swift** play for Platform (Saints And Sinners, Glasgow) . . . **Globe Unity Orchestra** (Royal Northern College Of Music, Manchester) . . . **Bob Downes Trio** (Nottingham University).

WEDNESDAY: **Swift** play from 8 pm (Nicky Tam's Tavern, Edinburgh) . . . **Cousin Joe** from New Orleans (College Of Education, Bromsgrove) . . . Jazzburger Night features **Henry Lowther** with the **Don Weller-Alan Jackson Quartet** (The Cobblestones, Streatham, SW16) . . . **Globe Unity Orchestra** in concert for JCS from 7.30 pm (L.S.E. Old Theatre, Houghton Street, W.C.2). — **MAX JONES.**

Folk extra

THURSDAY **Bandoggs** (Ling Forum Theatre, Northampton). Beginning of tour by important new occasional group . . . **Iolair** (Royal Hotel, Redcar) . . . **Cilla Fisher, Artie Tresize** (Gregson's Well, Brunswick Road, Liverpool) . . . **Derek Brimstone** (Polytechnic, Manchester) . . . **Mike Maran** (Folk Centre, Poynton, Cheshire) . . . **Alex Atterson** (Lord Seaham, Gilesgate Moor, Durham).

FRIDAY: **Peter Bellamy** (Key Theatre Downstairs, Peterborough) . . . **Strawhead** (Red Lion, Northop) . . . **Na Fili** (Connolly Hall, Cork) . . . **Sean Cannon** (Hat and Feathers, Bath) . . . **Vin Garbutt** (Red Lion, Westhoughton) . . . **Ray Fisher** (Old Crown, Digbeth, Birmingham).

SATURDAY: **Roy Harris** (Three Salmons, Carmarthen) . . . **Fred Wedlock** (Bell, Banwell) . . . **Hugh Rippon, Umps And Dumps** (Ceilidh, Village Hall, Haddenham) . . . **Dave Walters** (Robin Hood, Brinsley) . . . **Roy Bailey** (Ceilidh, Tiddy Hall, Ascott-under-Wychwood, Chipping Norton) . . . **John Leonard, John Squire** (Crown, Selby) . . . **Robin Hall, Jimmy MacGregor** (Hare and Hounds, King's Heath, Birmingham).

SUNDAY: **Joan Baez** (Usher Hall, Edinburgh) . . . **Cyril Tawney** (Shoulder of Mutton, Dewsbury) . . . **Jake Thackray** (Berkeley Hotel, Scunthorpe) . . . **Yorkshire Relish** (Pied Bull, Leigh) . . . **Jeremy Taylor** (Folk Centre, Poynton, Cheshire) . . . **Martin Simpson** (Burnt Post, Coventry) . . . **Roaring Jelly** (Saracen's Head, Little Brington) . . . **Bill Caddick** (Leicester University Union) . . . **Johnny Silvo** (Bristol Flyer, 96 Gloucester Road, Bristol).

MONDAY: **Ragman's Trumpet** (Pineapple Club, Boston).

TUESDAY: **John James** (Zetland Hotel, Marske, Cleveland) . . . **Tom McConville** (Queens Hotel, Brighton) . . . **Bob Fox, Stu Luckley** (Blagdon Arms, Cramlington New Town) . . . **Bob Stewart** (Jolly Porter, St David's, Exeter).

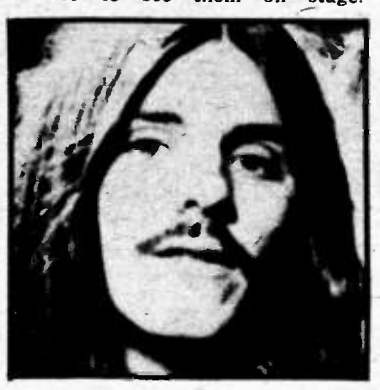
WEDNESDAY: **Five Hand Reel, Joanna Carlin, Jon Benns** (Victoria Rooms, Bristol) . . . **Pat Ryan** (Millstone, Ryhall, Stamford) . . . **Hedgehog Pie** (Three Horseshoes, Beeston) . . . **Spinners** (Municipal Hall, Colne). — **KARL DALLAS.**

TAKING OFF — pick of the week's gigs



● **FRANKIE MILLER'S FULL HOUSE: London Rainbow Theatre. Thursday, December 1. Tickets: £1.50 to £2.50. Support band. Meal Ticket. Concert starts at 8 p.m.** It's taken Frankie Miller quite a time to grow from being a cult figure to gaining a wider rock audience, but this tour has captured a broad spectrum of rock followers. Miller has kindly obliged by producing some of the best form he has ever displayed. Backed now by a new, fresher band, including Paul Carrack, ex-Ace, on keyboards, he sweeps through a set of his best numbers, throwing in some new material along the way.

● **MAHOGANY RUSH: London Hammersmith Odeon. Saturday, December 3. Tickets: £2.50, £2.00, £1.50. Support: Lone Star. Concert starts: 7.30.** Not to be confused with fellow Canadians Rush, this heavy metal trio have shown that they know their way around a riff on two excellent CBS albums, "IV" and "World Anthem." They're led by an outstanding guitarist, Frank Marino, who manages to breathe new life into many a tired old rock cliche. This will be the first time Britain has had a chance to see them on stage.





● **JOAN BAEZ: Edinburgh Usher Hall. Sunday, December 4. Ticket details unavailable at press-time.** On her last visit here last year, Joanie was singing at a peace rally, and it's over two years since she was in Britain making concert appearances. It's easy to be cynical about her and the relentless purity of her singing can be a bit hard to stomach; neverthless she has always stuck to her principles and her sincerity can't be questioned (her belief that her role as a peace campaigner is more important than her singing career). Against the odds she remains a highly relevant figure to today's music.

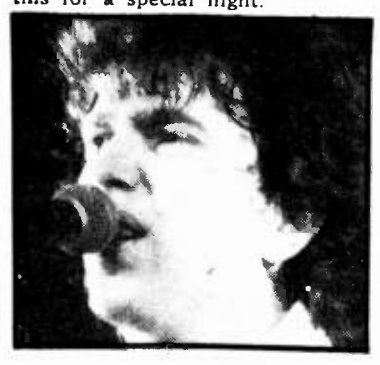
● **NINA SIMONE: London Theatre Royal, Drury Lane. Sunday, December 4. Tickets: £2. Concert starts at 8 p.m.** Long hailed as a High Priestess of contemporary music, Nina Simone should be a remarkable end to the 1977 British concert season, for her peerless reading of poetic songs and air of utter commitment places her in the "unique" category. Although she was first popularised in Britain through the Animals' massive hit single "Don't Let Me Be Misunderstood," Nina has gained her position in blues and jazz history through her album work.





● **THE TUBES: Hammersmith Odeon, London. Tuesday, December 6 and Wednesday, November 7. Tickets: £1.50, £2.00, £2.50, £3.00. Doors open 7.30 p.m.** The Tubes' recent London debut at this theatre received some of the most enthusiastic reviews of any concert this year. The unanimous praise was, for once, entirely justified: the Tubes present a brilliant — at times quite inspired — mixture of rock and theatre. As musical and social satirists they are often blatantly obvious in their choice of targets, but their impact cannot be denied. Highly recommended.

● **TOM ROBINSON BAND: London Lyceum. Tuesday, December 6. Tickets: £2.50 and £1.00. Support: Good Stuff. Starts 8 p.m.** This is The Big One for the TRB as far as London venues are concerned. Previously, they've had hundreds turned away from their gigs at the Brecknock, 100 Club and, most recently, the Marquee. This Lyceum show is therefore genuinely "in response to enormcus public demand." For late starters, or those who are attuned only to "2-4-6-8 Motorway," the Robinson band is in the grand tradition of rock. Don't dare miss this for a special night.



BEST SE

Top Thirty Singles

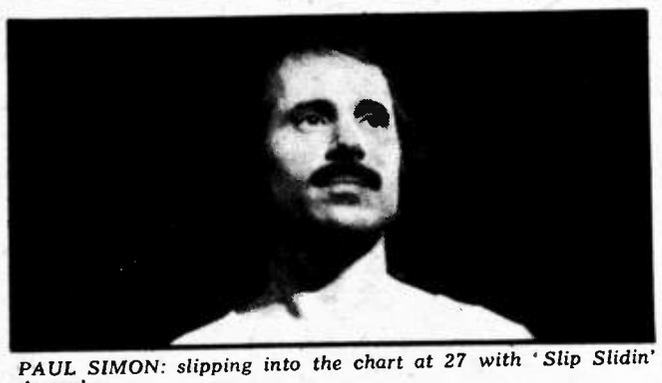
1 (18) **MULL OF KINTYRE/GIRLS SCHOOL** Wings, Parlophone
2 (1) **ROCKIN' ALL OVER THE WORLD** Status Quo, Vertigo
3 (8) **DADDY COOL** ..... Darts, Magnet
4 (5) **DANCING PARTY** Showaddywaddy, Arista
5 (3) **WE ARE THE CHAMPIONS** Queen, EMI
6 (7) **HOW DEEP IS YOUR LOVE** Bee Gees, RSO



FEE WAYBILL of the TUBES: 'White Punks On Dope', with a little help from huge publicity, enters at 23.

7 (2) **NAME OF THE GAME** ..... Abba, Epic
8 (11) **SHE'S NOT THERE** ..... Santana, CBS
9 (4) **2-4-6-8 MOTORWAY** Tom Robinson, EMI
10 (22) **FLORAL DANCE** Brighouse and Rastrick Brass Band, Transatlantic
11 (14) **EGYPTIAN REGGAE** Jonathan Richman and the Modern Lovers, Beserkley
12 (6) **LIVE IN TROUBLE** ... Barron Knights, Epic
13 (16) **I WILL** ..... Ruby Winters, Creole
14 (—) **YES SIR I CAN BOOGIE** Baccara, RCA
15 (26) **MARY OF THE FOURTH FORM** Boomtown Rats, Ensign
16 (10) **YOU'RE IN MY HEART** Rod Stewart, Riva
17 (13) **BELFAST** ..... Boney M, Atlantic
18 (19) **WATCHIN' THE DETECTIVE** Elvis Costello, Stiff
19 (15) **NEEDLES AND PINS** ..... Smokie, RAK
20 (21) **TURN TO STONE** Electric Light Orchestra, Jet
21 (27) **LOVE OF MY LIFE** ..... Dooleys, GTO
22 (17) **CALLING OCCUPANTS OF INTERPLANETARY CRAFT** Carpenters, A & M
23 (—) **WHITE PUNKS ON DOPE** Tubes, A & M
24 (12) **VIRGINIA PLAIN** ... Roxy Music, Polydor
25 (—) **PUT YOUR LOVE IN ME** Hot Chocolate, RAK
26 (—) **GOING FOR THE ONE** ..... Yes, Atlantic
27 (20) **I BELIEVE YOU** ..... Dorothy Moore, Epic
28 (24) **LOVE HURTS** ..... Nazareth, Mountain
29 (—) **YOU'RE FABULOUS BABE** Kenny Williams, Decca
30 (—) **GETTIN' READY FOR LOVE** Diana Ross, Motown

■ 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.



PAUL SIMON: slipping into the chart at 27 with 'Slip Slidin' Away'

U.S. Singles

1 (2) **DON T IT MAKE MY BROWN EYES BLUE** Crystal Gayle, United Artists
2 (3) **HOW DEEP IS YOUR LOVE** Bee Gees, RSO
3 (1) **YOU LIGHT UP MY LIFE** Debby Boone, Curb
4 (4) **BOOGIE NIGHTS** ..... Heatwave, Epic
5 (6) **HEAVEN ON THE SEVENTH FLOOR** Paul Nicholas, RSO
6 (7) **BABY WHAT A BIG SURPRISE** Chicago, Columbia
7 (8) **WE'RE ALL ALONE** Rita Coolidge, A&M
8 (10) **BLUE BAYOU** ... Linda Ronstadt, Asylum
9 (9) **JUST REMEMBER I LOVE YOU** Firefall, Atlantic
10 (12) **ISN'T IT TIME** ..... Babys, Chrysalis
11 (16) **YOU MAKE LOVIN' FUN** Fleetwood Mac, Warner Bros.
12 (14) **IT'S SO EASY** Linda Ronstadt, Asylum
13 (5) **NOBODY DOES IT BETTER** Carly Simon, Elektra
14 (18) **YOUR SMILING FACE** James Taylor, Columbia
15 (24) **SENTIMENTAL LADY** Bob Welch, Capitol
16 (20) **SWINGTOWN** ..... Steve Miller, Capitol
17 (19) **GONE TOO FAR** England Dan and John Ford Coley, Big Tree
18 (23) **BABY COME BACK** ..... Player, RSO
19 (15) **WE JUST DISAGREE** Dave Mason, Columbia
20 (27) **COME SAIL AWAY** ..... Styx, A&M
21 (28) **(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN** ..... L.T.D., A&M
22 (29) **SHE'S NOT THERE** ... Santana, Columbia
23 (—) **YOU'RE IN MY HEART** Rod Stewart, Warner Bros.
24 (—) **HERE YOU COME AGAIN** Dolly Parton, RCA
25 (26) **I GO CRAZY** ..... Paul Davis, Bang
26 (30) **CALLING OCCUPANTS OF INTERPLANETARY CRAFT** ... Carpenters, A&M
27 (—) **SLIP SLIDIN' AWAY** Paul Simon, Columbia
28 (—) **WE ARE THE CHAMPIONS** Queen, Elektra
29 (11) **STAR WARS THEME** Meco, Millennium
30 (—) **POINT OF KNOW RETURN** Kansas, Kirshner

U.K. Soul

1 (4) **BACK IN LOVE AGAIN** ..... LTD, A&M
2 (6) **BABY BABY MY LOVE'S ALL FOR YOU** Deniece Williams, CBS
3 (1) **I BELIEVE YOU** ..... Dorothy Moore, Epic
(2) **SHQO DOO FU FU OOH** ... Lenny Williams, ABC
5 (5) **RUNNING AWAY** Roy Ayers Ubiquity, Polydor
6 (8) **SERPENTINE FIRE** ... Earth, Wind and Fire, CBS
7 (9) **SAY YOU WLL** ..... Eddie Henderson, CL
8 (—) **DANCE DANCE DANCE** ..... Chic, Atlantic
9 (3) **IF YOU'RE BACK IN LOVE BY MONDAY** Millie Jackson, Spring
(18) **I WANNA SEE YOU SOON** Tavares and Freda Payne, Capitol
11 (—) **ONLY THE STRONG SURVIVE** Billy Paul, Philly Int.
12 (6) **BRICK HOUSE** ..... Commodores, Motown
13 (13) **GET YOUR BOOM BOOM AROUND THE ROOM** Le Pamplemousse, Barclay
(20) **COME GO WITH ME** ..... Rockets, CBS
15 (10) **GETTIN' READY FOR LOVE** Diana Ross, Motown
16 (14) **DON'T LET ME BE MISUNDERSTOOD** Santa Esmeralda, Philips
(—) **GOIN' PLACES** ..... Jacksons, Epic
18 (19) **MAGIC MANDRAKE** ..... Sarr Band, Calendar
19 (16) **I WILL** ..... Ruby Winters, Creole
20 (10) **STAR WARS THEME** ..... Meco, RCA
(12) **BEST OF MY LOVE** ..... Emotions, CBS

Two titles tied for 3rd, 9th, 13th, 16th and 20th positions. positions.

U.S. Soul

1 (1) **SERPENTINE FIRE** Earth, Wind and Fire, Columbia
2 (2) **YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)** ..... High Inergy, Gordy
3 (5) **DON'T ASK MY NEIGHBOURS** Emotions, Columbia
4 (3) **BACK IN LOVE AGAIN** ..... L.T.D., A&M
5 (6) **SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE** ..... Controllers, Juana
6 (4) **IF YOU'RE NOT BACK IN LOVE BY MONDAY** Millie Jackson, Spring
7 (11) **NATIVE NEW YORKER** ..... Oddessy, RCA
8 (—) **REACH FOR IT** ..... George Duke, Epic
9 (10) **IF IT DON'T FIT, DON'T FORCE IT** Kellee Patterson, Shadybrook
10 (—) **FUN** ..... Con Funk Shun, Mercury
11 (14) **ANY WAY YOU WANT ME** ..... Sylvers, Capitol
12 (7) **JUST FOR YOUR LOVE** ..... Memphis Horns, RCA
13 (16) **BELLE** ..... Al Green, Hi
14 (13) **GOT TO HAVE YOUR LOVE** Fantastic Four, Westbound
15 (17) **I'M HERE AGAIN** ..... Thelma Houston, Tamla
16 (19) **BOP GUN (ENDANGERED SPECIES)** Parliament, Casablanca
17 (—) **LOVELY DAY** ..... Bill Withers, Columbia
18 (18) **DO DO WAP IS STRONG IN HERE** Curtis Mayfield, Curtom
19 (19) **IT'S ECSTASY WHEN YOU LAY CLOSE TO ME** Barry White, 20th Century
20 (12) **DUSIC** ..... Brick, Bang



BILL WITHERS: back on the hit trail with 'Lovely Day.'



BEE GEES: radio play for

Radio's T

● CAPITAL LONDON Mu Party (Showaddywaddy) H Gees) Daddy Cool (Darts) I

● HALLAM, SHEFFIELD: Little Girl (Banned) Wishing Me (Gregg Allman and Ch Earth Band)

● FORTH, EDINBURGH: Mu Party (Showaddywaddy) H Gees) Daddy Cool (Darts)

● CLYDE, GLASGOW: Mull Over The World (Status Quo Gees) Dancin' Party (Showa pions (Queen)

● LUXEMBOURG: Mull Of (Showaddywaddy) Daddy C Love (Bee Gees) Name of

● BRMB, BIRMINGHAM: Rockin' All Over The Wor (Showaddywaddy) Mull Of Your Love (Bee Gees)

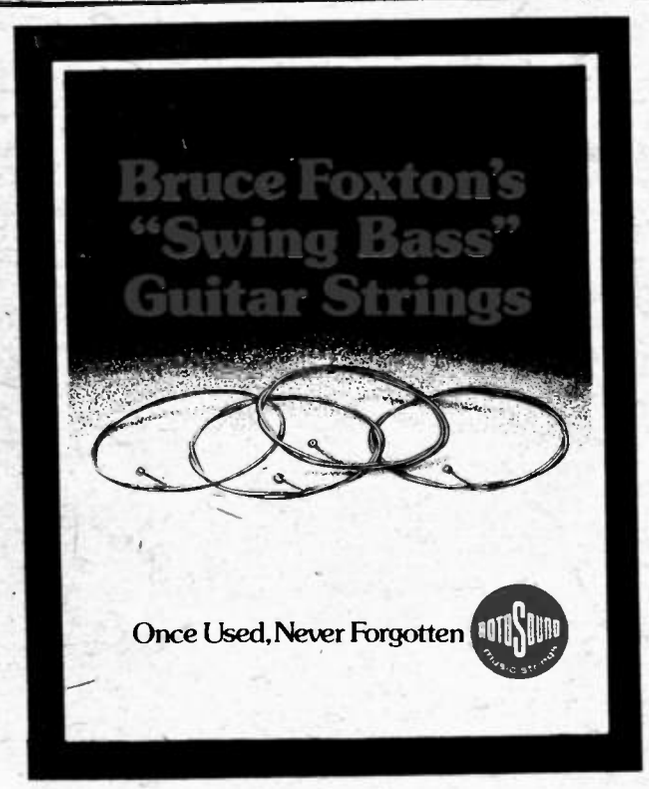
● PICCADILLY, MANCHES Dancin' Party (Showaddyw (Bee Gees) Don't Dilly Dal Way (Elvis Presley)

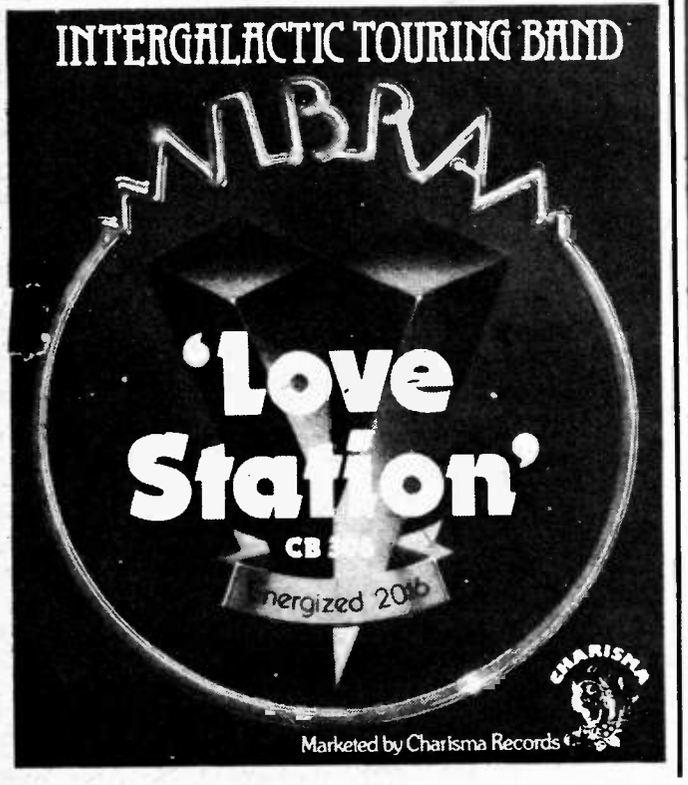
Singles Composers/P

1 McCartney/ATC (Paul McCart Intersong (Fogerty) Pip Williams Hartley; 4 Carlin (Mann/Appel) die Mercury) Queen; 6 RSO/Ch (Andersson/Ulvaeus) Andersson David Rubinson; 9 Copyright Co Chappell (Kattie Moss) Ivor Ray Bros. (Jonathan Richman) Kauf Peter Langford/Len Lubin; 13 Apr (Soja/Vostal) Rolf Sajo; 15 Se Lange; 16 Riva (Rod Stewart) T Menka/Billsbury) Frank Farian; 19 United Artists (Bono) Mike C Lynne; 21 Black Sheep/Heath Findon; 22 ATV (Klattu) Richard Steen) Alan Peter Cooper; 24 Chocolate/RAK (Erroll Brown) (Jon Anderson) Yes; 27 Carlin Stroud/Stephenson; 28 Acuff Charles; 29 Sparta Florida (Bob (Snow/Golde) Richard Perry.

Albums Producers

1 David Gates; 2 Chris Thomas 6 Jeff Lynne; 6 —; 7 —; 8 Dav Fleetwood Mac; 13 David Hentsc Bowie; 15 Pip Williams; 16 Mar Richard Perry; 21 Yes; 22 —; 23 Parry; 25 —; 26 Alan Warner/S Michel Jarre; 29 Vanda/Young; 30





IN NEXT WEEK'S MM...

Nils on wheels

FOR many years Nils Lofgren has kept a strange silence about his life, his thoughts, his innermost desires. True, there have been SOME sketchy interviews with him in the past, but then usually with inferior newspapers. Then came upon the scene Simon Kinnersley of Melody Maker, (recently described by the influential Think Tank of Rome, as " probably the most powerful rock organ in Christendom "). Simon went on the road with Nils in America — and on the third day, Lofgren spokes. He poured out his heart. He wept. He stormed. He prostrated himself. In the end, Simon switched on his tape recorder and just got the end bit about " Well that's it, must be pushing off." Actually folks, it's a damn fine interview with one of the great pop influences of our time. Don't miss it, next week.

CLIFF RICHARD today is probably happier and more secure than ever, a man who managed the trick that has proved impossible for countless artists: to balance his life style and his career. As Penny Valentine



NILS LOFGREN: Think Tank!

LLERS

Four-page MM Factsheet

US Charts courtesy Cashbox



How Deep Is Your Love

op Spins

Of Kintyre (Wings) Dancin' w Deep Is Your Love (Bee Vill (Ruby Winters)

ckoo Song (Mike Oldfield) n A Star (Rose Royce) Move California (Manfred Mann's

Of Kintyre (Wings) Dancin' w Deep Is Your Love (Bee Will (Ruby Winters)

f Kintyre (Wings) Rockin' All How Deep Is Your Love (Bee dywaddy) We Are The Cham-

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R: Mull Of Kintyre (Wings) dy) How Deep Is Your Love On The Way (Muppets) My

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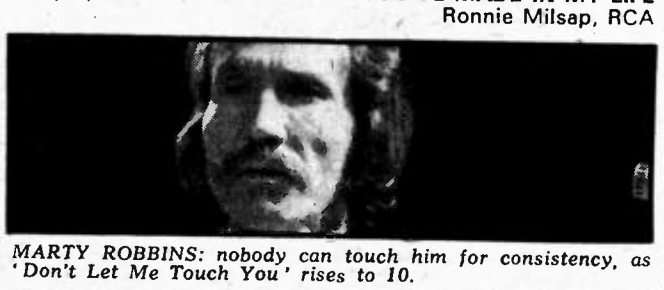
ill Price; 3 Tom Dowd; 4 Queen; Rubinson; 9 —; 10 —; 11 —; 12 l/Genesis; 14 Tony Visconti/David Rushent; 17 —; 18 —; 19 —; 20 Valter Day Ridley; Vic Smith/Chris tie Turner; Phil Spector; 28 Jean- dersson/Ulvaeus.

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(11) **GIMME GIMME AFRICAN LOVE** African Brothers, Main Line
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Two titles tied for 10th, 13th, 15th and 18th positions.

U.S. Country

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2 (2) **BLUE BAYOU** ..... Linda Ronstadt, Asylum
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8 (13) **TAKE THIS JOB AND SHOVE IT** Johnny Paycheck, Epic
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12 (15) **EVERYDAY I HAVE TO CRY SOME** Joe Stampley, Epic
13 (16) **SWEET MUSIC MAN** Kenny Rogers, Utd. Artists
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16 (—) **CHAINS OF LOVE** ..... Mickey Gilley, Playboy
17 (20) **MOTHER COUNTRY MUSIC** Vern Gosdin, Elektra
18 (18) **THE PAY PHONE** ..... Bob Luman, Polydor
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20 (—) **WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE** Ronnie Milsap, RCA



MARTY ROBBINS: nobody can touch him for consistency, as 'Don't Let Me Touch You' rises to 10.



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7 (12) **STREET SURVIVORS** Lynyrd Skynyrd, MCA
8 (10) **POINT OF KNOW RETURN** Kansas, Kirshner
9 (9) **STAR WARS** Soundtrack, 20th Century
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11 (13) **LET'S GET SMALL** Steve Martin, Warner Bros.
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24 (28) **WE MUST BELIEVE IN MAGIC** Crystal Gayle, United Artists
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THE JAM spreading the word with their latest album, in at 23

10 (4) **40 GOLDEN GREATS** Cliff Richard, EMI
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BUZZ, Buzz, Buzz, Silly Cocks, Silly Cocks, sting like a Bee, but WON'T sting me." Thus sings Arthur Askey Jnr. the world's first end-of-the-pier punk comedian. He performs this number twice nightly at the Walton-on-Naze Pleasure-O-Drome, but says he has never actually met the Buzzcocks, the new wave beat group from Manchester. But the MM's Chris Brazier HAS met the boys, on several occasions, and at long last has been induced to write what promises to be an astounding scoop. It transpires that the Buzzcocks bass guitarist has quit the group! As the punk world reels at this intelligence, singer/guitarist Pete Shelley explains how the group balances on the edge of the pop side of punk and discusses their prospects. Pretty slim, if Arthur Askey Jnr. continues to sing about them.

DON'T MISS IT!



Only Women Bleed is her new single.
Make it yours.
Out now on Virgin Records VS196

Neil Diamond's



Sensational new single
'And The Grass Won't Pay No Mind'
MCA 337
taken from the album 'And The Singer Sings His Song'
MCF 277
MCA RECORDS
MCA Records 1 Great Pulteney Street London W1

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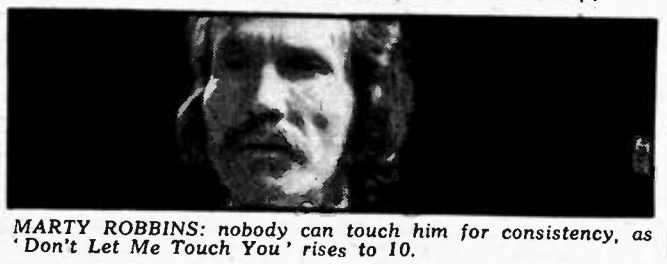
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Two albums tied for 23rd and 26th positions.



points out in a probing but essentially sympathetic piece, " When Terry Dene and James Fox found Jesus they disappeared from show business altogether, finding it impossible to come to terms with the dilemma that presented itself. Cliff has managed the combination, using one to the benefit of the other, using his position to promote his faith." As Cliff celebrates 20 incredible years in rock 'n' roll, he talks about his real fears for modern society, TV violence and crime — and admits that today his appeal rests in a middle ground: " Somewhere between Led Zeppelin and Max Bygraves." Don't miss the MM interview, next week.

BUZZ, Buzz, Buzz, Silly Cocks, Silly Cocks, sting like a Bee, but WON'T sting me." Thus sings Arthur Askey Jnr. the world's first end-of-the-pier punk comedian. He performs this number twice nightly at the Walton-on-Naze Pleasure-O-Drome, but says he has never actually met the Buzzcocks, the new wave beat group from Manchester. But the MM's Chris Brazier HAS met the boys, on several occasions, and at long last has been induced to write what promises to be an astounding scoop. It transpires that the Buzzcocks bass guitarist has quit the group! As the punk world reels at this intelligence, singer/guitarist Pete Shelley explains how the group balances on the edge of the pop side of punk and discusses their prospects. Pretty slim, if Arthur Askey Jnr. continues to sing about them.

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WHAT'S NEW

Four-page MM Factsheet

Singles

● **LEONARD COHEN: "Memories" (CBS 5882).** A track taken from his new album, "Death Of A Ladies' Man".

● **KEVIN GODLEY AND LOL CREME: "Five O'Clock In The Morning" (Mercury GOD 001).** From their triple album "Consequences," it includes an edited version of one of the best passages in the massive work, called "The Flood", on the B-side.

● **CLEO LAINE AND JOHN WILLIAMS: "He Was Beautiful" (RCA PB9199).** She wrote the lyrics, and classical guitarist Williams arranged the music. He played with Cleo and her husband Johnny Dankworth at their recent London concert.

● **TANGERINE DREAM: "Encore" (Virgin VS199).** From the album of the same name.

● **CRAWLER: "Stone Cold Sober" (Epic EPC 5873).**

● **THE REZILLOS: "Good Sculptures" (Sire 6078612).**

● **THE DEAD BOYS: "Sonic Reducer" (Sire 6078609).**

● **COAL KITCHEN: "Fallin' In Love" (Epic 5873).**

● **UPSETTER REVIEW: "Closer Together" (Island IPR 2010).**

● **THE DAMNED: "Don't Cry Wolf" (Stiff BUY 24).**

● **BOB MARLEY AND THE WAILERS: "Jamming"/"Funky Reggae Party" (Island IPR 2005).** A double-A side.

● **RAOUL DE SOUZA: "Sweet Lucy" (Capitol CL 15955).**

● **GLEN CAMPBELL: "Dreams Of The Everyday Housewife" (Capitol CL 15957).**

● **DON WILLIAMS: "Amanda" (Anchor ABE 12014).** An EP, which also includes "In The Shelter Of Your Eyes" "I Recall A Gipsy Woman" and "You're My Best Friend".

● **SWEET SENSATION: "Wake Up And Be Somebody" (Pye Popular 7N 46036).**

● **THE GLADIATORS: "Pocket Money" (Virgin VS 19312).**

● **SNATCH: "Stanley" (Lightning LIG 502).**

Albums

● **JOAN BAEZ: "The Best Of Joan Baez" (A&M AMLH 64668).** Released just before she starts her first concert tour in Britain for four years, taking in Glasgow, Edinburgh, Birmingham and London.

● **NEIL DIAMOND: "I'm Glad You're Here With Me Tonight" (CBS 86044).**

● **JOHN MARTYN: "One World" (Island ILPS 9492).**

● **GRACE JONES: "Portfolio" (Island ILPS 9470).**

● **DEREK AND CLIVE: "Come Again" (Virgin V2094).** If the word bollocks outrages people, they'll presumably die of apoplexy when they hear this. Peter Cook and Dudley Moore return with discussions on cancer, masturbation and parts of Joan Crawford's anatomy, to give a whole new meaning to the word obscene.

● **AMERICA: "Live" (Warners K56434).**

● **ALICE COOPER: "The Alice Cooper Show" (Warners K56439).**

● **BLUE OYSTER CULT: "Spectres" (CBS 86060).**

● **BILLY PAUL: "Only The Strong Survive" (CBS 82236).**

● **EARTH, WIND AND FIRE: "All 'n All" (CBS 86051).**

● **MAHOGANY RUSH: "IV" (CBS 81417).**

● **EDGAR WINTER'S WHITE TRASH: "Recycled" (CBS SKY 82228).**

● **THE OSMONDS: "Osmonds' Greatest Hits" (Polydor 2675153).**

● **WARSAW PAKT: "Warsaw Pakt" (Island ILPS 3515).**

● **TRAMMPS: "Trammps III" (Atlantic 50425).**

● **VARIOUS ARTISTS: "Dance Paarrrty" (Contempo CLP 606).**

● **BRASS CONSTRUCTION: "Brass Construction III" (United Artists UAS 30124).**

Imports

● **ALICE COOPER: "The Alice Cooper Show" (Warner Bros. BSK 3138).** Cooper's first live album, recorded at the Aladdin Theatre, Las Vegas. The pre-punk shock horror merchant seems content to strut his stuff within the showbiz establishment these days, but this does include versions of his better-known songs like "School's Out", "Eighteen", and "Only Women Bleed" (currently covered by Julie Covington).

● **BILLY PRESTON: "A Whole New Thing" (A&M SP4656).** Keyboard specialist best known for his work with the Beatles and the Stones, and most notably for his endearingly joyous performance of his only solo hit "That's The Way God Planned It" at the historic Bangla Desh concert.

● **EARTH WIND AND FIRE: "All In All" (CBS 34905).** The new album from one of America's top soul-flash bands.

● **WILLIAM EATON: "Struggle Buggy" (Marlin 2211).** Jazz rock album which includes session contributions from Tom Scott, Eric Gale, the Brecker Brothers, and Ralph McDonald.

● **JOE COCKER: "Greatest Hits" (AM SP4670).** One of Britain's greatest raunchy soul-orientated shouters, he's been on the slide for quite a while now, but this set will include his best and most famous material.

● **RAMSEY LEWIS: "Tequila Mocking Bird" (CBS JC 35018).**

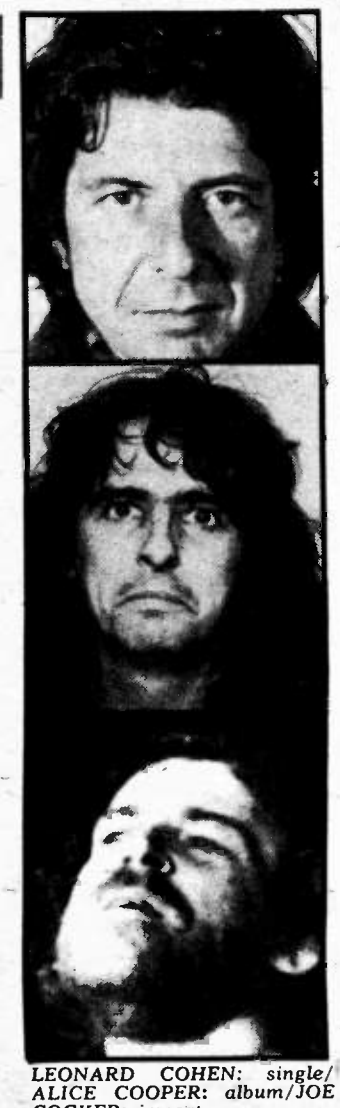
● **HAROLD VICK: "After The Dance" (Wolf 1020).** Saxophonist Vick is backed by top New York sessioners, including Steve Gadd, Eric Gale, and Ralph McDonald. Blend of sweet soul and jazz rock.

● **TRAMMPS: "Trammps III" (Atlantic SD 19148).**

● **BILLY HART: "Enchance" (A&M SP 725).**

● **CHET BAKER: "You Can't Go Home Again" (A&M SP 726).**

● **HOYT AXTON: "Road Songs" (A&M SP 4669).** A Best Of compilation from the long-standing C&W singer, now firmly on the MOR side of the genre.



LEONARD COHEN: single/ ALICE COOPER: album/JOE COCKER: import

Coming events

FOSTER BROTHERS. London Dingwalls (December 7), London Old Ford Road York Hall (8), London Kingston Gipsy Hill College (10), London East Finchley Torrington (11), London Music Machine (13), London Whitelands College (16).

THE WINDERS: Bolton Institute of Technology (December 8), Watford Red Lion (10), Wolverhampton Lafayette (16), Hitchin College (17), Leighton Buzzard Bossard Hall (21), Welwyn Garden City West Campus (22), Scarborough Penthouse (23).

THE PLEASERS: Winchester King Alfreds College (December 7), Great Missenden Memorial Hall (8), Guildford Surrey University (9), Bracknell South Hill Park (11), London Hope and Anchor (13), High Wycombe Nag's Head (15), Aylesbury Grammar School (16), London Nashville (18), London Rochester Castle (21).

STEEL PULSE: Rotherham Windmill (December 28), Manchester Rafter's (9), Huddersfield Polytechnic (10), Nottingham Katy's (11), Doncaster Outlook (15), London 100 Club (22).

DEPRESSIONS: Bath Academy of Art (December 7), Arrilist Social Club (10), Newbridge Club and Institute (11), Tonypandy British Legion (12), London Bedford College (13), Swansea Circles (15), Nottingham Katy's (22).

FRANKIE MILLER'S FULL HOUSE: Galway Leisureland (December 8), Cork City Hall (9), Dublin National Stadium (10), Belfast Queen's University (11).

BETHNAL: London Music Machine (December 7), Warwick University (8), London Nashville (12), London Marquee (16).



FRANKIE MILLER: four Irish dates

XTC: Southall Community Centre (December 9 — Rock Against Racism), Birmingham Barbarella's (10), London Music Machine (14).

MUNGO JERRY: Carmarthen Trinity College (December 9), Goodwick Frenchman's Motel (10), Bradford College (16).

THUNDERFLAG: Sheffield University (December 9), Bath Brilhig Arts Centre (10).

DOCTORS: Swansea Circles (December 8), Shrewsbury Bradford College (9), London North East Polytechnic (10), Wolverhampton Lafayette (11), London Nashville (13), Birmingham Rebecca's (15), Retford Porterhouse (16), Cromer Village Inn (23), Sheffield Top Rank (26), London Marquee (27), Plymouth Castaways (28), Penzance Winter Garden (29), Newbridge Memorial Hall (January 2).

MUSCLES: Yeovil R.A.N.F. (December 8), Hull College of Higher Education (9), Madeley College of Education (10), Wolverhampton Wulfrun Hall (12), Haverfordwest R.A.F. Brawdy (14), Cosford R.A.F. (15).

JOHN COOPER CLARKE: Blackburn Lode Star (December 14), Liverpool Eric's (16), Stretford Civic (23), Keighley Knickers (27).

MIKE HARDING: Sheffield City Hall (December 7), Royton Assembly Halls (8), Liverpool Royal Court Theatre (9), Grimsby Leisure Centre (10), Hull New Theatre (11), York Theatre Royal (12 and 13).

JOHN OTWAY: London North East Polytechnic (December 10), Chelmsford City Tavern (22), Birmingham Barbarella's (23 and 24).

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a-where there's a place for him . . .'
ROBY (he's the one with the hat),
EITH 'no publicity, please' MOON
IC. Pictures by BARRY PLUMMER



Just good friends: ERIC and KEITH MOON after the notorious 'foot' incident. In the background is Keith's 'minder', LITTLE RICHARD (no relation).

"Have you seen Keith?"

"No, I haven't seen Keith, I'm looking for Richard. We want to buy some drink."

"Yes, but I want to buy a drink too . . ." And so on. It was established that the bar was closed and seemed unlikely to open for several hours yet, and I repaired hastily to The Ship, the pub just along the street from the Marquee, which has long been a haunt of musos.

In the early Sixties (64-67), the place would be packed with musicians only, from Jeff Beck to Peter Frampton, from the Animals to Jimi Hendrix, from the Yardbirds to John Mayall's Bluesbreakers. It was a happy place until one night a certain drummer with a certain famous group exploded a smoke grenade on the premises, and cleared the bar.

Keith Moon appeared shocked when I related the story to him, when I finally tracked him down.

Arms outstretched in greetings he immediately launched into his "dear boy" routine, a cross between Jack Hawkins, Viv Stansall and Noel Coward. It's one of Keith's favourite roles, tinged with a choleric Colonel and retired Empire builder.

"Delighted to see you, what will you have?" He could be greeting an old Army chum at some far-flung trading post. He is immediately pounced upon by a charming foreign lady, a stranger to both of us, who wants to discuss his buffalo coat.

"Yes, it's a bison, shot it myself," said Keith, launching into a tissue of lies which the lady seemed to accept without question. "Which tribe did that Red Indian belong to?" inquires the woman at length. Everyone is baffled but . began reeling off names of Indian tribes . . . "Sioux, Black Foot, Apache?" "No, no, none of them. He was the Red Indian with the Faces . . . Tetsu?"

"Oh," says Keith, "he was JAPANESE! Funny sort of Red Indian, what?" The woman stared deadpan at Keith in disbelief and then withdrew from the conversation.

At this point, there was a commotion in the bar and a raising of heads. Keith emitted a piercing yell and dashed down the bar to greet the arrival of Generation X. I stayed with Bill Curbishly, the Who's manager, a remarkably sane gentleman, and Keith's chauffer-come-minder, Richard, who is well over six feet tall and known as Little Richard.

The party began to grow larger. John D'Arcy, a new Who press officer, arrived, celebrating his first day on the job. The mumble of conversation became louder. It transpired that the publican would not service Billy and Tony of Generation X. Nothing against the group, he'd never heard of them.

But if you serve one punk rocker, you serve 'em all. That seemed to be the philosophy. "Right then, if they don't get served, we all leave," said Keith, and there was a mass exodus to the Marquee as the team, now eight-handed, marched along Wardour Street in a southerly direction.

It was an all-punk night at the Marquee and the place was packed to the walls, although not quite as frantic as when the Tom Robinson Band were on a while back.

We meet the Depressions, who will be playing at the Vortex later. Already the flow of alcohol is beginning to take effect, and as Keith shouts in my ear above the noise of the Worst (a group from Manchester) it becomes harder to discern exactly what Keith is talking about.

"I've been into the abyss," he revealed suddenly. "I knew he didn't mean another punk rock club, but that he was probably referring to some dark period in his life. "I've looked over the edge of the abyss, but I haven't actually been inside," I tried to say helpfully. Through a haze of brandy and lager, both remarks seemed suitably profound.

We now seemed to be talking to the chaps from the Depressions, including Mr. Crowbar, the drummer, who is a great fan of Keith. But music calls and we fight our way into the sweltering crowd to hear the Worst. They are. But they are also tremendous fun. Two, maybe three of them altogether. A singer with a guitar around his neck is shouting "Rats, you're all rats!" at us. I'm told they make up the numbers as they go along.

A drummer leapt from the audience, took over the kit, bashed away furiously for some minutes and then departed by the stage door to wild applause. The singer continued unabated, until another drummer appeared and repeated the performance. I believe there was a third, but events became somewhat blurred. A fan told me later than the Worst were the best band he had ever seen.

MEANWHILE Keith was back in the bar and being accosted by suspicious youths in black leather jackets, aged about 14, or so it seemed. "Don't you get bored wiv' smashing things up?" asked one of them superciliously. "Nah," said Keith, "I smash up something different every day."

"What do you do when you're touring?"

"F—— like hell," said our host.

The next group billed were the Flies, described by Keith as "Pre-Raphelite scum." But once they started playing he nodded approvingly. "Ah yes, the Flies. They zip along at a furious pace."

But did he think they were as good as the Who when they used to play on the very same stage, so many months ago? "No, but they're good. I feel like getting up and playing with them. I never sat in the audience in the old days, so I can't tell, but all this feels like an early Who gig. But they're not as talented.

"They have the same feeling that we had, but there's nothing new there. I've been to these clubs lots of times, and I like it all, all the clothes, all the rape and pillage."

Keith, at this moment, caught sight of the Who's new publicist hovering uncertainly. "You look like a pillar," roared Keith suddenly. We presume he meant a pillar of society. At any rate the drummer dropped to his knees and hurled a pint beaker of brandy all over the unfortunate man's trousers, leaving him somewhat nonplussed.

The following day Mr. D'Arcy reported that he had to burn all his clothes after our night out and was planning to write a book.

As John wrung out his trousers I felt a raining sensation around the ankles and discovered that my (imitation) leather jacket was draining off a pint of beer that seemed to have been tipped down my back. I gave a light laugh and felt one of the throng, a true initiate into the wonderful world of punkery. And when somebody shouted out "Wanker!" I knew the true bliss of the newly converted.

It was considered a good time to quit the Marquee for the Vortex, and we left Billy Idol at the bar, while Keith and remnants of the entourage piled into the Rolls Royce, miraculously intact in the street outside, and rolled towards the Vortex.

I mused that I had once been thrown out of the Vortex or at least refused entry, when it was called Crackers, and I was wearing denim jeans, which weren't allowed in such a fashionable disco. If you weren't wearing denim jeans now, you might be thrown out for being a social deviant.

Keith staged his dramatic entry, and I fully expected the revolution to start. But after Keith's provocative speech making, the only comment from a cheerful bouncer was "Is he in a good mood tonight?" Perhaps this was just one performance in a long-running show.

Inside the Vortex all was safety pins and dyed hair, but I was relieved to note there was no spitting as on my last visit. Everybody was as peaceful as the hippies in the old Middle Earth. It wasn't exactly Tolkein Lives, but they seemed to be enjoying themselves in harmless fashion.

There was even a gay punk who observed a reunion waltz by Mr. Moon and the celebrated American singer P. J. Proby with a shocked: "There's some amazing low life in tonight. But it's made my night, dear, seeing Keith Moon. I mean, I go out and buy POSTERS of him."

I must admit it was stunning to meet Mr. Proby in such a setting. He was strolling about in his cowboy stetson, looking even younger than in the days when I last saw him at the height of his fame. We almost expected him to give us a burst of "Somewhere." And indeed, Mr. Proby was in fine vocal form as it transpired.

MEANWHILE Keith was engaged in heated conversation with a young student who gave Keith just as good as he got in the verbal stakes. He did tell me his name but the shock of finding the Vortex charges 52p for a shot of brandy drove it from an already shattered brain.

I think he said it was Eric. If not — sorry Eric!

At any rate Keith's new-found friend grinned from ear to ear, shouted his philosophy above the barrage of the band and accused us of ripping off the punks. Quite how I couldn't completely understand, but it had something to do with just being there. Eventually we received some grudging acknowledgement. "At least you've got the bottle to come down here."

"What's to bottle?" snapped Keith.

"Well, a lot of people were afraid to come here when it first opened." Keith responded to this by burning holes in the kid's jacket. "I can take anything you can throw at me," he said with remarkably good humour.

Keith threw a glass of brandy at him. "I'm 30," said Keith suddenly. "I'm 18." They looked at each other and both burst into laughter. The younger of the two lunatics told Keith that rock star status was of no interest to him. "You mean nothing to me," he announced aloofly.

"Pooff!" rejoined Keith smartly. Not the most brilliant repartee but not bad after several beakers of Remy Vortex. Keith then began to turn his attention to me, sticking what I thought was a hyperdermic syringe into my wrist (it turned out to be a toothpick, mercifully), complaining about my "Trad pullover," and insisting that I was a fool and knave not to spend more time with real people like the punks. Apparently he was berating me in quite violent terms, according to later reports, but I must confess that by this time I was totally immunised, and don't remember a word of it.

All I vaguely remember was singing, or rather howling like a dog, along with P. J. Proby and Keith to the music of the Depressions in the world's first punk version of the Hedley Ward Trio.

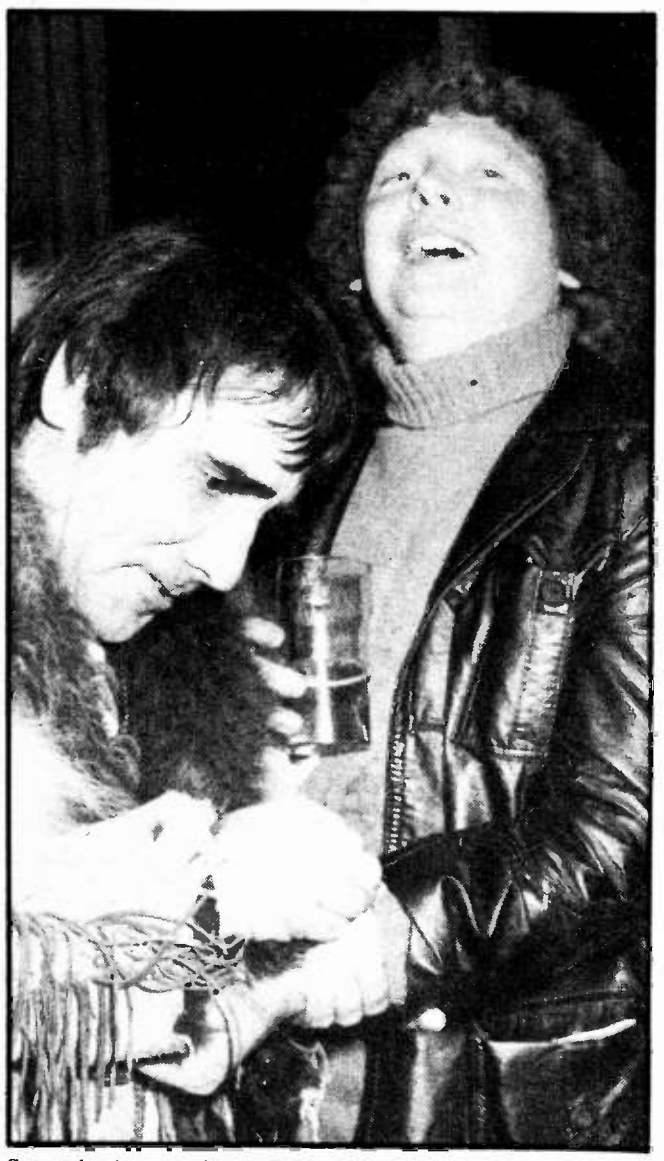
Keith and P.J. split to Tramps club to cause some real damage among the Debs, the Who's senior PR consultant left the Vortex to find his charge, only to be refused re-entry to the club by the previously friendly bouncers ("F—— off," they said).

I stumbled into the night air, emerging from the far end of the time tunnel, my Trad jersey soaked in beer, wines and spirits, plastered with Depressions stickers and convinced there is life after death.

But Keith did not escape from the Vortex without one parting shot. This time a punk was less enamoured to see the star of the Who and began berating him loudly for daring to possess a Rolls Royce (that cunning example of the Derbyshire work people's arts and crafts which helps keep our economy alive).

"Capitalist pig . . . you shouldn't have a Rolls Royce, you should have a people's car!"

Keith waited for the tirade to stop. "This IS a people's car . . . Get in!"



Seen sharing a joke—KEITH MOON and CHRIS WELCH

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MM 3/12

BASF IS NUMBER ONE.

MM talks to two country singers on the way up

From Ray and Elvis to Ronnie

APART from the admirable choice of Crystal Gayle as country queen of the year, the most notable feature of Nashville's annual prizegiving a few weeks ago was the elevation to superstardom of a tall, distinguished-looking blind guy called Ronnie Milsap.

Male Vocalist Of The Year, Album Of The Year, and most prestigious of all, Entertainer Of The Year, the awards were heaped on him liberally, confirming a rise of astonishing rapidity.

He didn't cut his first country record until 1973 and almost immediately started a string of big country hits, culminating in his most recent single, "It Was Almost Like A Song," which has become a crossover hit, making the Top Ten American chart, and now threatening to break him in Britain

He's talking about Memphis, and 1969, and working with Elvis. At the time, Milsap was appearing in a night club in Memphis playing blues, jazz, rock 'n roll — anything that would pay the rent. The story goes that Elvis hired the club one night for a party with his friends. He was suitably impressed by Milsap's work with the house band and invited him to the studio sessions of his next record. Thus Milsap got to play keyboards on about 40 Elvis tracks, including "Suspicious Minds" and "Kentucky Rain."

"I was so overwhelmed," he recalls. "I'd been like millions of kids, I'd tried to sing like him . . . when I was at special school (for the blind) they wouldn't allow us to play anything but classical, but we used to sneak off and play Elvis.

"To actually get to meet him and play on his records, that was really something. He was a real big star, such a giant, but he acted like everyday folk, he didn't act like a star."

And another early hero to give him encouragement was Ray Charles. At the time Ronnie was an unashamed Charles copyist and when he met the great man, he was politely informed, "don't sing like Ray, sing like Ronnie."

Then four years ago he reached the decision "to follow my heart," moved to Nashville, signed with RCA, and embarked on the career in country music that has proved so successful.

Blind at birth (and not at all self-conscious about the handicap) he was brought up in a small farming community in North Carolina, and once installed at the special school, showed an immediate aptitude for music, mastering the violin at seven, the piano at eight, and the guitar at 12.

Now he plays every string, woodwind and percussion instrument you can name, though he concentrates on keyboards (he plays synthesizer on his new album "It Was Almost Like a Song.")

At one time he was in an all-blind rock band and spent some time playing in clubs with a jazz band, and reaching this present stature was only "a far-off dream."

His prime personal heroes, he says, were Hank Williams, Jim Reeves, Patsy Cline, and Lefty Frizzell, but he naturally also names Ray Charles and Elvis as big influences on the way.

Just a year after going to Nashville the CMA elected him Male Vocalist Of The Year, an honour that was repeated in '76, though this year's comprehensive sweeping of the board has easily eclipsed that.

Unlike Waylon Jennings, whose comments about the award system have made him the bad boy of Nashville, Ronnie defends the practice.

Friendly and talkative, he must be one of the most popular artists in Nashville, but it would be unfair to think of him entirely as one of the starchy old guard despite the consistently wholesome nature of his material and the emphasis on sweet ballads.

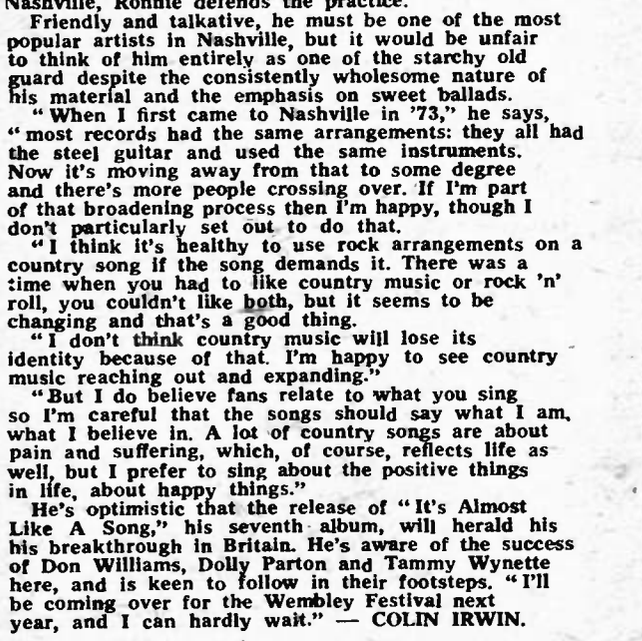
"When I first came to Nashville in '73," he says, "most records had the same arrangements: they all had the steel guitar and used the same instruments. Now it's moving away from that to some degree and there's more people crossing over. If I'm part of that broadening process then I'm happy, though I don't particularly set out to do that.

"I think it's healthy to use rock arrangements on a country song if the song demands it. There was a time when you had to like country music or rock 'n' roll, you couldn't like both, but it seems to be changing and that's a good thing.

"I don't think country music will lose its identity because of that. I'm happy to see country music reaching out and expanding."

"But I do believe fans relate to what you sing so I'm careful that the songs should say what I am, what I believe in. A lot of country songs are about pain and suffering, which, of course, reflects life as well, but I prefer to sing about the positive things in life, about happy things."

He's optimistic that the release of "It's Almost Like A Song," his seventh album, will herald his his breakthrough in Britain. He's aware of the success of Don Williams, Dolly Parton and Tammy Wynette here, and is keen to follow in their footsteps. "I'll be coming over for the Wembley Festival next year, and I can hardly wait." — COLIN IRWIN.



RONNIE MILSAP: played keyboards on 40 Elvis tracks

LUBBOCK, TEXAS: It's only a small flat grey stone, less than three feet by two, set into the dull green coarse tangled vegetation which passes in these parts for grass. The inscription bears only the name and dates.

Joe Ely has removed his battered black stetson for a moment and allows me to stand in self-conscious British silence, looking down at the only marker in this town which shows that Buddy Holly ever existed.

"We used to come out here at night", Joe says suddenly. "Just drink some beer, play some songs and keep him company."

Steve Sever coughs nervously. The programme director of KLLL, the radio station which once employed Waylon Jennings as a deejay and for which Jennings and Holly used to record home-made jingles in the Fifties, is acting as chauffeur of the big black old Rolls Royce the station's loaned Joe to meet me at Lubbock Airport.

"They say if you come here at midnight and put sheet music on the stone, turn away and then look back, the music will be gone", Steve says quietly. Nobody laughs — maybe we all want to believe it — and we climb back into the car and head for KLLL.

I'VE read that Joe Ely is a fledgling superstar, leader of the best damn new country-rock band in Texas, if not America and therefore the world. And it's been said too, that to see the Joe Ely Band in full cry is to hear the future of American music — and some of its finest past.

He's released one near-faultless album and received reviews which bring back memories of the critical overkill which almost buried Springsteen in '75. Before that he was one-third of an acoustic bluegrass group called Jimmy Dale and the Flatlanders, who recorded one so-far-unreleased album with Shelby Singleton for Sun Records.

And that's what I'm doing in Lubbock. With its 250,000 population, it sprawls over the flat heart of west Texas cotton country. They also grow sunflowers for their oil and pull heavy black crude up from the red dusty earth with automated pumps, which stand in the most unexpected places, nodding eternally like zombie donkeys.

Lubbock is also called Hub City, because if you want to get anywhere from anywhere else in this part of the world, chances are you'll pass through Lubbock. Some of the people who pass through or even stay, are musicians: black bluesmen, western swingmen, rock 'n' roll men, cajuns and Mexicans.

Bob Wills played here a lot; Hank Williams, too; Waylon, of course — and Willie; Mance Lipscombe, Lightning Hopkins; Elvis Presley's pink Cadillac was burned out here in 1955 when local youths took umbrage at the attention he was getting from Lubbock maidens.

There's not much to do in Lubbock except make your own fun.

The Cotton Club is where young Lubbock goes to dance and play. It's an historical place, where Wills and Williams played in the Forties. The original building burned down years ago, but the new Cotton Club, a funky roadhouse ballroom, is where Joe Ely's going to pull more than 2,000 citizens in for a good time tonight.

I discover that in Lubbock they don't just dance. They do it the ol' fashioned way — one-steps, two-steps, waltzes and a local line-up variation on the Shadows' old stage steps which involves you kicking your feet in the air.

It's all so much darned good fun. No posing, no aggravation, even though everyone seems desperately keen to get totally legless as fast as possible. The Cotton Club is another bring-your-own establishment, and the long tressle tables which surround the dance floor all boast ice-laden containers, ranging from zinc pails to deluxe camping ice chests crammed with Coors cans, scotch, Bacardi — and tequila. Mix it up, get it down and get it on!

And the cheer-leaders in this benign frantic knees-up are Joe Ely and band. Four three-quarter hour sets they play. I still can't believe that they were as good as I remember (and I know it wasn't our ice chest's contents playing tricks, because I kept off the mixes until the band came offstage at 2.30am.



JOE ELY: 'I got kinda tired of playing by myself'

Ely's coming

by David Sandison



JOE ELY on stage in Lubbock, Texas

Joe Ely is playing at the Wembley Country Festival next Easter. If he plays half as well as he did that night at the Cotton Club, he'll stop the show.

Forty or more songs that night, and Joe says they have a repertoire of more than 300 others from which to choose. The sets were packed with oldies like "Lovesick Blues", "Faded Love", "Just Because", "That's Alright Mama" and "Cotton-Eyed Joe" because — as Joe said later — "it just felt right to do them. That's how we always work, with the feel."

BORN in Amarillo, about 120 miles north of Lubbock, he moved to Hub City with his family as a child and grew up a block from the Holly family home.

He never finished school, but instead hit the road, playing bars and cafes, jamming with the likes of Johnny Winter. At the age of 18 he made for California after a Houston club owner pulled a gun on him. All Joe had said to the man was that he wanted to quit soon — "the guy made it sooner when he gave me a count of three to reach the door. I made it in two!"

It was in Los Angeles, living in the Venice section, that Joe bought his guitar for five bucks. Since then he's used it as a pillow on more than one occasion.

"I joined a travelling multi-media show, playing guitar, and toured Europe with them. We did the arts festival circuit and ended up playing London and then Edinburgh. We had a great time, but as usual the bread didn't work out. I went into the show with about five bucks in my pocket and came out the other end with ten."

Back in Texas he met up with Butch Hancock and Jimmy Dale Gilmore (not of and the Fireballs fame), old jamming buddies. Together they formed the Flatlanders and, in Joe's words, "cut a deep trench from Lubbock to LA and San Francisco" for two years or so.

In 1971 a local radio station director took them to Odessa to cut some demos, and in '72 Joe, Butch and Jimmy were taken to Nashville to record with Shelby Singleton. They recorded as Jimmy Dale and the Flatlanders, and although Jimmy signed a deal with Singleton, neither Joe nor Butch wanted to stay involved.

Butch went to live in Clarendon, Texas, working as a tractor driver and builder, and Joe started to commute between New York and Texas. Until he recorded the "Joe Ely" album, he hadn't been back to Nashville, and that's pretty well the way he wants to keep it. Not his favourite town as far as memories go.

In 1974, Joe returned to Lubbock — passing through on his way to Austin from New Mexico where he'd been picking fruit and green chillies — and decided to check out what was going on.

"I was kinda tired of playing by myself," he admits. "I had a whole bunch of songs I wanted to try with other people. Except for the Flatlanders, I'd never really been interested in recording, but it seemed to me that every time I turned on the radio all I'd hear was a bunch of crap I knew wasn't as good as the stuff I had. So I thought maybe the time was right to get back in there."

It was. The musicians were all in Lubbock, playing around the area in various bands, and slowly over the next few months they came together to surround the nucleus formed by Joe.

They cut the album at Chip Young's studios in Murfreesboro, Tennessee, with help from Chip, Bobby Emmons, the Muscle Shoals Horns and others. It was a formidable album but lacks the final verve and punch Joe and band display on stage.

Joe agrees: "Chip likes to track things for clarity. I don't have any real objections to overdubbing, but when we do the next album I'd like to keep the spontaneity of the band as much as I can. Maybe the answer's to do it totally live. or do a live album some time. But that's for the future."

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TROWER TALK

Hmmm. This is a different Robin Trower. Bluntly, Trower has gone funky. Find that hard to swallow? I did. But after a while it slips down most enjoyably.

JIM EVANS
RECORD MIRROR

IN CITY DREAMS. THE NEW ALBUM FROM ROBIN TROWER

Chrysalis Records & Tapes

Horslips

FOR five years now Horslips have remained something of an enigma to the Great British Public. With a diffuse range of influences, capped by the obvious merger of traditional Irish music and rock, interpretations have varied from Horslips being proclaimed as mythical poets (an exremist view) to Celtic rockers (à la Steeleye Span) to hard rock. ("Ladees and Gent-lemen, the new Jethro Tull"). Horslips: all things to all men? It's conceivable.

The band's story opens in Dublin during 1970. The members of the band were scattered around the city, three of them (Barry Devlin, Eamon Carr and Charles O'Connor) working as copy writers and graphic designers in local advertising agencies. Jim Lockhart was studying at University College, Dublin. Johnny Fean was nowhere to be seen.

The ad. agency boys were assigned to a television commercial for Harp Lager, which required the services of a band to mime in the background and, with a few quid going for the job, they decided to form their own four-piece for the event. From there, plans grew and musical aspirations discussed.

The roots for Horslips and their unique music, however, were planted in early 1971, when the four were asked to write material for a stage adaptation of a mythical Irish legend, "The Tain," at the Dublin Abbey Theatre. From that, they were offered a spot on an Irish television series called Fonn. The hobby suddenly became a serious venture and they needed a name.

Popular theory has it that the band found their name after a particularly drunken night in Dublin City. Someone suggested: "The Four Horsemen Of The Apocalypse." Another, even drunker, replied: "The Four Poxmen Of The Horselips is better." They settled on Horslips.

They were a six-piece at that time, with Carr (drums), O'Connor (fiddle and mandolin), Lockhart (flute, keyboards and whistles), Devlin (rhythm guitar) joined by Gene Mulvaney (bass) and Spud Murphy (lead guitar). Mulvaney left and Devlin became bassist while Murphy's place was taken by Declan Sinnot.

With Sinnot, they recorded the first single, on their own Oats label, "Johnny's Wedding," and that practically established the young Horslips on the home front. Sinnot left and his place on guitar was taken by Gus Guest, with whom they recorded another hit single, "Green Gravel." Guest didn't fit the bill either and eventually they found their man in a young Limerick guitarist called Johnny Fean.

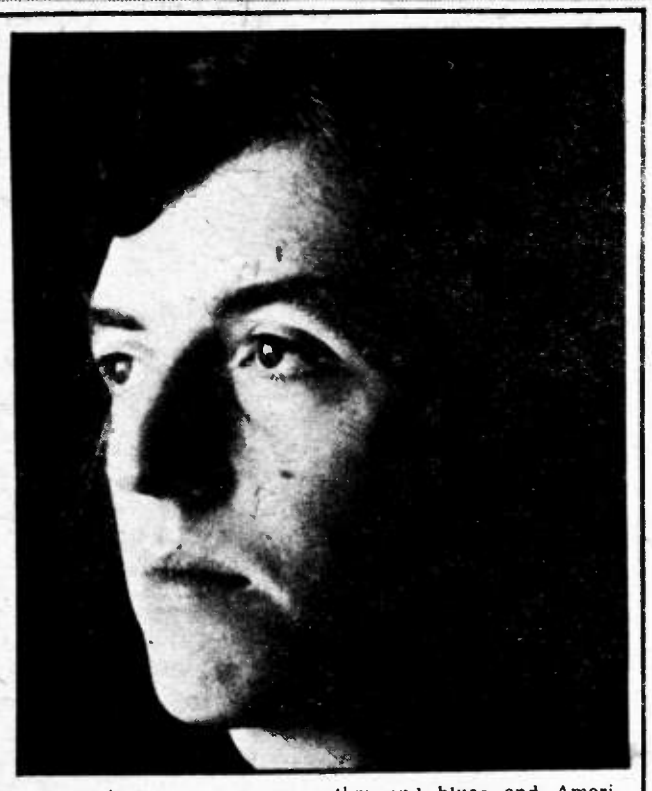
Horslips released three albums, "Happy To Meet . . . Sorry To Part" and "The Sweethearts" and the erratic "The Unfortunate Cup Of Tea."

Realising this, the band returned to their traditional roots by recording an acoustic album of traditional Irish music, "Drive The Cold Winter Away," released only in Ireland, which set them in the right perspective for "The Book Of Invasions: A Celtic Symphony," the album which re-established them in Britain this year.

Along the way, Horslips have never lost their sense of fun in music, exemplified in their recording of a novelty single, under the name of Lipstick, called "Beatles Come Back".

They have released a new album, "Aliens," which sees them take a further step away from their roots.

Johnny Fean



JOHNNY FEAN fits uncomfortably into the general Horslips picture. His background contrasts sharply with the other members of the band. Where they have risen from a hip art school/university circle, he comes from humbler roots, working as an apprentice plumber before packing that in to pursue both rock and folk guitar ambitions.

Even now, after four years in the band, Fean's personality still remains separate from his colleagues. Where they are exuberantly extrovert, his feelings remain intimately intact and rarely will he voice a controversial opinion outside the confines of in-group discussions.

But within Horslips, his prominence has grown considerably with each album. His musical tastes are in total sympathy with the band's development. As a rock player, he has drifted through the usual routine of home bands in Limerick, but his traditional and folk graduation was studied under the expert tuition of respected and legendary fiddle player, Ted Furey (father of Finbar and Eddie), which was to prove invaluable in his contribution to Horslips' unique blend of musics.

Fean is largely responsible for the band's subtle use of traditional in the mix with rock. A traditional tune is often transformed into a raunchy rock riff (as on "Sword Of Light") in such a gentle form that it is often difficult to distinguish the roots. Otherwise, there is always the blatant jig/reel adaptation or the typical hard-rock chunky chord structure that gives the straight interpretation a rock identity (as on "King Of The Fairies" and "The High Reel").

He states Eric Clapton as a major influence on his playing, closely followed by Jeff Beck, and says that he is increasingly growing fond of jazz-rock, but as it isn't the band's direction, his enthusiasm is curtailed to private sessions.

"I can see my role in the band developing more in the last two albums. I've come out much more in terms of playing. I think I'm saying a lot more now than I was two years ago."

Fean found his early role in the band quite restricting. At that time he was basically called upon to interpret reels and jigs in such a straight fashion that he couldn't really inject any of his own personality into the songs. He didn't consider himself to be "really playing" then.

His role now has developed to the degree where the guitar is playing what the fiddle would have played previously.

"That's where I think I've been influenced by people like Jeff Beck. Beck will take a Stevie Wonder song and make it a guitar thing. You can take a melody and play it up front on a guitar and that's what I seem to like doing at the moment.

"Obviously playing guitar in Horslips is different from playing in any other rock band. There's a whole heritage to deal with, all the things that go behind it because it's Irish rock as well. I grew up with rhythm and blues and American blues.

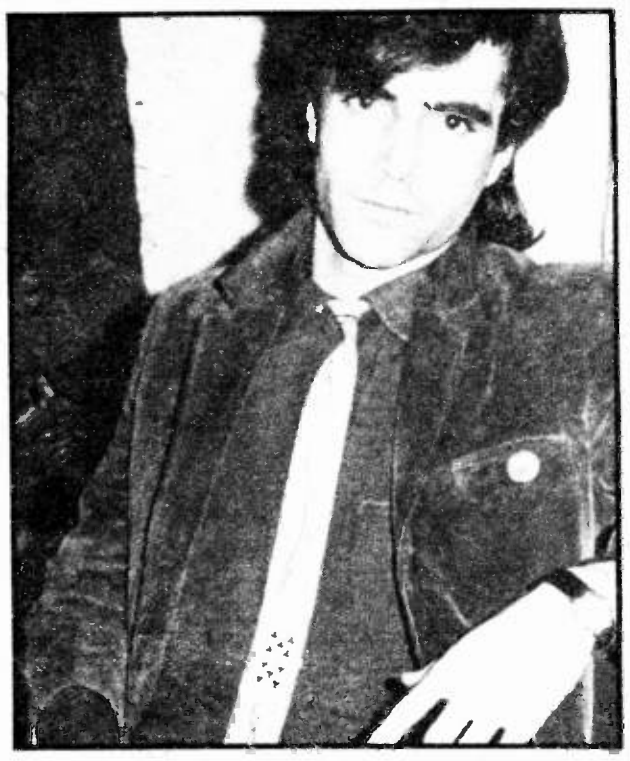
"But this is an interesting fusion and I probably wouldn't find it half as interesting if I played with a straight-ahead rock band. I might be just run-of-the-mill. As it happens, if I play something with Horslips, I always find that I have to play it interestingly to make it work in with the material."

His vocals have come to the fore as well. He sang one number on "The Tain" ("Time To Kill") and after that he was gradually elbowed into a situation where he would be handling three or four vocal tracks on an album. He was also responsible for the vocal on Lipstick's one-off single, "Beatles Come Back."

He is very aware of the difference between his background and the rest of the band.

"Actually that didn't strike me initially. The first reaction when I was asked to join was, 'they're the biggest band in the country, I think I could fit in.' I knew what they were doing so I felt happy because I was doing roughly the same thing on my own."

Charles O'Connor



CHARLES O'CONNOR, the leprechaunic fiddle and mandolin player with Horslips and typically representative of their esoteric image as hip rockers with strange Irish roots, is, in fact, English, hailing from Middlesbrough. His musical background, however, is firmly entrenched in Ireland.

O'Connor left England for Dublin to take up a job as graphic designer in an advertising agency. He had been playing fiddle with some British ceilidh bands and continued this interest in the more ethnic surroundings of Ireland.

In the context of Horslips, with their varying rock and traditional influences, his fiddle style was allowed to develop to engage other musical areas, including jazz fiddle.

Surprisingly, he admits to not playing traditional fiddle on stage.

"I don't think it's possible. I've never seen anyone do it in a rock context. That used to worry me for a while. But not now. The only way to treat a tune like that on stage is to play it as simply as possible. The way I play is traditional, though.

"The violin used on stage is just a melodic instrument as opposed to being a featured instrument. It's a nicer way of using it and I think the band agree with me."

The fiddle, with its folk and traditional connotations, obviously went a long way towards establishing the folkier elements of Horslips' identity. Was there a penchant for adding fiddle to songs simply because of that? No, said O'Connor.

"I think what leads to the true Horslips sound is not so much the fiddle as the mandolin, having that top sound above a guitar sound in the band, a light sound on top of a rock backing and that's what we work for.

"When you're working with a guitarist that's using a Les Paul and a Marshall Stack, you've got a thick rhythm guitar sound and it just so happens that I use a thick mandolin sound that is still quite toppy to give a nice rhythm feel. On the new album 'Aliens', the mandolin and guitar blend a lot."

O'Connor was happy that Horslips' music was developing from the straight jig/reel format. The last example of that, he said, was "King Of The Fairies," a direct reel with no frills and a good stage number, but the band felt that that wasn't the type of thing they wanted to record. They were after a recorded sound that blends all the instruments, an orchestrated sound.

"That's why people think that the traditional melodies on the last two or three albums have got lost," he explained. "It's just a complete reversal of instrumentation. The traditional influences are still exactly the same. The fiddle is now being used more in the light rock context and as a backing instrument with classical influences, coming away from traditional melodies.

"It's nicer to experiment with our traditional sources on other instruments. Things like adapting reels to straight rock were perfected by the Fairports and Steeleyes before us, and I don't think it could go any further."

So O'Connor is now experimenting with "noises," especially mandolin, which was, he said, open to a wide range of effects, although limited in its scope as regards chords.

"People don't recognise mandolin sounds on our albums now when they hear them, which is great. People haven't done enough with electric mandolin because it's a lovely open-tuning instrument and there are so many effects you can get with it. I saw a guy in Toronto who had phasers and modulators through the mandolin, and the sounds were incredible."

Apart from his instrumental prowess, O'Connor is responsible for many of Horslips' album sleeves and stage settings, designing backdrops and other visuals, prominent in the current stage

"We're very into a live show instead of three jeanies with 24 lights on them. It's happening again now where people are bringing theatrics more into their music. And the interest in the live show helped keep us together!"



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Melody Maker Band Breakdown by Harry Doherty

Barry Devlin



BARRY DEVLIN, it can be quite justifiably argued, maintains the balance that makes Horslips acceptable to a large rock following as well as the cult intelligentsia. Where the other members of the band have obscure tastes, Devlin, with his wide appreciation of British rock and in particular the Beatles and Jethro Tull, helps shackle the enthusiasm.

He had never played in a rock band before Horslips and his only experience on stage was with a folk quartet called the O'Carrols. Then through the advertising agency connection, the chance to form the band came.

For a year Devlin played rhythm guitar and suddenly one night, in the absence of the usual bass player, he was placed in the rather invidious position of playing an instrument that he had never touched before.

Hence, in their early days, Horslips had, you might generously say, a rather loose rhythm section, with a bass player who didn't know his Gs from his Cs and a poet drummer drafted into that position because the gap had to be filled.

"Actually, it's quite an honourable tradition now. Ask Sid Vicious. I remember I had a 50 pence Egmond bass.

"The thing was that we played such strange things that a traditional bass technique would have been a hindrance. Or so I kept telling myself.

"I had this desperate desire to play it better. In fact, it would be truer to say that I had this desperate need to play it better. It was like confronting a piano for the first time: you know the theory, but . . . "

Devlin's favourite bass player was the (then) bassist with Jethro Tull, Glen Cornick. He was attracted to his fluid style. Another favourite was Paul McCartney, not for an amazing technique or virtuousity displayed but because he played with vivid imagination.

In accepting that he isn't technically a good player, Devlin sees his main role within Horslips as an overviewer.

"I've got a good overview for songs and arranging and how they could sound at the end of the day. That's really my key function within the band, so while not being able to concentrate on one specific thing, I can relate to all of them and give opinions."

He has also become increasingly involved in the writing and his main asset in that department is definitely his keen ear for commercialism, coupled with a good sense of rock dynamism.

There are times when his influences are blanant, as on "Faster The Hound", from "The Tain," which is uncannily similar to the Beatles' "Dear Prudence," and he also admits that "Warm Sweet Breath Of Love," the song that was as close as this to becoming a hit single, is heavily influenced by Thin Lizzy's "Running Back."

Eamon Carr



EAMON CARR pioneers Horslips' spirit of artistic and commercial independence. Apart from running Horslips Records in Ireland with the rest of the band, he also has his own Midnite Records label, designed to push the more obscure performers.

Horslips' ideal was to strike up a co-operative movement from their very early days, so they formed the Oats label to record and release their own product at home. They wrote their own press releases and designed their record sleeves, some of them, like the debut album cover, incredibly complex.

"We were all headstrong enough and intelligent enough to know what we wanted to do at the end of the day and, as opposed to putting our careers in other people's hands, we decided to hold onto them ourselves, We've always tried to retain control and total independence."

The attitude is ironically identical to the ideal of the new wave, which Carr is an avid supporter of. This carries straight through to his playing. Before Horslips, he had never played a drum in his life so it was a case of learning as he went along.

Far from progressing through a musical idiom, Carr concentrated on poetry and lyricism before the band formed and was responsible for many poetry readings in Dublin. Thin Lizzy's Phil Lynott made his poetry debut at one of these and was encouraged to continue writing.

"We wanted to have a band that sounded like an Irish band playing rock and roll music. Lyrically we've always had an idea of what we've wanted to say on albums and it's usually been centred around some sort of Irish mythology or romantic Irish notion, not necessarily rooted in the past. I have contributed lyrically to that because I had been functioning purely as a poet before the formation of Horslips.

"The thing is that I then discovered that both Jimmy and Barry were both excellent writers. Jimmy doesn't write half enough. That's the problem. He doesn't feel the need to write whereas unfortunately I do. I write loads of things which will never be used on a Horslips' record."

He didn't feel that he was constantly forced to write lyrics shrouded in mysticism to maintain the band's image.

"If I was able to write a classic-styled song, I would be delighted, but I couldn't write like that. I would dearly like to be able to write a classic rock and roll song, but I don't think I'll be able to.

"In the early days, there were songs with actual rock and roll motifs, but I don't think the band has really got a grasp of writing a rock and roll song naturally whereas we can write a Horslips song, with something that has Irish mysticism in it, very easily. It's second nature."

Jim Lockhart



JIM LOCKHART tells a quaint story of an endurance test he underwent to have a set of uileann pipes made by an old traditional piper in Ireland. Wary of his motives, the piper made Lockhart play a selection of tunes and then the two jammed. Only when convinced that Lockhart was a bona fide traditional musician, would the piper accept the commission.

What he didn't know, though, was that the pipes were subsequently to have pick-ups fitted and be amplified through a 19-channel mixing desk.

With Charles O'Connor, Lockhart shares the dubious honour of maintaining Horslips' link with the traditionalists. Playing various keyboards, including harpsichord occasionally, and a selection of wind instruments, tin whistles and flute, his contribution is very much a major factor in the band's overall sound.

Before Horslips, Lockhart had precious little experience in rock bands, apart from the usual school groups, but, even then, the vague idea of welding rock and traditional together appealed to him.

"What's striking about the band, and it's slightly one of our selling points, is that simply by not using a conventional line-up, there's automatically a different starting point in terms of an overall sound.

"It doesn't quite sound like anybody else and if you get into using conventional instruments solely, you will gradually start to sound like other people. With us, though, it's more a case of not needing to do that because there is already a rich texture there."

Although the uileann pipes are by far the most unique of Lockhart's wide range of instruments, the band no longer use them on stage and only occasionally are they now recorded for studio tracks.

The explanation is that they are dodgy to tune. The scale was pre-European so that there was a lot of cross-fingering in the playing to make it fit in with whatever else was going down. With the heat in gigs, it was impossible to keep them in tune.

Lockhart agreed that on both "The Book Of Invasions" and "Aliens," the role of the more traditional instruments had de-escalated substantially.

Lockhart is one of the few members of the band with actual music training, learning to play classical piano at the age of nine and picking up tin whistle along the way. The styles were in total contrast, with the strict discipline of classical and the free-form "if it sounds good, play it" mood of whistling.

"Classically-trained keyboard players say that they find it very difficult getting into improvising in rock. I was lucky in that because I got that by playing whistle as well."

He reveals no great interest in playing music that has already been discovered by other bands.

"I see it in terms of creating a whole type of music that we could relate to and that meant something to us. Without doing that, there isn't much point in playing. We could have carried on as any one of a number of types of bands but what's the point?

"The only thing that was worthwhile was to create something that was unique to us and which utilised our full backgrounds.

"As it happened, they linked up quite nicely because traditional music is written by and large in a five note scale which is very similar to a blues scale. By going around a full circle, you get back to where you started from."

records

● **Albums: "Happy To Meet . . . Sorry To Part" (Oats MOO 3, 1972); "The Tain" (Oats MOO 5, 1973); "Dancehall Sweethearts" (RCA APU 0709, 1974); "The Unfortunate Cup Of Tea" (RCA SS 8432, 1975); "Drive The Cold Winter Away" (Horslips Records MOO 9, Ireland only, 1975); "Horslips Live" (Horslips, MOO 10, Ireland only, double live album, 1976); "The Book Of Invasions' "(DJM DJF 20498, 1977); "Aliens" (DJM DJF 20519).** Information on Irish albums from: Horslips Records, 58 Haddington Road, Dublin 4.

● **Singles: "Johnny's Wedding" (Oats MOO 1, Ireland); "Green Gravel" (Oats MOO 2, Ireland); "The High Reel" (RCA); "Dearg Doom" (RCA); "More Than You Can Chew" (RCA); "The King Of The Fairies" (Oats MOO 6, Ireland); "(If That's What You Want) That's What You Get" (RCA); "Daybreak" (Horslips Records MOO 11, Ireland); "Warm Sweet Breath Of Love" (DJM); "The Power And The Glory" (DJM); "Exiles" (Horslips Records, Ireland),** also: **Lipstick: "Come Back Beatles" (Polydor).**

equipment

● **CHARLES O'CONNOR:** Two standard body violins with Barcus Berry pick-ups, Victorian Practice violin, John Birch custom made solid body mandolin with John Birch pick-ups. Gibson A model acoustic mandolin (1925), Wheatstone Aeola concertina (1920), Crabbe 48 key concertina, two Fender tremelo 50 watt combos, Fender twin reverb.

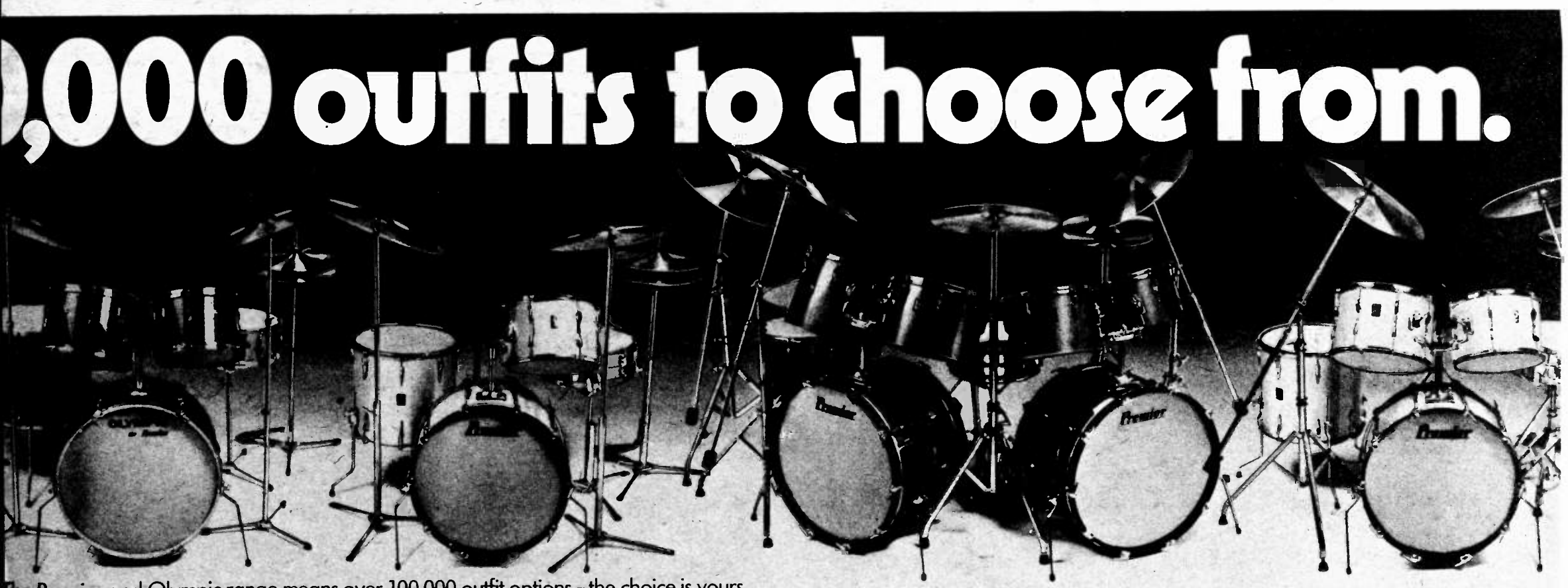
● **JOHN FEAN:** Gibson Les Paul 1959 Sunburst standard guitar. Gibson A2 Mandolin (1912). Clifford Paragon tenor banjo, Marshall 100 watt amp, two marshall 4 x 12 cabinets, one MXR Phase 100 unit.

● **JIM LOCKHART:** Hammond 102 organ, Lesley 251 speaker. Lesley combo pre amp, Diamond 800 organ/HH 100 watt lead amp, two Marshall 4 x 12 cabinets, Yamaha 32S flute, Rheinhart flute, two Clark tin whistles.

● **BARRY DEVLIN:** Fender jazz bass guitar, John Birch 'Shamrock' special bass guitar, Marshall 100 watt Fender bassman top, Fender 4 x 12 cabinet.

● **EAMON CARR:** Ludwig custom covered electric green kit, 22in bass drum 2 12in toms, 1 14in tom, 1 16in tom, Paiste 14in high hat, 1 20in Ziljian crash cymbal 1 22in Ride Zildjian cymbal, 1 20in thin Zildjian crash cymbal, Premier stands, 2 Ludwig 400 snares, 1 Ludwig speed pedal, Rogers hi-hat stand, Lion Weldon Bodhran sticks, Frankie McTique bodhran sticks, Arbiter 5 sticks.

● **PA:** Midas 19-channel mixing desk, Midas 3-way electronic cross-over, 2 Midas power amps, 2 Martin mid-range horns, 4 Martin bass cabinets 4 JBL High Range horns, 1 HH monitor power amp, 4 Martin Wedge monitors, Echoplex Unit, Digital delay unit.



Jazzscene

In the second of his series on the British scene today, MAX JONES looks at the organisations

If you want to get ahead, get organised

AS I WAS saying last week, British jazz is standing firmly on its own feet today. Not galloping into public favour, as it is claimed to be doing in the USA, but maintaining a reasonable level of popularity in an ever-growing number of venues and gaining ground in some areas.

In matters to do with jazz appreciation it is next to impossible to make straightforward assumptions, very unsafe to make predictions. But nothing I've turned up so far in this examination of the state and status of local jazz refutes my speculation that the past three or four years have witnessed an increase in overall jazz activity and in the size of the audience for it. Indications are that the rise will go on.

Several reasons for this surge of enthusiasm were suggested here last week. What emerged clearly is that a significant number of new openings for jazz have been created, and are continuing to appear. And it is this development, along with some aggressive marketing by agents and promoters and dedicated championing of the cause by various organisations, which has brightened the picture for British jazz musicians in general.

Jazz is where musicians find a place to play, and the situation of these places is changing all the time.

Dance halls, night clubs, bottle parties, rhythm clubs, jazz jamborees, riverboat shuffles, social and cabaret clubs, jazz clubs in basements or hotel rooms, public houses or community centres, colleges or arts centres. Also pubs, wine bars, cafes and restaurants serving music free with the refreshments, and of course, public concerts and recitals — all have played a part in giving jazz a representation over the years. And some have had their day.

More and more nowadays the health of our jazz world depends on the efforts of organisations such as arts associations, municipal entertainment officers and the larger jazz societies, and on the subsidies available through them or from any other source.

Subsidy — financial aid, in this case for music-making — is a tall subject on which arguments can become a tangled web. In writing this week about jazz (and other) bodies which lend cash and encouragement to jazz endeavours, I am inevitably raising that subject, though I don't intend to dwell long upon it.

A form of subsidy is involved in so much of the jazz on offer — ratepayers' money behind a council presentation, college or university, cash (even the space, heat and light provided), Arts council grants and brewery or landlord support, for examples — that it hardly worth getting hot under the collar about it. In any case it's a *fait accompli*, so let us accept the fact and the lucky musicians the benefits.

So to the organisations which, like the poor, are ever with us and, in the timescale of jazz appreciation, almost always were.

First was the Musicians' Union, not strictly, a jazz body, since it represents all types of blowers, bangers, pickers and scrapers, but one which has assisted jazz over here (and sometimes hampered it) in a number of ways, especially during the past 20 years or so.

Among other acts, the M.U. has campaigned politically for the use of public money in such things as municipal promotions in order to give work to musicians, including jazzmen; it has taken up the jazz cause with the BBC, arts administrators and others with a hand on the power-levers.

It has given financial help to the Barry Jazz Summer School and Lambeth (now JCS) Summer School, and the Jazz Centre Society; and it has organised many workshops and weekend schools for young players and sponsored more than 50 rehearsal bands, formed by Union branches, up and down the country.

The "occasional band" movement takes in more territory than I can cover here this week. Newcastle Big Band, Midland Youth Jazz Orchestra, London Jazz Big Band, Bob Wheal's Top Brass, the Dud Clews Orchestra, Brian Newton Big Band, Peter Coe's Band, Tommy Hunter's, the Nottingham Jazz Orchestra, Radio Leicester Big Band, plus more obscure rehearsal bands in towns from Sussex to Scotland.

Those are a fraction of the number of bands actually in existence. If we include all those based in adult education institutes, the figure lies somewhere between 200 and 300, I'm told.

The majority of these "irregular" ensembles have jazz societies, educational bodies, radio stations or union branches behind them and qualify, I suppose, as a kind of local jazz organisation. They serve a useful purpose by giving musicians an opportunity to play, some money with it, and by making the excitement of big-band jazz accessible to audiences who would otherwise not easily experience it "in the flesh."



ABOVE: the NATIONAL YOUTH JAZZ ORCHESTRA during their recent Russian trip/RIGHT: JOHN SURMAN, one of the stars of last month's Jazz Centre Society–organised Camden Jazz Week.



And since such sessions often take place on licensed premises (the hidden subsidy?) they are especially entertaining for those who like to combine jazz listening with a bout of arm-bending.

Probably there is nothing much added to the earnings of fully professional jazz musicians by the existence of reheasal bands, most of whose members are semi-pro, but they are of consequence to the jazz scene.

And, of course, semi-pros are people. Indeed, many fine players (Art Themen for one) have occupations outside music but are, so to speak, wholly professional in their skill and approach to playing.

The M.U. understandably discourages the use of the term "semi-professional" these days and, truthfully, the real distinction is between pros of all sorts and amateurs.

Unfortunately, "amateur" has somewhat derogatory connotations in most people's ears over here, though it shouldn't be taken to imply amateurish.

Special

One big band in a special class is the National Youth Jazz Orchestra, directed by Bill Ashton and run by the National Youth Jazz Association, which is not at present subsidised though Ashton thinks it should be and hopes it will be soon.

NYJO performs frequently, — taking as many dates as it can handle — and tours abroad, this year in the USSR and elsewhere.

It earns some pretty good money and is not, of course, an "occasional" performer. In fact it has been called our only full-time big band playing real jazz.

Ashton says he has seen a substantial increase in NYJO's audience over the past few years.

"No doubt about it. We've been getting full houses in many places, and now it's possible for us to go to a town for the first time and draw 800 to a thousand people. Already we've booked eight or nine jobs for next February and are getting so much work that two of our players with day jobs are going to give them up."

By way of description, Bill says NYJO is a performing orchestra whose Saturday morning rehearsals are open to anyone. "Anyone can come along, and they do."

If the list of rehearsal and workshop bands is too long to give in full, what of the catalogue of jazz clubs, societies, collectives, festival committees, arts councils and like bodies which come to the aid of jazz? Too bulky to print in detail, that's for sure.

There are the Wavendon Allmusic Plan and Wavendon Festival (which sponsors a wide range of music, including jazz), Jazz North East, Platform, Jazz Centre Society and Northern JCS, South East Wales Arts Association and Welsh Jazz Festival Committee, Arts Council of Great Britain and its Contemporary Music Network, Eastern Arts, Yorkshire Arts and the rest of the Regional Arts Associations, Coventry Jazz Society, Leicester Jazz Society, Battersea Arts Centre, Basildon Arts Centre, East Lancs Jazz Club, Leeds Jazz Club, Torbay Jazz Society, Blandford Jazz Circle, Chilterns Jazz Appreciation Society, South Hill Park Arts, Southampton Civic Centre, Hurlfield Arts in Sheffield, Hull Jazz Club, Leeds Musicians' Collective, the London Musicians' Co-operative and Manchester Musicians' Collective.

That's just a cross-section, leaving out the organisers of several jazz festivals here and there, such as Andy Hudson of Newcastle. Most of the above associations hope to make money or at least break even, some being more concerned than others about the profit and loss potential of events they put on.

But most have a point of view about the music beyond the purely commercial one. They are committed, to some degree at any rate, to propagating the cause and helping to spread the appreciation of jazz, and to providing some kind of platform for jazz musicians. If not, they ought to be.

This crusading spirit has been a characteristic of the jazz enthusiast for as long as I can remember the type. Back in the early Thirties, when rhythm clubs represented most of our jazz happenings, a club movement was affiliated to the Melody Maker. A federation of rhythm clubs was formed some years later and in the Forties the Hot Club Of London, with Jim Godbolt at the helm, became the first to present concerts of revivalist jazz.

The H.C.L. lasted until the end of 1947, by which time a slightly pretentious and ineffectual group, the National Federation Of Jazz Organisations (of Great Britain and Northern Ireland), was founded by a bevy of collectors, idealists and dealers.

I had a hand in the formation of the NFJO but retired bored after a while. The Federation did put on some important events, however, and perhaps pointed the way ahead to other, shrewder entrepreneurs.

Harold Pendleton, who took over the whole shooting match in '52, remembers the NFJO as "a gathering together of all the jazz critics in a sort of superb organisation in which, as they all differed critically, they all managed to differ in committee."

It was, he says now, a strange organisation of which he was a member and also the treasurer.

"I don't believe in committees anyway, and I couldn't understand how it was ever going to sort anything out if it spent all the time arguing about what is jazz and what isn't, and of course, drinking beer. Usually it compromised on the worst of all possible worlds.

"So we had some kind of a purge and I took over in the October Revolution of '52. And straight away, as a less committee-ridden and more fascistic organisation, I decided the name was too long for one breath and shortened it to National Jazz Federation and registered it as a company.

"For six or seven years we sailed on, doing all sorts of good things for jazz — promoting concerts at the Royal Festival Hall, encouraging many new bands, bringing over through my partner, Chris Barber, such artists as Muddy Waters and Big Bill.

"Our old headquarters, the London Jazz Centre as it was then, in Greek Street, was the birthplace of a number of bands. In those days I loved giving musicians a platform on which to play, and even created a Jazz At The Phil type of thing called the Jazz Today unit. And I founded a magazine, Jazz News, in 1956. Its first editors, incidentally, were Brian Nicholls and Jack Higgins.

"We launched the Marquee Club in '58. It was the home of the NJF and was totally a jazz club. We launched the National Jazz Festival in '61 and it was totally a jazz festival."

Later, as everyone knows, the Marquee became the home of R&B. Pendleton points out, though, that on their second festival R&B was beginning to creep in with Alexis Korner's Rhythm And Blues Incorporated, and by then they had one R&B night at the club.

"It was entirely through Chris and his interest in contemporary negro music. He and I used to go down Southside Chicago listening to Muddy Waters and other blues groups, and Chris brought into England so many interesting artists — Muddy, Jimmy Cotton, Sonny and Brownie, Rosette Tharpe, so many people. And when he came back he added Cyril Davis and Alexis to the band to try and do what we'd heard over there.

"Chris, who always played traditionally based jazz, has always introduced elements of contemporary music. To me it's a very contemporary band. And our organisation changed in much the same way. We became interested in R&B and put R&B music on our festivals."

Later, I suggested to Harold, the jazz went out almost altogether. But he denied it vehemently, saying that as far as he was concerned the ingredients of jazz were present, whether he was listening to Kid Ory or to Ginger Baker and Eric Clapton.

"So when people say to me: 'Where's the jazz in your festival?' I say: 'Where's your ears? What do you think Ginger Baker's playing?' What was jazz and what is jazz? When I put George Melly on, and someone said he was glad to see some jazz on the programme, I thought it ironic.

"I don't really think George is jazz. He's a great character and I like many of the songs he sings and a lot of what he does, but frankly I don't feel that it swings all that much. I love him and he went down a bomb with the kids.

"'He's there as a relief, he's not there as jazz,' I told this chap, 'so don't congratulate me; go and listen to some of the bloody bands that are playing out there, and listen to those drummers.' You understand my feeling about this? If you want to put down a few words about me, my epitaph, it is this: 'I am running a National Jazz, Blues And Rock Festival. That's what's on.'"

Thus the godfather of the NJF, and I'm not going to get into a hassle about labels (as I explained in last week's article).

Without much doubt the Jazz Centre Society, which sprang to life in 1968 when Ronnie Scott's Old Place closed, was and is dedicated to promulgating the virtues and helping the development of British jazz. It is the kingpin of our jazz organisations.

Established

At the start run by, a group of musicians and enthusiasts, and depending largely on financial and administrative sustenance given by the MU, the JCS has built itself into a soundly-established, professionally-staffed body which organises concerts, tours, weekly club meetings, workshops, festivals, and of course, the Camden jazz weeks. Also it acts as a pressure group and advisory service, and assists other promoters in various ways.

The Society's most impressive piece of growth has been the opening, 18 months ago, of a northern branch in Manchester administrated by Ian Croal. The Northern JCS presents jazz every Thursday at the Band On The Wall, works with northern arts councils and musicians' collectives, organises tours, sends out newsletters and other publicity, and generally beavers away at local radio and TV.

Talking about trends in jazz popularity, Croal says it is possible to see a trend in a certain direction in a certain area, but hard to apply that to the whole jazz situation.

He feels there is, just being identified, an audience for the newer things in jazz which is definitely growing: "But the position is," he claims, "that many of the promoters, and in some cases the management agencies, the record companies and, worst offenders, television, have not caught up with it. They are quite unaware of this developing trend.

"And the problem remains that where a band does not get the exposure through some of the media, and fairly solidly, it really is up against it getting an audience. People won't go out unless they've a fair idea of what they're going to see and hear; there must be something to attract them. And this applies to any form of entertainment."

Agreement comes from Charles Alexander, JCS administrator in London, who thinks that the problem has taken a turn for the worse over the last few years because of the economic situation.

"In 1970 or thereabouts there was a large audience who were prepared to take a risk in what we'd now consider to be

continued on p59

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JOHN SHEARER of SUTHERLAND BROS and QUIVER: has a bell tree called a Mark Tree which is the only one in Great Britain.

Quivering bells

WHAT percussion instruments does John Shearer use with Sutherland Bros and Quiver, especially the one which sounds like a bell tree but much brighter, and hangs behind his set-up? What is this called? — **Brian Dawson, Finsbury Park, London N.**

■ The full list of my percussion is: three Natal congas, one pair of Natal bongos, one pair of Ludwig timbales with brass shells, one custom-built Mark Tree, six Latin Percussion headless tambourines, three Tama tambourines and one Ludwig tambourine with a head on it.

Five Paiste cymbals, one original Chinese cymbal with a square head, one Flexatone, one Natal guiro, five Latin Percussion cowbells, two Latin Percussion cabassas, one Latin Percussion Vibraslap, one Natal Vibraslap, four original Chinese temple blocks, six strands of bells gathered from different parts of the world and including some camel bells, Ludwig 5B sticks. The instrument you specially ask about is the Mark Tree, which is the only one in Great Britain. It was made by Trevor Stevens, of Percussion Services, and consists of 40 brass tubes hanging vertically, which are struck by a metal rod. It also has a special dampening system which was specially designed for me by Trevor. It is mounted on a Multi-Perch made by Percussion Services. — JOHN SHEARER.

Summer sounds

WHAT equipment did the Enid use on their album "In The Region Of The Summer Stars"? — W. M. Gittins, Mold, Wales.

■ Stephen Stewart: Fender Stratocaster, Marshall 50-watt amp, Marshall 4 x 12 speaker. Francis Lickerish: Gibson 355 guitar, Fender Twin Reverb amp. Glen Tollett: John Birch long-scale stereo bass guitar, Yamaha BE 200 pre-amp, two BS cabinet speakers. Robert Godfrey and Glen Tollett: Hammond L100 organ, Mini Moog, Micro Moog, ARP Pro Soloist, ARP String Ensemble, ARP Odessey, grand piano. Robbie Dobson: Premier Kenny Clare drum kit, tubular bells, Paiste Tam-Tam, assorted percussion. Drum sizes were 13 x 9, 14 x 10, 16 x 16-inch tom-toms, 22 x 17-inch bass drum, 20 x 17-inch bass tympani drum, 14 x 5½-inch snare drum, 8 x 6-inch concert tom-tom. Cymbals were Zildjian 22-inch ride, 21-inch rock, 18-inch crash ride, 16-inch crash, 18-inch splash and Paiste 13-inch hi-hats. Sticks were Pro-Mark 5B nylon tipped. The Enid have built themselves a patchboard, enabling all the synthesizers to be linked. Their p.a. system at the time they recorded the album was: One Hill 20 channel into 4 mixing desk, six Malcolm Hill IC208s, two Quad 50E power amps, six JBL 075 HF drivers, two JBL 375 short-throw mid-range horns, two JBL 375 long-throws, four JBL bins containing K140s, UREI graphic equalizer, three-way Turner cross-over AKJ instrument mikes and Shure vocal mikes.

Heath's party

COULD you please supply the personnel of Ted Heath's Band during the time of "Hot Toddy" and "Dragnet" in 1953 and "Swinging Shepherd Blues" in 1958, plus the names of the composers and arrangers? — Aliastair Stornach, Torry, Aberdeen.

■ We do not have the space to give the full personnels on all these records, but if you write to Ted Heath discographer Roy Elsworth, at 9 Doriam Drive, Huntington Road, York Y03 9JE enclosing a s.a.e. he will be pleased to oblige you and anyone else with details of personnels and other information about the band. As an example, the personnel on "Dragnet" was Ted Heath directing Bobby Pratt, Stan Reynolds, Duncan Campbell, Ronnie Hughes (trumpets), Don Lusher, Wally Smith, Ric Kennedy, Jimmy Coombes (trombones), Leslie Gilbert, Roy Willox, Danny Moss, Henry McKenzie, George Hunter (saxes), Frank Horrox (piano), Johnny Hawksworth (bass), Ronnie Verrall (drums). It was composed by Schumann, arranged by Reg Owen and recorded on Decca F10176 in London on September 9, 1953.

Axe facts

IS THERE a guitar repair book on the market which covers day-to-day attention? — George Williams, Newhaven, Sussex.

■ Fix Your Axe, published by the American magazine, Guitar Player, covers easy guitar repairs you can do at home. It deals, for instance, with broken tuning machines, loose wires, scratches, nut adjustments, fret fillings, etc, all without the need for special knowledge or expensive tools. There are helpful photos and illustrations, an index of manufacturers and suppliers, a glossary, a bibliography and a list of woods used in guitar making. The book costs £3.85 from Omnibus Book Service, 25 East Street, Farnham, Surrey GU9 7SD.

Circus performers

ABOUT four years ago I bought an album titled "Circus" on Transatlantic, which demonstrated the talented and individual styles of Mel Collins (flute, tenor), Ian Jelfs (guitar, vocals), Kirk Riddell (bass) and Chris Burrows (drums). Have you any information about Circus and did they make any other albums? — R. Hunt, Bakewell, Derbyshire.

■ Circus evolved from a band called Phillip Goodhand-Tait and the Stormsville Shakers, which broke up in 1967. Phil quit to pursue a solo career and Ian Jelfs, Kirk Riddell and I carried on as Circus, eventually recruiting Chris Burrows. We made one album called "Circus" for Transatlantic in 1969, recording it all in two days, and we had a three-month resident season at the Marquee in 1968-9. But I left to join King Crimson and after about six months the band disintegrated in 1970. Since then I've been with Alexis Korner, Alvin Lee and Co, with whom I recorded an album titled "In Flight," and Kokomo, plus sessions, and I'm now with Camel. Ian went to live in Paris, where he does sessions and enjoys mucking round the cafes and in the Metro! Kirk lives at Guildford, runs a garage called Bonza Bangers at Alton, and has just made a musical comeback with the Jackie Lynton Band. Chris went with Arthur Brown for a while, but soon gave up music and the last I heard of him he had ridden off on a motor bike to India with a rather large lady!— MEL COLLINS.

Ages of Camel

AT what age did Peter Bardens, of Camel, begin playing keyboards? What methods does he suggest a beginner should follow with a view to one day playing rock music? (Robert Gannon, Northfield, Birmingham). What are the ages of the members of the band and when did they start playing together? (Maureen Jones, Wallasey).

■ I began having formal classical and music theory tuition about the age of 10, very much under protest! You should listen, absorb and appreciate as much high-class rock music as possible and then try to copy it. Copy is not a dirty word, because over a period of time, in failing to copy exactly, you will develop your own style of playing. That's what I did, anyway! Andy Ward is 25, Andy Latimer is 27, Richard Sinclair and Mel Collins are 28 and I'm the grandaddy of them all at around 30! Camel has been in existence since 1970. — PETER BARDENS.

Fender bass-ics

WHAT is the specification of the Fender Jazz Bass and when was it first produced? — John Mountain, Wigan.

■ Specification is 46¾ ins long, 14 ins wide, 1¾ ins deep, 20 frets and 34-inch scale. It was introduced in 1960. The full story of the Jazz Bass and all the other Fender guitars is told by Ken Achard in The Fender Guitar, published by Musical New Services, 20 Denmark Street, London WC2 at £2.90.

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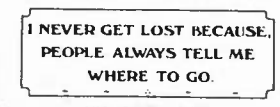


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538. SOUTHERN COMFORT



273. GET LOST



148. LED-ZEP





224. WINGS



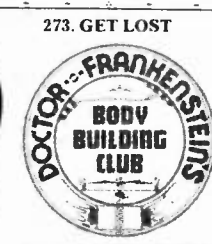
240. LYNYRD SKYNYRD



134. GENESIS



533. ELVIS



260. FRANKENSTEIN'S CLUB



137. E.L.P.



272. NEW STRANGLERS



528. APOLLO



508. LED ZEP.



169. EAGLE



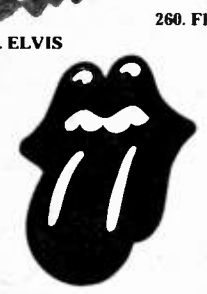
250. PUNK PANTHER



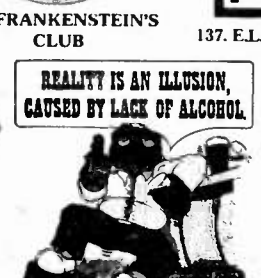
507. FLOYD



125. VULTURES



532. MOUTH



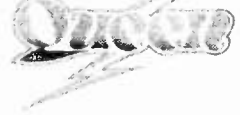
232. REALITY



115. BLACK SABBATH

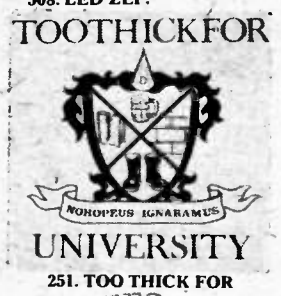


720. YES (GLITTER)





612. PATCH



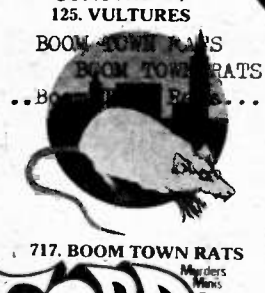
251. TOO THICK FOR



682. HAWKWIND



129. CONTENTS



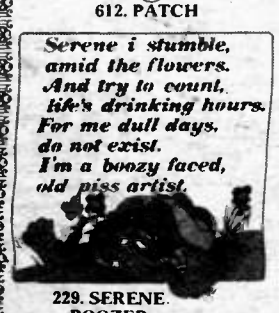
717. BOOM TOWN RATS



714. LORD OF RINGS



186. STATUS QUO



229. SERENE BOOZER



700. STATUS QUO

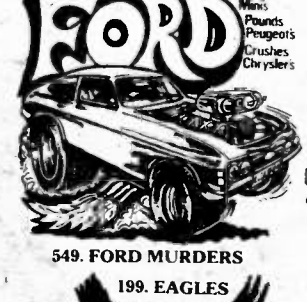


168. WORK IS THE CURSE

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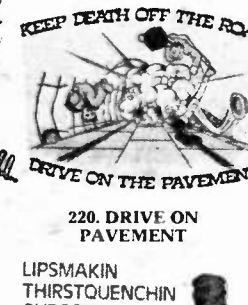
583. GROPIN HAND



549. FORD MURDERS



181. JUST PASSIN



220. DRIVE ON PAVEMENT



188. PRODUCT



199. EAGLES

699. FLEETWOOD MAC

126. LIPSMAKIN

274. GIANT FACE DESIGN
Available on all shirts except hooded sweat shirts

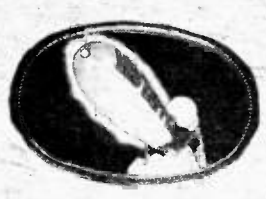
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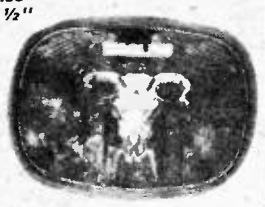


B.2. LED ZEPPELIN

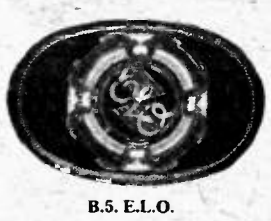
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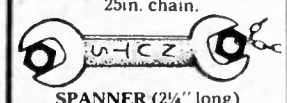


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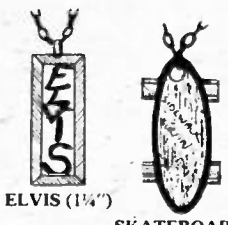
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London's Nashville last Thursday wasn't quite like that. It was neither full enough nor frenetic enough to squeeze the best out of a man whose slickness and stage professionalism isn't one of his more prominent attributes.

And presented with an audience that seemed to have been given a liberal dose of sleeping gas, he floundered a little. Such was their reserve that one of the more animated Chapman disciples was moved to pass amongst them afterwards, chanting "what a wanky audience!"

Vocally harsh, instrumentally aggressive, and lyrically oblique, Chapman in full flight can be as exciting as you've any right to expect from a thoughtful rocker with folkie origins.

At the Nashville this blitzing sense of fun and exhilaration was there only in flashes, and mainly towards the end — "I'm Sober Now," "Dogs Got More Sense" (better for the absence of girlie vocals), "Falling Apart," and best of all, "It Didn't Work Out."

In familiar peak cap and sporting a jacket bearing the commendable slogan "Dogs Got More Cense," Chapman's casual, almost dishevelled, style was still enjoyable, especially on the sparing occasions, apparently haphazard, that he elected to cut loose on one of those characteristic blistering solos.

But often, too, there were elements of self-indulgence about the set that, in this cool atmosphere, led to dull moments. Trusted henchmen Rod Clements and Keef Hartley did accomplished jobs on bass and drums respectively, though Hartley's drum solo was too long and notably uninspired;

The encore demanded by an insistent group of devotees turned out to be "Shuffleboat River Farewell," and, with at least some of the congregation persuaded to bop and sing along, at last we began to see them at their best. — COLIN IRWIN.



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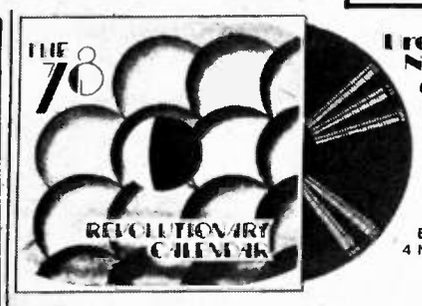
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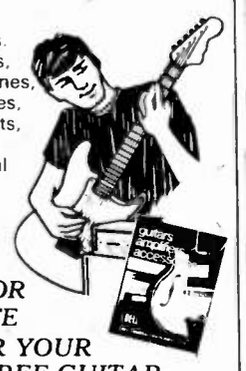
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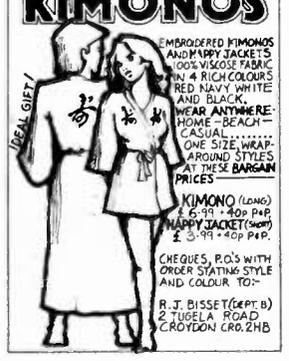
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radio jazz

TIMES: GMT

FRIDAY (2)
9.20 p.m. QS: Billie Holiday, Bakmak, Jeremy Steig, Eberhard Weber. 9.30 US: Jim Hall.

SATURDAY (3)
5.0 p.m. B3SY: Jazz Record Requests presented by Peter Clayton. 4.5 E: Papa Bue's Viking JB, Allotria Stompers, etc. 5.0 E: Jazz. 8.5 N: Jazzmatazz (Peter Bevan presents Earl Hines).

SUNDAY (4)
1.30 p.m. E: Hillbilly and Dixieland. 6.15 US: Caravan. 10.10 A: Chicago Blues Festival 1977 featuring Aretha Franklin, B. B. King, Louisiana Red, Son Seals, Otis Rush and Buddy Guy. 10.15 A2: Black and Blue. 11.0 B12SV: Sounds of Jazz featuring the Ray Warleigh Quartet, the Brian Miller/Phil Lee Duo and Peter Clayton.

MONDAY (5)
7.30 p.m. B2V: Alan Dell presents the Dance Band Days. 7.30 P: Jazz Spectrum (Tim Colwell presents the Bebop Preservation Society, Ken Colyer and Phil Seamen). 8.0 B2SV: Alan Dell's Big Band Sound. 9.0 B2SV: Best of Jazz on Records presented by Humphrey Lyttelton. 9.30 US: Norman Blake, Vassar Clements, Dave Holland and Co.

TUESDAY (6)
5.15 p.m. B3SV: Jazz Today presented by Charles Fox. 6.30 W: Jazz A'Plenty (John Featherstone spotlights Wild Bill Davison and Alan Stevens talks to Mike Westbrook about his all-star brass band). 8.15 E: Tom Paxton, Buffy Sainte-Marie, Phil Ochs, etc. 8.30 L: All That Jazz (Brian Priestley presents Dexter Gordon, Lester Young, Duke Ellington, etc), 9.20 QS: Jazz Club (New Discs). 9.30 US: Double Image.

WEDNESDAY (7)
10.5 p.m. N: Jazzmatazz (Repeat Dec 3).

THURSDAY (8)
7.15 p.m. L: Look, Stop, Listen (Brian Priestley presents Roy Eldridge and Coleman Hawkins in concert). 7.30 B12SV; Band Parade featuring the Ted Heath Band directed by Don Lusher and the Ray Ellington Quartet, introduced by Brian Matthew. 9.30 US: Charlie Haden Duo with Ornette Coleman, Alice Coltrane, Keith Jarrett and Paul Motian.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES:— A: Radio France 11829m 164k, 2-348m 863k. B: BBC 1-247m 1214k, 2-1500m 200k, 3-464m 647k. E: NDR Germany 189m 1586k, 309m 971k. L: Radio London 206m 1457k 94.9V. N: Radio City, Liverpool 194k 1546k 96.7V. P: Radio Victory, Portsmouth 257m 1169k 95.0V. Q: HR Frankfurt 506m 593k. S: Stereo. U: Radio Bremen 320m 936k. V: VHF. W: Radio Manchester 206m 1457k 95.1V.



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Measuring the tapes

HOW do you become a studio engineer? How can a band get to know the workings of a studio before they get there? How can they be sure record companies' A & R departments will actually listen to their demo tapes?

These are just some of the problems which a new product called the "D'Arblay Sound Studio Workshop" tries to answer.

Produced in Anemone Studios in London, the "workshop" consists of a boxed set of six cassettes and six booklets, which attempt to answer almost any question about recording that's ever been thought up.

As well as this, anyone buying the package (for a mail-order price of £30) gets the free services of what is called Theatrical And Musical Promotions, which guarantees that any tape sent in will be listened to in detail and a report on the tape sent back to the owner.

If the material is suitable, Theatrical and Musical Promotions will also provide managerial and promotional facilities, "including financial support and the recording of demo tapes."

The third part of the package is a Sound Swap Shop, which is like a dateline service for musicians, producers, etc. Anyone who joins, fills in a card giving details of their abilities, and if someone else contacts the Swap Shop looking for a drummer, a bass player or whatever, introductions will be arranged.

Finally, anyone buying the kit is entitled to a visit to Anemone Studios to see the equipment in operation.

The man who conceived the project is Aaron Gershfield, a young producer at Anemone studios who worked for several months recording a tape set of children's stories.

"The inspiration for the workshop came from people in the music industry who have heart-rending stories to tell of aspirations and ideas gone astray. Groups who have saved for months to be able to afford £200 for a recording session end up spending £400 for a mediocre tape; songwriters, composers and performers needing advice on their work and assistance with promotion, sit for weeks or months wondering whether the tape they sent to the record company will ever come back and who are rarely the wiser when it does; and the old managerial saga in which rip-off seems to have become synonymous with 'promising new talent'."

So that's why it's been done. But what do the experts think of it, the people who already know the inside of a studio backwards and who see all the hassles themselves?

As far as the tapes and booklets were concerned, a group of assembled CBS engineers were doubtful of their value.

"They're certainly accurate, and they're not trying to falsify or glamourise, but I think the main problem is that they're trying to do too much," said Bob Summers, maintenance and technical engineer at CBS's Whitfield Street studios.

"I can't really imagine one person wanting to listen to all of the tapes, and I can't see a musician wanting them at all. Musicians just go into studios, get miked up and play. They don't need to know the technical side, even though after one or two sessions they pick things up, often incredibly quickly."

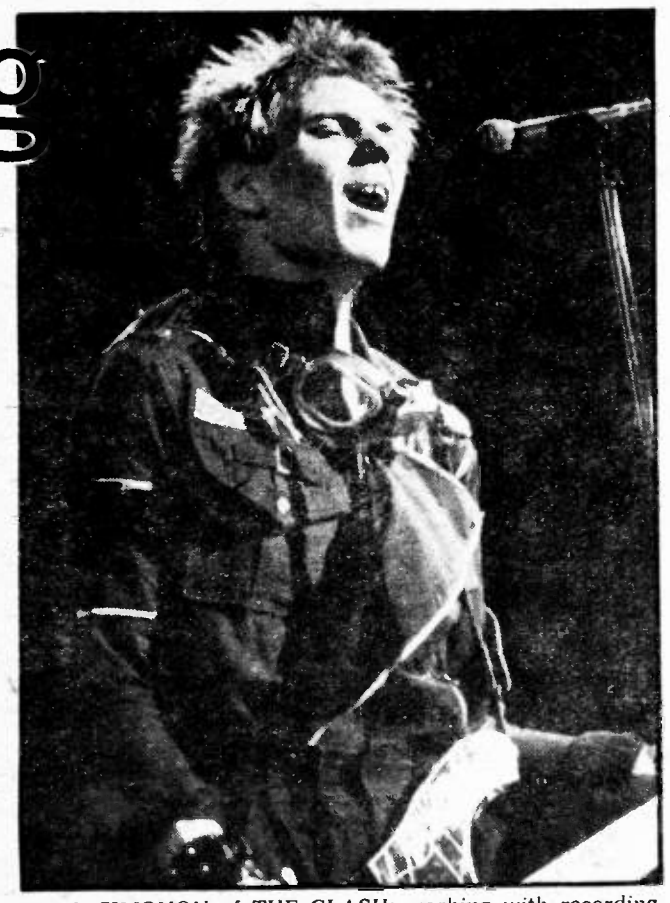
Simon Humphrey, a recording engineer, who has worked with bands such as the Clash and the Vibrators agreed. "The technical side is done in great detail, which is good, and for something like a school or college it would probably be a godsend, because it deals with the whole business.

"But it doesn't seem geared to one particular sort of person — an engineer, for instance — and I think it's aimed at too wide an area. I can't see it being any good for professionals, and if I knew a kid who wanted to be an engineer, I wouldn't recommend it."

Tim Young, a dubbing engineer, felt the tapes were good as far as they went, but failed to give any idea of what studio work was like.

"Obviously the only way to know how to operate a studio is to work in one; you can't explain it on six cassettes. But I think it might have been a better idea to have taken a recording, played that, and then broken it down and explained what went into it. Or maybe do smaller kits, one for the studios, one for the songwriters, one for the engineers, etc."

"Anyone who wants to get into the business would be interested enough to have done some work with tape machines anyway," Bob Summers added. — **DAVID BOOTHROYD.**



PAUL SIMONON of THE CLASH: working with recording engineer Simon Humphrey

Trade Winds

LUTON Music Centre is the shop that virtually never closes. Enterprising proprietor Tommy Thompson knows that musicians need constant attention, because he played all woodwinds with bands ranging from the Skyliners to the London Symphony Orchestra and led his own outfit on the liner Windsor Castle.

He is open six days a week, plus four hours on a Sunday morning for the chap who breaks down over the week-end. Repairs are speedy because most of them are done on the premises by experienced craftsmen. A demon worker who started his business in a little lock-up shop where he took £25 the first day, he now has a thriving business, making as much as £1,000 on a busy day.

Although he specialises in guitars and drums, he also sells brass, woodwinds, keyboards and a vast choice of sheet music displayed in see-at-a-glance racks of his own design. His regular customers include the Alex Welsh Band, the Barron Knights, ITV MD Johnny Patrick and artists playing at the nearby Ceasar's Palace.

Apart from his retail activities he has an equally successful manufacturing and wholesale business called LMC Supplies, which markets his own make of 5- and 10-watt amplifiers, designed specially for practice and tuning, and ideal, for instance, with an electric piano at home.

GUITAR PLAYER and teacher Terry Gould, who also makes a range of accessories for the instrument, has written a book which provides an introduction to all types of guitar, covering nylon, steel strung, electric and 12-string. Terry Gould's Guitar Guide, published by Rose-Morris at 60p, is intended to help the beginner through his first month of playing, enabling anyone buying a guitar to take it straight home and play a tune immediately, without even tuning or being able to read music.

It explains how to start playing simply on one string, then two, three and gradually the entire set. When he player has decided which syle he wants to adopt he can progress to a more specialised tutor.

HAVING set up a countrywide network of Pearl Percussion Centres, Norlin have now launched an ambitious scheme for even better service to their dealers. The first move is to sell individual drums as well as complete kits, and in order to make this development possibly, they have set up a big new warehouse area and appointed a specialist warehouseman to co-ordinate stocks and provide a speedy delivery service.

To take charge of the new project they have signed drum expert Gerry Evans, who rejoins them as Percussion Products Consultant after two years with Pearl as Marketing Director in Europe. Gerry, with more than 17 years' experience in drum marketing, was largely responsible for establishing Pearl and Maxwin drums so successfully for Norlin on the British scene some three years ago.

SHURE Electronics have added an on-stage foldback "wedge" monitor to their range of professional reinforcement equipment. Designed to be placed in either of two slanted positions facing the performer, the 702 monitor delivers clean intelligible sound via two 8-inch bass units and three "cross-firing" piezo-electric tweeters.

Features include uniform horizontal coverage, very high efficiency, high output capability and built-in volume control. The 702 is of rugged construction with convenient carrying handle and corner protectors to withstand the rigours of touring. It costs £132 plus VAT. — **CHRIS HAYES.**

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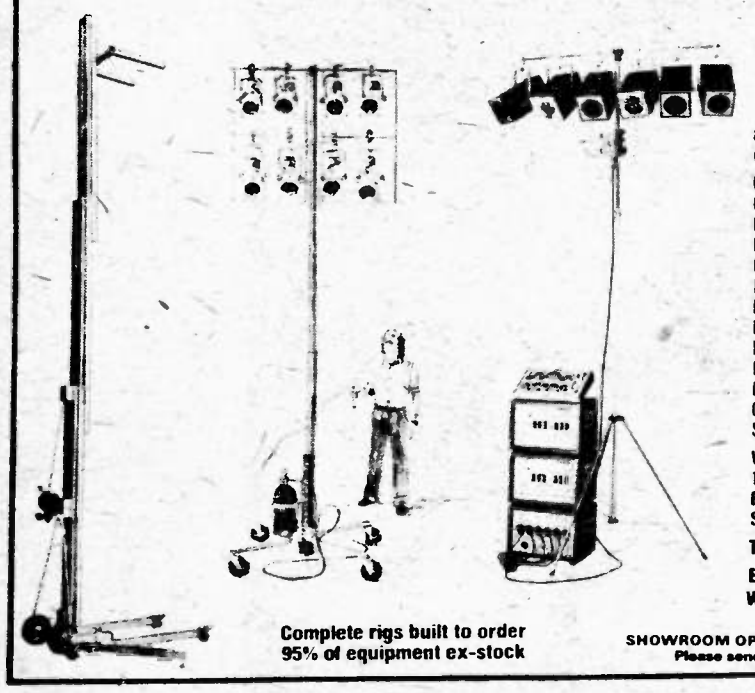
*Proceeds from the Manchester show to be donated to The Commonweal Collection. Hammersmith's proceeds go to Operation Namibia and The Campaign Against Arms Trade.

Disco Rama

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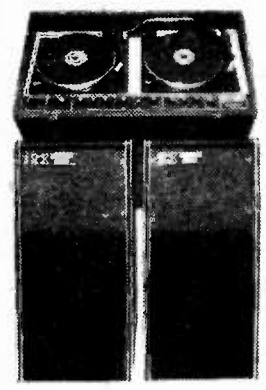
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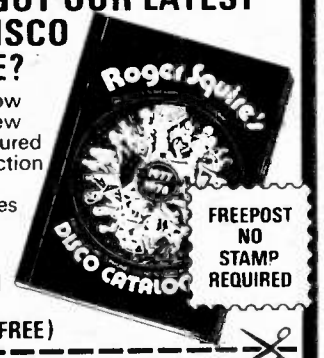

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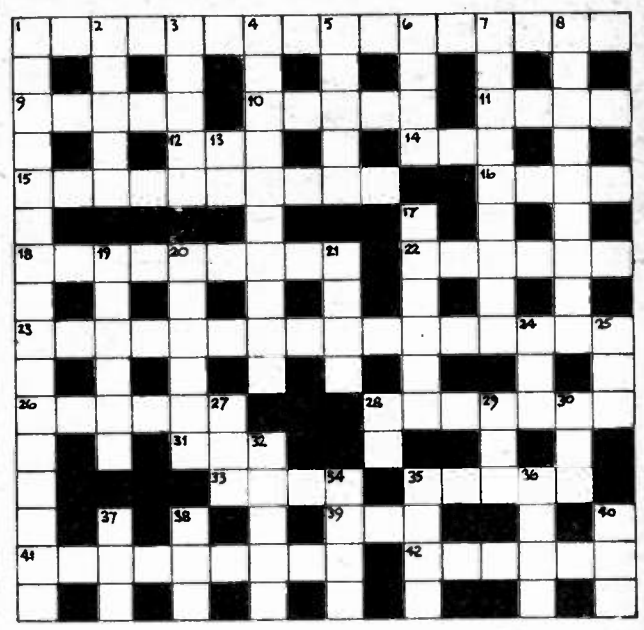
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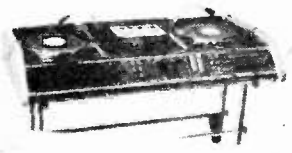
1 When the Eagles will retire? (3,2,5,6)
9 Joe's city (5)
10 Stones' was a honky tonk (5)
11 Shirley Ellis' game (4)
12 Dirty group? (3)
14 Destruction the night before (3)
15 Her band was gold (5,5)
16 Went with concrete to make a hit (4)
18 Heard when Buddy Holly was alive? (9)
22 Where to find music and hits (6)
23 Dave Edmunds' answer when you bang on his door? (1,4,3,8)
26 Relative to Ray and the Velvet Underground (6)
28 Team from Ohio (7)
31 Donner in for a lot of rocking (3)
33 Group on the run (4)
35 Winchester (5)
39 Little locomotive lady (3)
41 Invitation to the floor from Chris Montez (4,5)
42 See 3 down

DOWN

1 Stoned Pirates (3,2,5,6)
2 Brooks (5)
3,42 across. How Billy J. Kramer viewed the outside world? (4,1,6)
4 10cc's challenge (3,4,3)
5 Paul says . . . (5)
6 . . . What number is that cloud?' (4)
7 Early Byrd (4, 5)
8 No pax, Mott — you've changed into an American folk singer (3,6)
13 It doubled and got away into the fifth dimension (2)
17 Where Runaways spent happy days? (6)
19 Sale is in confusion for Lori's brothers (6)
20 Tina on a lathe (6)
21 What Brubeck does with 5 (4)
24 Rupie Edwards' angry feelings (3)
25 Dudgeon in disgust (3)
27 Noakes (3)
28 Two letters for Arnold (1, 1)
29 Positively a band (3)
30 Tommy's caviar (3)
32 Sounds like Cleo's road (5)
34 Intense purple (4)
35 Biting theme (4)
36 What time is on the Stones (4)
37 Donna's label got mixed up (1,1,1)
38 Blue Oyster Cult overdosed shortly on life itself (1,1,1)
40 Briefly, a normal, pale group (1,1,1)

Last week's solution

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PHILIP RAMBOW and MICK RONSON onstage at London's Nashville Rooms

Over the Rambow

by Ian Birch

READY for some MORE brain-juggling pronouncements from this whacky world of rock 'n' roll?

Our man of the moment is Philip Rambow, who, after only six months or so in Britain and a handful of little - publicised London warm-up dates at London's Nashville and Dingwalls, is arousing a lot of interest.

The main reason for this media scrummage is that Philip is playing some of the finest music currently available on the pub/club circuit, a remarkable feat when you consider how short a time his band have been in existence.

They, specialise in ferociously tight and thoughtful rock'n' roll that bristles with instantly accessible hooks, compact intensity and a refreshingly considered lyrical approach.

The present line-up (and fingers crossed it stays that way) includes Laurie Jellyman on drums, Dave Cochran (ex-Sharks and ex-Roy Harper) on bass, plus the justifiably vaunted Mick Ronson on guitar.

The aim was to collar Mick and Philip, but the former zoomed off (temporarily) to the States and, anyway, is reluctant to give interviews.

Rambow comes from Toronto, where he became involved in the local coffee-house-cum-folk circuit during the late Sixties. A contract with Fantasy Records was almost clinched and a short stint with fellow Canadian Ronnie Hawkins didn't get too far.

In '73 he made it to Europe, securing the unusual job of script assistant to film director Bernardo Bertolucci.

He headed towards London and became fascinated with the then thriving "pub rock" scene. Come '74, he had formed the Winkies with Michael Dasmarais, Guy Humphrys and Brian Turrington, who fast became one of the most distinctive bands on the circuit.

Chrysalis picked them up, they did an abortive tour with Eno (cut short because of Eno's collapsed lung) and cut one album under the supervision of Mott producer Guy Stevens.

It was an erratic effort, promising more than it delivered. Ironically, they split up the day the album was released — St. Valentine's Day, 1975.

Before returning to New York he tried a solo career, using a pick-up band which included ex-Van Morrison cohorts Peter Van Hook and Jerome Rimson. A single, "Dem Eyes," emerged in May, '75 but, like the venture as a whole, spluttered and closed its eyes.

"It really was a pretty disastrous period and all I cared about was writing the songs that I'm doing now. The things that were going on in my life were just so large . . . it was the kind of process you read about.

"Things happen and you have to write them. There were lots of personal things I learnt about living there. How to get along in that environment and how New York's great because it's just so vicious and has no social pretensions in terms of friendliness.

"You learn how important it is to be self-centred and self-motivated, and it's the only thing that matters."

He experimented a lot, especially at the fabled dive of CBGB's, moving from solo acoustic sets to acoustic/electric with keyboards set-up and also a full band.

American audiences, Philip reckoned, are "more receptive to a broader range, stylistically."

He continued: "That's part of what's wrong, and also part of what's right, with the scene here. Definitely, the wrong part is that there are not only too many bands imitating the best bands, but also there are audiences used to supporting that *imitation. I accept it as part of the English way of life."*

He did manage to get some songs on vinyl, contributing two tracks to the Phil Spector tribute compilation "Bionic Gold" ("All Grown Up" and "Why Do Lovers Break Each Others' Hearts") and one to "Max's Kansas City Volume 2" ("Night Out").

However, this year the intrepid Chris Briggs from Chrysalis persuaded him to return to Blighty to see what could be seen, and within two hours of Philip checking into his hotel, he was contacted by Dave Cochran, with whom he had always wanted to play. The rest of the band fell naturally into place.

At first the idea was a



PHILIP RAMBOW: 'The older generation is definitely on the skids'

three-piece, and after one change in drummer Jellyman was snapped up. Ronson asked to jam, and without any arduous, month-long rehearsals, the chemistry gelled. Lately two more recruits have been added — back-up vocalists Della and Maggie (Ronson's sister).

They're going into the studios next week, and while December sees everyone doing different things, an album and tour should be well underway by the end of February.

The all-important factor seems to be the new material. At the gigs so far the lyrics, for example, have not been easy to disentangle. Still, it struck me there were overriding themes. True?

"Yeah, I could say two things. One — negativity is boring. And what would be the other? Yeah, I'm just a bit tired of the chicness involved in amorality.

"Everyone is brought up with a sense of morality and it's necessary to reject it and find your own morality. But the first step that everyone seems to go through is to say, 'well I'm going to choose amorality, a non-moral stance, because the morality, that's been handed down by parents, school, society and the cops is f——.'

"But in my experience that's definitely not on. Morality is important. Individual morality is supreme."

This attitude is naturally reflected in the lyrics, which are full of impassioned commitment. "Most of them are little morality plays. They always go somewhere.

"I've always thought there are two kinds of music. There's representational music and there's — I've used different words — transcendent music. There's music in which musicians get up and present their environment to be an absolute one, to one mirror for what is happening. The musician's own personal being steps down in favour of the image of his contemporaries, his environment and his peers.

"There's always, like, communal drugs and attitudes towards like women, groupies, the music business.

"Then, on the other hand, there's something that takes off from that point. You can't not be a mirror, but there is also a way of getting beyond just representing what's going on like Van Morrison or Stevie Wonder or Aretha Franklin do. Transcendent music is in the spirit of things."

The gap between working in music has made Rambow feel displaced. "I'm totally out of context. I'm really part of a lost generation. Just being that extra year or two older — like 25 or 26 — it's not that first generation of pop stars who were war babies or this new generation of 18 or 19-year-olds.

"It's like that line in 'Night Out,' which was written for Tom Verlaine of Television. The immediate impression I had when I saw them was that they and we — agewise we are contemporaries — are the 'last batallion of the lost rebellion.' It's definitely a rebellion but it's definitely the lost one.

"The whole generation is kinda the odd man out. We're all luckier now, because the lid seems to have lifted and people are more interested in new sounds and the older generation is definitely on the skids."

Rambow is being much too self-critical and bleak. The line he mentioned reads in full: "They're the last batallion of the lost rebellion, lighting fires/Of this new generation at hand-and on to that rock and roll sound." The process, as he knows as intimately as the fretboard, is continuing and so can accommodate everyone. All that matters is the commitment. Not the age.

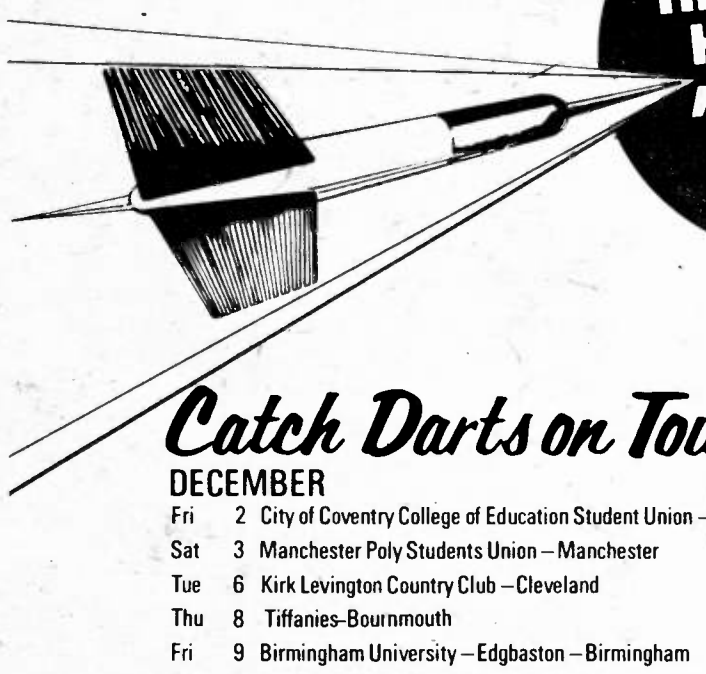
He said it himself: "I wouldn't be doing this right now if I didn't think I hadn't something novel or different to offer and was not imitating anybody." Rest easy.

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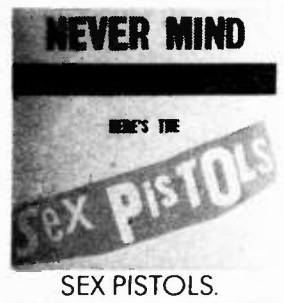
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Folk

by Colin Irwin

EH? Bandoggs? I mean . . . BANDOGGS! Now what sort of a name is that for a folk group, forgodsake?

"What's wrong with it?" demands Nic Jones, deeply affronted. "You think of a better one," challenges Tony Rose. "Come on. Bet you can't think of one. Betcha. Betcha."

The name, they persevere, has so many advantages. It starts with a B so will get a prominent position in record shops' index listings, has an ugly ring to it which means it won't be forgotten easily, and is totally original.

"It's a really good name," repeats Jones. "It's a name that people will immediately identify with us. Like Steeleye Span — people thought that was strange at first, but now they relate it instantly to the group. Didn't you think Steeleye Span was a strange name when you first heard it?"

Eagle-eyed addicts of this column that you all are, it won't have escaped your notice that at Weston Favell, Northampton, on Thursday (December 1), those staunch cornerstones of the folk club circuit, Nic Jones, Tony Rose and Pete and Christine Coe, make their public debut as a group. It might, blushingly, even be called a supergroup for occasions when such well-established folk musicians link together, even on a temporary basis, are rare.

They've talked loosely about forming a band of some sort for several years. Nearly a year ago they had another of their discussions, and Bill Leader happened to be present and said he'd make an album of them if they were serious.

With something concrete to aim for, they set about planning the group which, mainly due to their own considerable independent commitments, has only now reached fruitition, though the album won't be with us until early next year. "The music's been a piece of cake, it's the name that's been the most difficult thing," says Rose.

Between them they'll be playing guitar, acoustic bass guitar, fiddle, mouth organ, concertina, melodeon, bouzouki, hammered dulcimer and clogs, and will be integrating a wide variety of different styles and personalities.

Nic Jones, for example, has a character that belies his reputation as the stern trooper of the folk revival, at all times humourless and academic. Jones does a mean impression of Peter Bellamy, and is, in fact, an exceptionally funny man, now happily transferring some of that wryness to his stage act.

Then there's Tony Rose, speedway freak, product of the west country, and one of the most relaxed and naturally gifted singers the folk revival has produced. His contribution to it over the years include a degree of consistency that would be inhuman to demand; and a rational, enlightened attitude to it all which has earned him an unquestioned respect that allows him to use an electric organ (on his last album, "Banks Of Green Willow") without even a raised eyebrow's worth of cynicism.

And the Coes have a similarly exemplary track record. Pete, long and thin, has written several exceptional songs, and with his small cheery missus has been involved recently with the New Victory Band in addition to their work as a duo (their recent "Out Of Season Out Of Rhyme" is one of the better records of the year).

"There's a lot of unaccompanied groups and a lot of pure music groups," Nic Jones is saying. "It struck us that between us we play a lot of instruments and we can all sing reasonably well, and as we like each other ("we'll soon find out," chips in Rose) it seemed like a good idea to form a group playing a mixture of what we all do."

And it will definitely be all-acoustic. "A lot of people form groups and feel obliged to be electric," says Jones. "There are a lot of groups struggling because of the problems of affording their equipment, but it's just not necessary to be electric. Five Hand Reel are good musicians, they don't need to be electric. Why this obsession with power? There's going to be electronic cuts all winter anyway. . . ."

They're all looking forward to it like kids on a Sunday School outing to the sea; it gives them a chance to fulfil their fantasies (musical), and Nic has this theory that all folkies are frustrated rock 'n rollers at heart.

"Beneath every folk singer" he declares absolutely deadpan, "there's a rock star. Behind every Dick Gaughan there's a Freddie Mercury." Heaven forbid. "How many folk singers finish their act with rock 'n' roll numbers? And I bet that's the bit they enjoy best." "Trouble is," observes Tony, "Most folk singers aren't the shape to be rock stars."

But we digress. Bandoggs will not be closing their set with "Bohemian Rhapsody" whatever the frivolous whims of Nic Jones. They'll be playing a mixture of English song and dance tunes, harmonising on some, spreading the spotlight equally on others . . . a Chris Coe clog dance, probably.

"A lot of people seem to think it's a package tour with us all doing solo spots, but it's not like that — we'll be playing as a group. It's not about virtuosos; what we're doing is using traditional song with the resources we've got, which we think are considerable. People make wild assumptions that we'll be in competition with existing groups, but it's not like that at all."

Bet they're doing it for the money, cynics amongst you mutter disagreeably. Allow Mr Jones to pre-empt you.

"The financial thing didn't enter into it at all. We just wanted to form a group that was aesthetically pleasing and as long as we don't lose money on it we're not bothered. Unless you're Led Zeppelin, no groups make any money anyway." So yah boo to that one.

They've all had mild experience of group life in one form or another before. The Coes of course with New Victory (and before that, occasional work with Derek and Dorothy Elliott), Jones first emerged on the scene with the Halliards, while Tony was, many years ago, in an unaccompanied group in Exeter.

"Anybody who's worked solo for years and years inevitably feels that working with somebody else would increase his musical scope tremendously. The main problem is purely practical. The four of us being reasonably well-established gives us a head start, but it also imposes expectations . . ."



BANDOGGS: from left to right, PETE COE, NIC JONES, CHRIS COE, TONY ROSE.

Ogging the limelight

"IF the only thing we achieve by going on gigs is making people aware of Spider John Koerner, Charlie Patten or Jimmie Rodgers, then it's enough."

Now there's a nice line in philosophical comment to get us underway. Behind us the Sex Pistols launch into their perfectly justified lambasting of EMI, and Hot Vultures — reliable bastions of blues and goodtime folk—are articulate and entertaining on the joys and tribulations of maintaining their richly individual identity in a scene that has consistently treated them with, at best, fearful suspicion.

Whatever the feelings about their music, which has always tended to inspire extreme reactions, it can't be denied that Vultures — Ian A. Anderson and Maggie Holland — are among the more forthright and likeable characters the scene has to offer.

For a few years Ian almost single-handedly accepted folk's black sheep/outcast role which has since been adopted variously by people like Robin Dransfield, Bob Pegg and Leon Rosselson; he was the enterprising founder of Village Thing, a record label for underdogs that's proved quite influential in the rise of the home-grown record; and after a couple of years of working almost exclusively in Europe in the belief that that was the only way to make a living, he and Maggie are delightedly bemused to find

Let us prey

themselves in unprecedented demand here with a fast growing following in the clubs.

"People have now come to accept us as Hot Vultures without knowing anything about the reputation of Ian Anderson before," says Ian. "They seem to regard us as a sort of new wave of the folk scene along with people like Bill Caddick and Peter Bond and Martin Simpson.

"The only thing that worries me about the folk scene is that it's ageing. And the older the average guest, the less you'll get the younger people interested in coming to clubs."

Ian was at one time a self-confessed mirror of the American blues and folk artists he idolised, but now considers he's "rooted out the Americanisms" and feels much more comfortable interpreting songs he admires, whatever their origins, in the most natural way possible.

And Maggie is fast becoming of much wider significance than merely bass player and road manager; she recently "found my voice," thanks partly to the excellent example of Frankie Armstrong, and before too long they hope to split the vocals equally between them.

Maggie tells of the shock when she discovered she could really sing as opposed to the apologetic whine she feels was there before in all her years as a traditional floor singer.

She's also developing into a guitar player, and at this point launches into a tirade against women musicians in general for not involving themselves more in playing instruments to their full capacity, and selling themselves short; and then she goes into a re-intensified verbal assault on Stefan Grossman for his plan for a ladies' guitar album.

"I found that whole idea of issuing a press release about wanting women to submit tapes for a women's guitar album extremely insulting. It's a freaks album to show what the little woman can do when she puts a mind to it. Awful, all that sort of thing annoys me a lot."

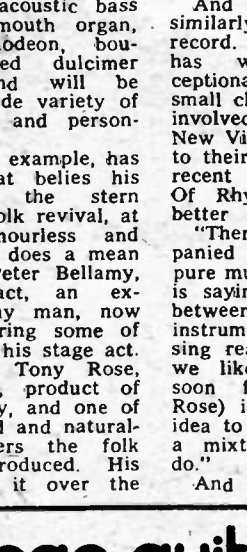
That apart, it all seems to be going exceptionally well for you? Oh yes, they chorus . . . they'd like to get another musician in to broaden their scope but it's the usual boring old story about economics, so they must remain content with the luxury of having a musician willing to jam with them in every port.

"I'm perfectly happy as we are doing folk club gigs," says Ian. "I don't want to get into rock supports."



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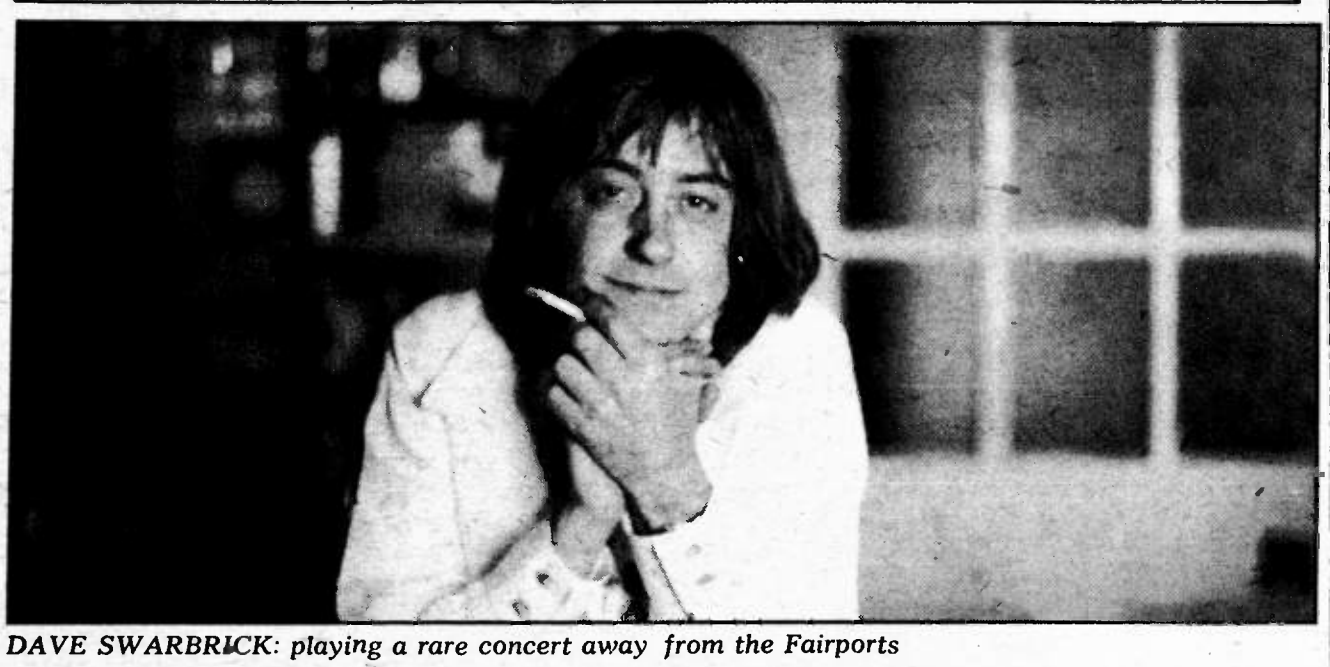
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STUDIOZ

Folk News



DAVE SWARBRICK: playing a rare concert away from the Fairports

Swarbrick for London

DAVE SWARBRICK will play a rare concert away from **Fairport Convention** as the centrepiece of the London Folk Festival, being held in February.

Swarb, being billed as "Swarbrick and friends," heads the line-up at the main Saturday night concert at the Collegiate Theatre, which also features **Bully Wee, Packie Byrne** and **Bonnie Shaljean.**

Others booked to appear at the London festival are **Derek Brimstone, Brenda Wootton** and **Al Fenn, Fiddlers Dram,** and **Hamfist** (Friday night); **Michael Moore, Spredthick,** and **Dave and Ruth Cooper** (who will appear along with Brenda Wootton and Al Fenn on the Sunday night).

The appearance of Swarbrick is quite a scoop for the London festival and should prove a big attraction, as the ace fiddle player has previously only made one concert appearance as a soloist (though with "friends" in attendance), at the Queen Elizabeth Hall, London, nearly a year ago.

There has been much demand for appearances by Swarb without Fairport, following the success of his two solo instrumental albums for Transatlantic. It's likely that those playing with him at the Collegiate Theatre will include various people who accompanied him on those solo albums (though it's not known if **Martin Carthy** will be among them) and possibly members of Fairport — currently on their tenth anniversary tour — will take part, too.

Plans for the London festival seem to be going smoothly this time round after the disasters of last year when it was postponed for several months at the last minute after a booking mix-up at the City University. No such problems seem to threaten the event this time round, set for February 10, 11 and 12.

The festival, being organised by, Della Hilton, will be held variously at the Collegiate Theatre, University College, and St. Martin-in-the-Fields, Trafalgar Square. A variety of events include a ceilidh, morris dancing, workshops, song and instrumental competition spot, and the traditional Sunday afternoon performers concent featuring artists selected from a song spot the previous day.

Bookings for the London Festival can be made now with a stamped addressed envelope to Della Hilton at 88 Roxborough Road, Harrow, Middx. HA1 1PB.

Clive Palmer, founder member of the **Incredible String Band,** looks like returning to the folk scene in earnest after a long absence. He's linked up on a permanent basis with **Bob Deveraux,** the poet now settled in Cornwall who was formerly with the band **MASK.**

Since quitting the Incredibles after their first album, Palmer worked with the **Famous Jug Band,** also leaving them after one album to join the **Stockroom Five,** and then the heavily Eastern-influenced **Temple Creatures.**

Six years ago he formed **C.O.B.,** and when they broke up he studied instrument making for a while before settling in Cornwall, where he has begun producing Northumbrian pipes. The first gig together by Palmer and Deveraux is at Newlyn Art Gallery, Penzance, on December 20.

And **John David Gladwin,** founder member of **Amazing Blondel,** has formed a new band, **Englische Musicke,** to "Take up where the original Blondel left off." The group consists of Gladwin (flute, guitar, vocals), **Paul Empson** (lute, guitar, vocals), and **Adrian Hopkins** (woodwind, harpsichord, percussion, vocals). They'll be playing music "evocative of the golden age of the English lute but firmly rooted in the 20th century."

With a brass band taking the Cornwall village of Helston's cultural pride, the "Floral Dance," into the pop chart, another folkie is bidding for fame and glory in the Christmas commercial flood.

Folk comedian, immigration officer, and agreeable loony **John Scott Cree** has a devastating version of "Rudolph The Red-Nosed Reindeer" released this week by Pye. The single features **Geoff Whitehorn** on guitar and **Simon Phillips** on drums, and the deal is for an album that **Scott Cree** will be recording in January.

The **Tannahill Weavers** and the **Albion Dance Band** literally brought the house down at the Dordrecht Festival in Holland when the floor caved in under the weight of the dancers during the mass encore.

The festival, in its second year, was a huge success, with the British contingent also including **Mike Maran, Ossian, Joanna Carlin, Derek Brimstone** and **Gerry Lockran.**

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Folk Forum

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8.00 pm. 70p NUS, 80p guests.

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JEREMY TAYLOR
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CHRIS ROHMANN
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YOUNG DEATH

Caught in the Act

THIN LIZZY

SUPERFICIALLY, Thin Lizzy, the current prima donnas of hard rock, and the Radiators From Space, the newest of new wave, have practically nothing in common apart from Irish backgrounds. But Lizzy's present British tour is proving, sometimes against the most incredible odds, that barricades can be dismantled through direct negotiation.

The Radiators act as the Sadats in this holy war, venturing into unfriendly foreign lands that don't even offer a token warm handshake.

Hence, when they walked onstage at the Manchester Free Trade Hall on Saturday night, they were confronted with a more hostile reception than I have ever seen any support band get. And this before they even hit a note. You get the picture: a band as welcome as the Russian troops in Czechoslovakia.

Lizzy's fans, many of them devotees of the Rainbow / Sabbath / Judas Priest / Kiss brain-damage club, built a solid barrier of resistance to the Radiators, and it is to the band's credit that in a short 35-minute set they took it apart bit by bit to reach the stage where they almost won an encore.

The Radiators have been learning on this tour. Their set is slick and moves smoothly, allowing the music to state their case. The band look good on stage, giving absolutely no sign that they will be intimidated. At Manchester they were out to prove a point, and they

Their music is new-wave pop, commercial and hummable, but it also has attack and hardness, which was undoubtedly what won reluctant acceptance from the Lizzy fans. Songs like "Sunday World," "TV Tube Heart," "Enemies" and "Television Screen" are excellent examples of that. A pity that the audience didn't lower its guard sooner.

But they were only there for one band, and that was Lizzy, who were barely on stage when the place erupted. Though the sound was occasionally eratic—loud sometimes to the point of distortion and irritation — they battled through a dynamically paced set, which slowed only once for "Still In Love With You," on which Brian Robertson took an extraordinarily beautiful solo.

Otherwise, it was all 100-metre dash stuff, with the light and shade that makes Lizzy's music so distinguished, really effective on "Soldier Of Fortune," "Cowboy Song" and "The Boys Boys Are Back In Town," with "Opium Trail" quickly emerging as the killer of the set.

I don't think Lizzy will ever lose their magic touch live. Granted, the chemistry is that they need the downs to hit the ups, but when this band is on a high, they are simply the best.

Confirmation of that comes with the final four numbers of the set: "Are You Ready," "Me And The Boys," "Baby Drives Me Crazy" and "The Rocker," all of them red hot gems, and not one of them ever recorded by this band, an indication of the importance placed by Lizzy on live performance. Long may that last. — HARRY DOHERTY.

ALEXIS KORNER

WHAT Manchester does today London will do tomorrow . . . this hoary cliche gained some credence last Thursday when a Manchester audience at the Elizabethan Suite, Belle Vue, was given a preview of a British blues package which is to undertake a nationwide tour in the New Year, including a major concert at the New London Theatre, Drury Lane, on Sunday, January 29.

Alexis Korner headlined the bill, which was completed by his daughter Sappho, Victor and Annette Brox, and Norman Beaker's No Mystery.

Despite the occasional first-night hiatus, the programme hung together and achieved a fair balance between acoustic and electric.

Korner, appearing before a British audience for the first time for a considerable period, settled into his stride in a solo set, where he accompanied himself on amplified guitar.

For several numbers, particularly gospel songs like "That's All" and "Will The Circle Be Unbroken," he was joined by Sappho. The vocal interplay was sometimes reminiscent of Blind Willie and Angeline Johnson, although the music never had the raw power of the latter's work.

Korner's repertoire was wide-ranging, taking in not only blues standards but the occasional Curtis Mayfield number and his own 'Robert Johnson," a tribute to the legendary bluesman.

He moved to piano for a low-down interpretation of Joe Turner's "My Honeydripper," and switched back to guitar for Little Richard's "Lucille," with Victor Brox contributing an erratic violin counterpoint.

A more cohesive duet was achieved with "County Jail," Brox now on piano. The evening ended with Korner on electric guitar fronting No Mystery in extended work-outs of modern standards, among them "Spoonful" and "Kansas City."

The concert had been opened by No Mystery, a Northern trio fast establishing itself as one of Britain's most convincing blues groups. Leader Norman Beaker plays agile and interesting guitar, usually with a tense, aggressive edge, and sings with greater authority than most British blues stylists.

Victor and Annette Brox both guested with the trio, quickly achieving a ready rapport with the enthusiastic audience. And if their programme was a little over-familiar, they still managed to perform with conviction. — KENNETH KLEE.

ELKIE BROOKS

ONE thing about Elkie Brooks — you can never accuse the girl of free-wheeling. It would have been easy to rest on her chart success and to coast along with the kind of material which doesn't make too many demands on a concert audience.

But as Brooks showed at the Coventry Theatre last Friday, taking risks are still part of her all-or-nothing approach to the vocal arts. Amid all the grooving soul numbers and up-tempo ravers she handled so well Elkie threw in a rich interpretation of "Sophisticated Lady," not the easiest of Ellington pieces to cope with.

Then, quite unannounced, came a vocal styling of "I'm In The Mood For Love," based on the James Moody's Jazz tenor solo of the late 1940s: the kind of thing, in fact, which hadn't been heard since the days of King Pleasure and Annie Ross. young fans realised what was

I'm not sure how many of her going on here but Elkie gave them plenty to cheer about in the rest of well-balanced, wide-ranging programme. "I'm Gonna Make You Love Me," she say at the start, and there was never any doubt she would keep her promise.

"Pearl's A Singer" and "Sunshine After The Rain" kept the pop fans happy. From her latest album came "Do Right Man, Do Right Woman" "Mojo Hannah" and "Saved". Swingers included "Rich Man's Woman" and "Be Positive," while Elkie changed to contemplative mood for "Lilac Wine," backed by lush sounds on the string synthesizer. Her band and supporting vocal group were excellent throughout. — FRANK JONES.

Entertainment Guide

GOLDEN LION
Fulham Road, SW6. Tel. 385 3942

Thurs., Dec. 1 **SUNDAY BANDS**
Fri., Dec. 2 **CAROL GRIMES**
Sat., Dec. 3 **TEQUILA**
Sun., Dec. 4 **BOWLS BROS.** 60p
Mon., Dec. 5 **BOB KERR'S WHOOPEE BAND** 75p
Tues., Dec. 6 **CANED ROCK**
Wed., Dec. 7 **JACKIE LYNTON'S HAPPY DAYS**

CHRISTMAS WEEK PROGRAMME

Sun., Dec. 18 **SURPRISE SISTERS**
Mon., Dec. 19 **BOB KERR'S XMAS PARTY**
Tues., Dec. 20 **RICKY COOL & THE ICEBERGS**
Wed., Dec. 21 **JACKIE LYNTONS HAPPY DAY**
Thurs., Dec. 22 **LITTLE ACRE**
Fri., Dec. 23 **WINDOW**
Sat., Dec. 24 **FILTHY McNASTY**

MUSIC MACHINE
CAMDEN HIGH ST. Opp. Mornington Cresc.
LONDON, N.W.1 Tel: 01-387 0428/9

Wednesday 30th
WIRE
plus **NEO**
plus **TRASH**
Free admission for one before 10.30 p.m. with this advert
Normal admission £1.00

Thursday 1st
MOTORHEAD
plus **SUPPORT**
Advanced tickets now on sale £1.50 from Box Office and usual agencies

Friday 2nd
GONZALEZ
plus **FISHER-Z**
Admission £1.50

Saturday 3rd
SURPRISE SISTERS
plus **SUPPORT**
Admission £2.00

Monday 5th
THE STUKAS
plus **THE AMAZORBLADES**
Free admission for one before 10.30 with this advert
Normal admission £1.00

Tuesday 6th
BEES MAKE HONEY
plus **SUPPORT**
Free admission for one before 10.30 with this ad
Normal admission £1.00

THURSDAY 15th
M U D
Advanced tickets now on sale £1.50 from Box Office and usual agencies

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8 P.M. - 2 A.M. MONDAY TO SATURDAY

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THE LURKERS
THE VALVES
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ADMISSION £1·80 (INC. VAT) ADVANCE ROUNDHOUSE BOX OFFICE, TEL. 267 2564, OR LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., W.1, TEL. 439 3371, OR AT DOOR

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ROUNDHOUSE
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DOWNSTAIRS AT THE ROCKGARDEN

THE O BAND
"..... nothing to offer but brilliance." Phil Sutcliffe, SOUNDS

PANTIES
FRI 2ND. Name of this funky outfit refers to the out-of-breath state of audiences at the end of their act and not to the flimsy attire worn by its two foxy singers. Support is the all-girl PAINTED LADY.

TELEMAQUE
SAT 3RD. Grafted long on a Monday-night residency in October and made a lot of friends - including Bill on the door and Garry in the Restaurant. Line-up includes ex-members from Illusion, Animals and Ashton Gardner and Dyke. Support is TRADER.

GRAND HOTEL
MON 5TH. A band that looks good, plays great and makes you laugh with out pain or embarrassment." Valerie Daywood, N.M.E.

ADVERTISING
TUE. A genuine pop group of the seventies tipped for at least semi-greatness by Melody Maker and others, not to mention EMI Records.
LURKERS. Do the support - Very tight in a Ramones/Damned-and, therfore showbiz kind of way." New Musical Express

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WED 7TH. 1930's new wave!
HERE ON THE CORNER OF KING ST. AND JAMES ST. WC2. 01-240-3961

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Fri 2: BRIDGE HOUSE, BARKING RD., CANNING TOWN
Sat 3: THE HIGHCLIFFE, CLIFTONVILLE, MARGATE
Tues 6: DINGWALLS, CAMDEN LOCK
Thur 8: WESTERN COUNTIES, LONDON ST, PADDINGTON
Fri 9: NENE COLLEGE, BROUGHTON GREEN RD., NORTHAMPTON
Sat 10: THE BRECKNOCK, CAMDEN RD., N.W.1
Sun 11: THE PEGASUS, GREEN LANES, STOKE NEWINGTON
Tues 13: THE TRAMSHED, WOOLWICH NEW RD, S.E.18
Sat 17: THE BRECKNOCK N.W.1.
Mon 19: CITY ARMS, CITY ROAD, ISLINGTON
Wed 21: THE SWAN, HAMMERSMITH BROADWAY W.6

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THE ONLY ONES
Tickets £1 in advance. £1.30 on door
Advance tickets 104 108 Bolsover Street W 1
Sounds by Oasis Records *Licensed Bar*

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Thurs., Dec. 1
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Sat., Dec. 3
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Sun., Dec. 4
CLAYSON AND THE ARGONAUTS 60p

Wed., Dec. 7
90° INC 50p

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KINGS ARMS WOOD GREEN
272, High Rd. Wood Green.
Presents Live on Stage
Thursday, December 8th
HUNTER

Club Calendar

marquee

90 Wardour St., W1 — 01-437 6603

OPEN EVERY NIGHT FROM 7 p.m. to 11 p.m.
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs., Dec. 1 (Adm. 70p)
FIVE HAND REEL
Plus guests & Ian Fleming

Fri., Dec. 2 (Adm. 90p)
THE FOSTER BROS.
Doll by Doll & Ian Fleming

Sat., Dec. 3 (Adm. 65p)
SQUEEZE
Plus support & Ian Fleming

Sun., Dec. 4 (Adm. 65p)
GRAND HOTEL
Plus support & Nick Leigh

Mon. & Tues., Dec. 5 & 6
RACING CARS
Plus friends & Jerry Floyd

(Adm. £1.25) Please come early!
Wed., Dec. 7 (Adm. £1)
Special Guest from America
GREG KIHN
Plus guests & Jerry Floyd

Thurs., Dec. 8 (Adm. 85p)
LONDON
Plus support & Ian Fleming

HAMBURGERS AND OTHER HOT AND COLD SNACKS ARE AVAILABLE

FOXES GREYHOUND
AT THE PARK LANE, CROYDON

Sunday, December 4th
IAN DURY BAND
+ RE-ACTION + DJ PETER FOX
Sunday, Dec. 11th. **THE JAM + NEW HEARTS**
Sunday, Dec. 18th: **GENÉRATION X**

FOXES AT THE NEW REGENT
OPP. RANK SUITE
WEST STREET
BRIGHTON

Friday, December 2nd
THE
LURKERS
+ THE DOLLS + ART ATTACKS
Lic. Bar — Membership — 8 p.m.-Midnight

THE BRECKNOCK
227 CAMDEN ROAD, N.W.1

Thurs., Dec. 1: **DEMO PREACHER**
Fri., Dec. 2: **BONE IDOL**
Sat., Dec. 3: **JERRY EADIE BAND**
Sun., Dec. 4: **MISTER SISTER**
Mon., Dec. 5: **HEREWARK'S FALLEN ANGELS**
Tues., Dec. 6: **MARIBOU**
Wed., Dec. 7: **URCHIN**

FREE ADMISSION EVERY NIGHT

GREYHOUND

Thurs., Dec 1 — **HURRIGANES**
Fri., Dec 2 — **JACKIE LYNTONS HAPPY DAYS**
Sat., Dec. 3: — **WRIST ACTION** + THE OUTSIDERS
Sun., Dec. 4: — **STOCKYARD**
Mon., Dec. 5: — **THE WOODS BAND**
Tues., Dec. 6: — **FREDDIE FINGERS LEE**
Wed., Dec. 7: — **ASTRA . . .**

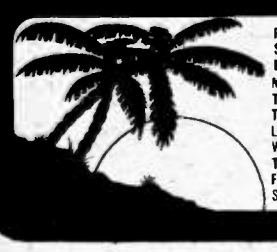
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MISS LINDA LEWIS
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Forthcoming Attractions
MONDAY, DEC. 12th, for 3 weeks
GEORGE MELLY
WITH JOHN CHILTONS FEET WARMERS
RONNIE SCOTT'S QUINTET
New Year's Eve tickets available from the Club Now
MONDAY, JAN. 2 FOR 2 WEEKS
MISS SALENA JONES

PLUS



Fri. 2nd & Sat. 3rd. EXHIBITION
Mon. 5th THE CASUAL BAND
Tues., 6th LIFELINE
Wed., 7th THE STREETS
Fri. 9 & Sat. 10 SPITERI

upstairs AT RONNIE'S
Every Mon., Tues., Wed., is
RockNight

100 CLUB
100 OXFORD ST. W.1.
7.30 till late
Membership not required

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Thursday 1st and Friday 2nd
Both nights to 12
STEPHANE GRAPPELLI AND THE DIZ DISLEY TRIO
plus supporting programme
Tickets available in advance for both evenings, price £3.50 each from 100 Club (SAE, please, if by post)

Saturday 3rd, to 1 a.m.
BOB KERR'S WHOOPEE BAND
plus BILL BRUNSKILL'S JAZZ MEN

Sunday 4th
THE GENE ALLAN JAZZMEN

Monday 5th, to 12
BRITISH BLUES FESTIVAL
JOANNE KELLY
BRETT MARVIN
AND THE THUNDERBOLTS
GARENT WATKINS
THE BLIMPS

Tuesday 6th, to 12
ROCK SPECIAL
ROOGALATOR
+ PEKOE ORANGE

Wednesday 7th, to 12
THE LONDON JAZZ BIG BAND

FULLY LICENSED BAR AND CHINESE RESTAURANT
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Thursday, Dec. 1
THE DON HARPER DENNY WRIGHT QUARTET
A swinging 1977 version of the "Hot Club De France"
Fri., Dec. 2 — DEREK WADSWORTH WILLIE GARNET with Tony Lee Trio
Sat., Dec. 3 — ART THEMAN, TERRY SMITH TONY UTER with Tony Lee Trio
Sun., Dec. 4 Lunch — JIMMY HASTINGS with Tony Lee Trio
Evening — BETTY SMITH JIMMY HASTINGS with Tony Lee Trio
Mon., 5 — *DAVE AARON QUARTET featuring Peter Ind on Bass and Ernie Crenenburgh*
Tues., 6 — ART THEMAN, RONNIE HUGHES with Tony Lee Trio
Wed., 7 — DON WELLER with Tony Lee Trio

THE KENSINGTON
RUSSELL GARDENS, W14
603 3245

Thurs., Dec. 1: KIM BEACON & THE SERENADERS
Fri., Dec. 2: SOUNDER
Sat., Dec. 3: BASILS BALLSUP BAND
Sun., Dec. 4: PAZ
Mon., Dec. 5th: LANDSCAPE
Tues., Dec. 6th: THE BOOGIE BRIGADE
Wed., Dec. 7th: PRIARY OYSTER

JOHN BULL
590 HIGH ROAD, CHISWICK, W4

Thurs., Dec. 1: **THE BRAINS TRUST**
Fri., Dec. 2: **STREET BAND**
Sat., Dec. 3: **ROGER THE CAT**
Sun., Dec. 4: **LOOSECHANGE**

JAZZ CENTRE SOCIETY 930 4261

Enquiries to Jazz Centre Society, c/o ICA, 12 Carlton House Terr., SW1 930 4261

At THE PHOENIX, Cavendish Square, W1 (Oxford Circus Tube) 8.15 p.m.
Wednesday, 30th November — **ZILA**
Wednesday, 7th December — **KATHY STOBART QUINTET** + MARION WILLIAMS

At SEVEN DIALS, 27 Shelton Street, WC2 (Covent Garden, Leicester Square tubes) 8.30 p.m.
Thursday, 1st December — **JOHN PATRICK QUARTET**
Thursday, 8th December — **JON EARDLEY + PETE KING** with MIKE PYNE TRIO

At STAR & GARTER, The Embankment, SW15 (Putney Bridge Tube) 8.30 p.m.
Saturday, 3rd December — **DAVE McRAE QUARTET**

BOOK NOW FOR J.C.S. XMAS PARTY 9th December at 100 Club

Thursday

BOOGIE BRIGADE
THE RAILWAY, West Hampstead Tube. 50p. Bar till 12.00.

NAG'S HEAD, London Rd, High Wycombe.
TONY McPHEE'S GROUNDHOGS
OPEN 7.30 pm. BARS, FOOD
THURSDAY, DECEMBER 8, STAA MARX

NE LONDON POLY SU
THE CRYPT
LONDON'S NEWEST ROCK 'N' ROLL VENUE
GREENGATE ST
PLAISTOW, E13
THURSDAY, DECEMBER 1
CRAZY CAVAN & THE RHYTHM ROCKERS
Late bar
SU 60p, guests £1
NEXT THURS: SHAKIN' STEVENS

PAINTED LADY
GIRL ROCK BAND, Castle Tooting. Every Thursday.

THE PLOUGH
Stockwell Road, SW9
TOMMY CHASE DAVE TIDBALL JEFF CLYNE

THE
RESISTERS
The Cranbrook, Ilford.

WESTERN COUNTIES, Paddington
RAISED ON ROBBERY

Friday

BOOGIE BRIGADE
Half Moon, Herne Hill.

BROOKLANDS TECH, WEYBRIDGE
J. J. JAMESON

CHIPPENHAM, SHIRLAND RD, W9
SHAKEY VICK
BLUES BAND
8 pm. 60p. BUSES 6, 28, 31, 36B

CLOCK HOUSE, Clapham Park Rd.
STRIPEY KYTE

ROCK AND ROLL
at the
ST. HELIER'S ARMS
Every Saturday
VERNON AND THE GI's
Resident Group
Admission 50p
Middleton Road
Carshalton, Surrey

PAINTED LADY
Rock Garden, 9.30.

PIZZA EXPRESS, 10 Dean St, W1
01-437 9595
JOHNNY BARNES ROY WILLIAMS QUINTET
9 pm-12.30

RETURNING FROM THEIR
EUROPEAN TOUR
for one date only
FRI, DECEMBER 16
at
100 CLUB, OXFORD ST
JABULA

THE PLOUGH
Stockwell Road, SW9
PHIL LEE JOHN STEVENS JOHN TAYLOR JEFF CLYNE

THE
REGISTERS
The Cranbrook, Ilford.

THIEF LIVE. Freemason's Tavern, SE25.

Saturday

JOHN BULL, CHISWICK
ROGER THE CAT

NAG'S HEAD, London Rd, High Wycombe.
ARDAZELL THE BRAKES
OPEN 7.30. BARS, FOOD
THURS, DEC 8, STAA MARX

PIZZA EXPRESS,
10 DEAN STREET W1,
01-437 9595
VELVET
IDE ISAACS
LEN SKEAT
DIGBY FAIRWEATHER
DENNY WRIGHT
9 pm-12.30

RAM
St Clares College, Banbury Road, Oxford.

ROCK GARDEN, Covent Garden.
TRADER

SUCKER
City University, ST JOHN STREET.

THE BULL, Hornchurch, New
Rocking three-piece
KYTE
Don't miss!!

THE PLOUGH
Stockwell Road, SW9
DON WELLER
WITH
MAJOR SURGERY

THE THREE RABBITS
Romford Road, Manor Park, near Ilford.
THE RETURN OF CANIS MAJOR

WOODSBAND
Viewpoint Community Centre, Gravesend.

Sunday

AT THE
TORRINGTON
811 HIGH RD, N FINCHLEY
THE 0 BAND
N/W: FOSTER BROTHERS

FINAL DRIVE
PINDAR OF WAKEFIELD, GRAYS INN ROAD, NW1. ADMISSION FREE.

GREENWICH THEATRE, CROOMS HILL, SE10. WILL MICHAEL, DAVE SUTTLE, COLIN WALKER, IAN BIRD, 12-2am. Admission 30p. Ghildren free.

RAM
Oscars, Greengate, Ilford.

THE
RESISTERS
The Bull, Dagenham.

THREE BLACKBIRDS, Leyton High Rd.
ROGER THE CAT

Monday

CHEAP STARS
The Railway, West Hampstead Tube. 75p. Bar till 12.00.

THE BRECKNOCK, 227 Camden Rd, NW1.
TAMIKO BAND

THE GREAT GLENN MILLER A.E.F. BIG BAND SOUND PLAYED BY THE RAY SHIELDS ORCHESTRA AT 8.30 AT THE HOP BINE, EAST LANE, N WEMBLEY.

WESTERN COUNTIES, Paddington
RAISED ON ROBBERY

WOODSBAND
Greyhound, Fulham Palace Rd.

100 CLUB, 100 OXFORD ST
BRITISH BLUES FEST!
JO ANN KELLY
BRETT MARVIN
AND THE THUNDERBOLTS
AND THE AMAZING!
GARENT WATKINS
LOOK OUT FOR THE "BLUE WAVE" VERY SOON
WE OPEN 7.30 pm. LATE BAR
Student reduction. Monday, December 12, Blues **COUSIN JOE FROM NEW ORLEANS.**

Tuesday

BOOGIE BRIGADE
The Kensington, W14.

SOUTH HILL PARK
BRACKNELL 27272
LENNIE BEST 4
DON RENDELL
LATE BAR AND FOOD.

TRAMSHED THEATRE, 51 Woolwich New Rd, SE18.
GRAND HOTEL
plus **LUCY.** 75p (NUS 60p). 8.30 pm.

100 CLUB, 100 OXFORD ST
ROOGALATOR
+ PEKOE ORANGE
OPEN 7.30 pm. LATE BAR
TUESDAY, DECEMBER 13
STREETS TOUR!

Wednesday

DOWN YOUR TROUSERS . . .
JERRY THE FERRET
QUEEN ELIZABETH, CHINGFORD.

SUCKER
The Castle, TOOTING.

THE WESTERN Counties, Paddington WC2.
TAMIKO BAND

THIEF LIVE. St Germain's Hotel, SE23.

Wednesday, 7th December, 7.30 p.m.
LSE Old Theatre, Houghton Street, WC2

Only London Appearance

GLOBE UNITY ORCHESTRA

"The most illustrious crop of improvising soloists to be heard in Europe" . . . John Fordham, Time Out

Alexander von Schlippenbach
Manfred Schoof, Kenny Wheeler, Marc Charig
Albert Mangelsdorff, Gunther Christmann, Paul Rutherford
Peter Brotzmann, Gerd Dudek, Evan Parker
Michel Pilz
Buschi Niebergall, Peter Kowald
Paul Lovens

Tickets £2.00 (£1.50 JCS/NUS)
Advance postal booking from Jazz Centre Society, 12 Carlton House Terrace, SW1 (enclose s.a.e.). Enquiries (01) 930 4261.

A Jazz Centre Society/LSE Jazz Society Presentation for Contemporary Music Network

Jazz: any future?

from page 44

difficult areas of activity. I think it's true that some of our musicians in the contemporary, end of things are working less in this country than they were five years ago."

John Cumming, who has organised the three Bracknell Jazz Festivals and will be doing the '78 event though he no longer works at South Hill Park Arts Centre, comes in to say his contention is that very few jazz promotions actually make money on a regular basis without some sort of subsidy.

"OK? Jack Higgins and other agents might say the scene is very healthy; that's because their acts are getting booked. But I believe that in real business terms, cash in hand depending on audience figures, very few people make money out of promoting jazz in this country."

And what of Barbara Thompson's statement that musicians cannot make a living out of jazz? Cumming replies that he doesn't think many musicians do, not purely from playing jazz, though there are a few who keep working away in the background, but regularly, and become very popular. Altoist Peter King is cited as one such musician.

Charles Alexander makes the point about limited jazz opportunities here, that Britain really is a small country in the context of Europe, and that the problem is not peculiar to us.

"I think maybe it is false optimism on the part of any musician who thinks he can make a living playing creative music solely in this country. There are several examples of British musicians who make the greater part of their living abroad, and I suppose this has to be expected. There is a lot of work to be found in Holland, Switzerland, Germany and other countries."

Ian Croal says the fact that audiences for certain bands are better on the Continent than here boils down again to media treatment of jazz, and in particular, TV. Clearly, in some of these countries, radio and television play a vital part in nurturing the arts generally, and take a keen interest in contemporary art, in which they include jazz.

Despite reservations about the real profitability of jazz presentation in Britain, the JCS officials feel confidence in the future of jazz development and of their organisation.

"I think there's a very good future for the music in this country, a constantly improving future," says Croal. "It partly depends on the education of the people in important places in radio and TV, the latter primarily, but given some degree of understanding and appreciation there I believe there will be a substantial future.

"With regard to the work we're doing, I think a lot of it is down below the tip of the iceberg stuff, behind the scenes, and will prove itself in the long term. We're trying to create, ultimately, a national structure for jazz with a national centre and a flexible set-up for touring the music throughout the country. Not a monolithic structure, but a very flexible one."

Says Alexander: "We're well-established now and an indication of that is that we're looking hard for permanent premises for a jazz centre in London, which will give performance opportunites for modern jazz every day of the week plus all sorts of rehearsal and tuition facilities for younger musicians and bands.

"The JCS is very, strong. I like to think it's well run, and also that we care about the music and the musicians." They are nice chaps, too.

Last of the organisations to look at this week is Platform, an independent Scottish body which has fraternal links with the JCS. It began in '73 with branches in Glasgow and Edinburgh and new has branches in Aberdeen and Inverness. Platform, which presented its first concert in April of '73, is subsidised from three sources: the Scottish Arts Council, the MU and the local councils where it operates.

Administrator Bill Kyle, drummer-bandleader with Head, thinks audiences are gradually increasing in Scotland, and says jazz groups are getting a good reaction from the student bodies these days. "Our main function is to arrange tours for visiting bands, especially from London, and we try to link up with the JCS in Manchester to make it a proper tour of Britain.

"In my view Platform has been very effective in building up jazz interest in Scotland. Before us, there was practically nothing happening on the visiting scene. The Surmans and Taylors and Turning Points would not have come up here. So we give people a chance to hear some artists they wouldn't otherwise have been able to hear.

There have been, and obviously will be, criticism of these organisations — that they're do-gooders, amateurs and so forth, or that they book musos at cheap rates. The last charge is vigorously denied, and it is stressed that musicians always receive union minimum or above.

"If there is any undercutting," they say, "it is done by players under-cutting themselves by working in pubs for a few quid."

Though not a committee man myself, I've formed the opinion that British jazz on the "contemporary" side of the road is benefiting from the work of the JCS, Platform and most of the others.

At the present time it may be essential, as Bill Kyle, reckons, to have a body like Platform to get the scene properly organised. Without such organisations, I feel sure, there would be much less modern jazz played in public.

● **Next week: how a band survives in the Seventies.**

Caught in the Act

A BUMMER. There is no other word for the John Martyn solo concert at London's Rainbow on Monday last week. He played brilliantly, and bassist Danny Thompson was inspired, but nevertheless, the evening just didn't take off.

Partly — but only partly — the problems were technical. The p.a. was afflicted by an insidious crackle which seemed to irritate John more than it did the audience. And the mix made the expensive and somewhat redundant presence of Stevie Winwood a complete non-event.

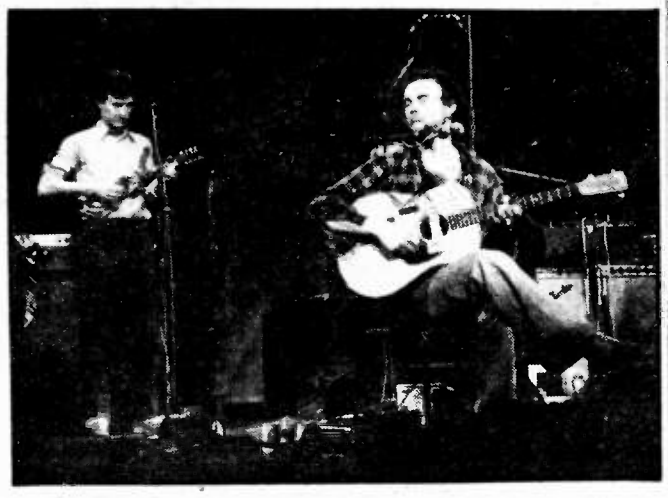
I heard possibly two of three chords that he played, apart from when he came back on for an encore with a ukelele-like charango which he strummed and sang. It seemed a terrible waste.

And it wasn't necessary, as I say. Martyn on his own is all you need, especially when he takes time off from his love affair with his Echoplex to display his immaculate guitar picking.

It would be nice, however, should he continue to write songs, if he could bring himself to sing them in such a manner that we can hear the words. With the older material, perhaps, it doesn't matter, because we can fill in the gaps ourselves, album, which has the strongest but with stuff from the newest content of anything he has ever written, some vestige of communication from the stage would be appreciated.

From being a charming stylistic device, his habit of slurring all his sibilants and swallowing his consonants has become a bit of mannered cliche; and when, as on Monday, the p.a. is playing up, the attention soon wanders.

This was an evening that had all the characteristics of record company hype. After selling out the Rainbow, Martyn went on the road with Thompson, leaving the superstar sessionman behind him. I bet the audiences at those shows had a better time than we did. — KARL DALLAS.



JOHN MARTYN: an evening that had all the characteristics of record company hype.

Martyn's bummer

of David Woodford's sax playing and Bill Meaker's agile, inventively satisfying drumming, and on the other by Gary Zappa's persuasive bass and Sidran's laconic, at times flippant, piano playing.

Among some followers, Sidran is noted for his academic appreciation of music, and his playing reflected an astute awareness of style and form. After introducing the evening with a wry historical allusion about the birth of be-bop, he covered many styles, from Delta blues and swing themes to the cynicism of Billy Joel's "New York State Of Mind."

The Sidran approach of coming onstage without a set routine, prepared to sway with the audience's demands, is refreshing, and the band is sufficiently schooled in the music to follow Sidran.

The material encompassed a wide range, from songs composed during Sidran's stay at Sussex University in 1970 through the gently persuasive shuffle rhythm of "Feel Your Groove" from his first Arista album, to the lyrical and musical strength of "Song For A Sucker Like You" from his new "The Doctor Is In" album, a track that displays drummer Meaker punctuating a fiery approach with dogmatic cymbal attacks.

New material like "You Got The Power," a triumphant, fast-moving piece that included some delightful walking left-hand piano work from Sidran, gave the set authority by balancing the anonymous bar-room feel of some of the band's work.

While Woodford earned ready applause for his solo forays, he lacked variety of tone, and Sidran's playing leaned too heavily at times on other people's musical quotes and references.

For many, however, the unlikely chance of seeing a player who has become a cult legend overcame any doubts and compelled a resounding encore. Myself, I would have been far happier with an hour of Sidran's "Fireside chats" from the piano. — JOHN ORME.

STATUS QUO

WHEN Status Quo paid their first visit to Blackpool Opera House for a couple of years, the last thing to have changed was their music.

After all, their ability to encompass variations on a theme is awesome. Take "Rocking All Over The World" — nothing new there, yet already it's an anthem to the hordes balanced precariously on the backs of the theatre's plush seats. Never happened with Danny La Rue's audience in the summer, you know.

The "Quo-woh-oh-woh-oh" chant had started halfway through the occasionally interesting opening set from Nutz, so Messrs Rossi, Parfitt, Lancaster and Coghlan were hardly faced with missionary work. These were the converted — a sea of denims, waistcoasts and collarless shirts armed with silk scarves, teeshirts and badges (do they market Status Quo hearing aids yet?) The band roared onstage and greeted old and new material with the same approval.

To say that the band lived up to their name — unaltering, everything the same — is not putting them down. The crowd wanted "Roll Over Lay Down" and "Forty Five Hundred Times" from "Hello!" they wanted "Is There a Better Way" and "Rain" from "Blues For You," they wanted "Hold You Back" and "You Don't Own Me" from the latest album and "Bye Bye Johnny" for closers — so that is what they got.

There is more dry ice than of old, but the lighting improves with each tour. There is even back projection, back mirrors, and a wind machine to blow their hair back just like on telly; but it is not the trappings the audience come for, it is the powerhouse professionalism of a band who know who their fans are and give them what they want. — ROBIN DUKE.

BEN SIDRAN

BEN Sidran's London Victoria Palace show on Sunday would not have been out of place at Ronnie Scott's. It went a long way towards achieving the intimacy that encourages the best jazz.

While Sidran's music is hardly likely to be considered weighty or consequential enough for jazz purists, he attracts a hard core of devoted followers, many of them seemingly having dogged his footsteps from his home-town of Madison, Wisconsin.

Anyone expecting echoes of "Space Cowboy" or any of the other gems from his Steve Miller Band days was disappointed — the Sidran band dealt out a belting jazzy set reinforced on one side by the dominating, tour de force style

early Seventies than the hard, sparse images that dominate music at present, but the influences of the band are wide.

The slower and more commercial songs like "Hungry Eyes" and "Love Will Survive" contrast with the driving funkiness of "Babylon" and "Shell Shock" and the straighter rock approach of "Bellend."

The band work beautifully together, the result of 12 months' hard work to smooth out the problems that were caused when the band formed from the nucleus of two previous local bands, Gyro and Mandala. Now their song writing and live appearances have improved immeasurably.

The components of Sad Cafe are also very strong. The sharp and exciting guitar work of Ashley Mulford combined with the keyboards of Vic Emmerson provide the frills of a rhythm section made up by John Stimpson (bass), Ian Wilson (rhythm guitar) and Tony Cresswell (drums); all powering behind the distinctive voice of front man Paul Young.

Concerts at the Exchange are testing. Bands have to play in the round, with the audience wrapped around them.

Sad Cafe passed with flying colours. Their slick, professional sound will surely find a wider audience than Manchester's, if not in this country, almost certainly in the States. — ANDREW HARRIES.

REDBRASS

THE NAME might suggest a band from the Black Dyke Sky Mills of the Ukraine, but it's not. Redbrass are a highly individual group who play music which is essentially jazz.

The band appeared on Sunday at Liverpool's refurbished Everyman Theatre and presented an interesting and varied programme of their music and songs.

And it's the songs that set Redbrass apart from any other jazz-rock group; their inventive lyrics capture many of the frustrations of present-day living.

"Pound In The Pocket," for example, a song about the decline of sterling, describes "Arabic ladies in white Mercedes carrying Harrods and Bibas away."

Although the vocal contributions were memorable, particularly when dellevered by the crystal-clear, vibrant voice of Heather Jones which projected well through the occasionally temperamental house p.a. system, there were many exciting moments during the instrumentals.

The up-tempo opening piece had some dazzling trumpet from Dick Pearse, and then there was Chris Briscoe's fragile soprano on "Doctor Zube," the latter including an imaginative drum solo from John Innes.

The music of Redbrass covers a wide range of styles and textures, with many variations on tempo and changes of mood during each piece. If the lyrics prick the conscience, well, that's good for all of us from time to time. But their music is jazz: strong, vital and as bold as Redbrass. — STAN WOOLLEY.

SAD CAFE

SAD CAFE are one of the country's most promising rock bands, and the most impressive outfit to emerge from Manchester since 10cc. They've yet to really break out of the North West, but they are edging their way slowly and surely towards national success.

A couple of months ago they played to a record 3,000 people at the Elizabethan Ballroom in Belle Vue, but last week they returned to Manchester for a rather more intimate and less conventional concert at the Royal Exchange Theatre.

The ultra-modern, million-pound theatre that nestles like a space capsule inside the city's old Stock Exchange is a strange setting for a show that featured a five-piece rock band. Yet it turned out to be a surprisingly successful evening.

Their musical style owes more to the smoother music of the

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FOUR OCTAVE practise dummy keyboard, almost new, £20. — Phone 876 2129.

GIANNINI 12 STRING acoustic guitar, £20 ono. — 01-607 6591.

GIBSON CUSTOM Les Paul 1959 3 P/U black, well gigged and loved. Reset but original neck. Offers over £850. — 263 0465.

GIBSON EBO, 1962, perfect. £230 — 993 2910.

GIBSON EBO, with extra Gibson pick-up, fitted by Grimshaws, very old, good sound, £170 ono. — Phone Chris at Morgan Studios 459 7244.

GIBSON EXPLORER superb guitar, mahogany finish, plush case, £485. — Phone Simon, 01-504 5696.

GIBSON GRABBER bass plus case, immaculate, £200 or exchange for any good guitar (electric or acoustic). — 01-995 4953.

GIBSON 175D, 1958, fantastic action, £475. No offers. — Brighton, 0273 551804.

GIBSON J45 acoustic. £185 or P/X. — 520 8363.

GIBSON J200 'Mint' blonde with case, Barcus Berry, £400. — 0722 27122.

GIBSON LES PAULS wanted. — 01-349 1975.

GIBSON LES Paul C/B, 1968, £600. Private. — Upper Warlingham 5881.

GIBSON LES Paul custom, Sunburst, excellent condition, wide frets, gold Schallers, flight case, £375. — 597 4452.

GIBSON LES PAUL custom (ebony), one month old, w/c, £415 or part exchange for Stratocaster. — 733 3891.

GIBSON LES PAUL de Luxe Sunburst with hard case, £325. Cry Baby £12. Fuzz Box £12. — Swanley 67565.

GIBSON LES PAUL Deluxe, gold top, very good condition, with case, £300. — 452 8404.

GIBSON LES PAUL Custom, cherry, Sunburst, case, immaculate. — 01-493 2726 office hours.

GIBSON LES Paul wanted, £230 waiting. — 0432 55961.

GIGSON S.G. standard stereo model, mint case, £270. — (0273) 775686.

GIBSON SG Standard S. No. 006121, 1961 Cherry. £280. — 0892 63604.

GIBSON ES175D (1958, mint condition) £450 or P/X. — 520 8363.

GIBSON SG Special. £200 or P/X. — 520 8363.

GIBSON LES PAUL Bass, £260. - 01-472 9789.

GIBSON LES PAUL custom, eboy, with case, £385. — 993 2910.

GIBSON SG Standard, cherry, ebony fingerboard, case, absolutely as new, £250. — Slough 43578.

GIBSON MELODY MAKER (1960) 2 PU. £225 or P/X. — 520 8363.

GIBSON EB3. £165 or P/X. — 520 8363.

GIBSON SG standard, cherry, Bigsby, immaculate. £275. — Kidderminster (0562) 69407 evenings.

GIBSON LES Paul Deluxe, Sunburst, excellent condition, case, £295. — Aylesbury 87040 evenings.

GIBSON 330, vintage 1963 (cherry), immaculate, fast action, perfect feel fingerboard, £295. — Phone 0803 552294.

GIBSON S.G. Standard, cherry, £225. — Phone: Upminster 29706.

GIBSON LES PAUL SG Standard, 1961, mint condition with hard case plus New Vox practice amp. £375 ono. — Westminster 828 1455.

GIBSON SG SPECIAL, 1961, mint condition, original case, £300 or P/X for Strat, Les Paul old one. Gibson Melody Maker special SG shape. VGC. £190. — 670 4339.

GIBSONS WANTED for instant cash. Top price paid. — ABC Music, Weybridge 40139/54877.

GIBSON 335 walnut, immaculate, £375 ono, p/ex? — Phone (0455) 46347 or 45536.

GIBSON 335, 1959, original, P.A.F. P.Us case, £400 ovno. — Romford 69208.

GIBSON 335, sunburst Schallers, good condition, £245. — Nottingham 252479.

GIBSON LES Paul recording new with case, beautiful, must sell therefore only £300. — 01-898 4501.

GIBSON 1958 L.P. Custom 3 p/up, excellent, £900. — Phone 061-432 6878, 6-7 evenings.

GIBSON 335, cherry red, superb plus case, £325. — 01-452 3218, evenings.

GIBSON L.P. CUSTOM (Cherry Sunburst), £385 or P/X. — 520 8363.

GIBSON MELODY MAKER. £175 or P/X. — 520 8363.

GIBSON SG CUSTOM. £335 or P/X. — 520 8363.

GRETSCH COUNTRY Gentleman (1959). £245 or P/X. — 520 8363.

GUILD BASS JSB2S STEREO. Natural mahogany, twin Humbuckers, Phase switch etc. £220. — Details. 0978 2221 evenings, Tom.

GUILD D35 Sunburst, brand new with fitted plush case, £275 ono. — 01-435 5227.

GUILD S90, £150. — Tel. Bedford 45767.

GUILD STARFIRE III, immaculate, just re-fretted, £280.— Trowbridge 62642.

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H/H VS 100 watts, year old, £120. — Phone 478 8883.

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IBANEZ L/P Junior, vgc, home use only, case, £105, ono. 1963 customised Tele, h/bucker phase switch, Schallers, green/burst, unique, case, £250. — Watford 28821.

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MARSHALL 200w cabinet, 4 x 12 £85 ono; Les Paul deluxe copy £35 ono. — Phone Spencer, 550 1635.

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MINI KORG 700, £200. — 367 2916.

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MORLEY PEDAL power/wah, mint, £65. — Chris, 748 4131, ext. 26.

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RICKENBACKER STEREO BASS with case, £275. — 794 2280.

RICKENBACKER BASS, mint, will swop for Fender bass. — 203 1481.

RICKENBACKER STEREO bass, burgandy, case, stereo lead, £330 ono. — Nottingham 609064.

RICKENBACKER 4001 bass wanted, £200 waiting. — 0432 55961

SHAFTESBURY RICKENBACKER bass, hard case, very good, £65. — 01-554 4134.

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ACOUSTIC 470 AMP. £245 or P/X — 520 8363.

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1 Marshall 100w amp **£65**
Tel: 01-584 2441

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ACOUSTIC 140, good condition, £150 or vno. — Colin, 542 9427.

AC30 vgc £110. — 196 Brockley Road, London SE4.

AC30s wanted. — 01-349 1975.

AC50 AMP, excel cond. £80 ono. — 834 6049.

AIWA STEREO / Cassette/amp — 624 6448.

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HH IC100 COMBO £155. — 286 7932.

HH IC100, £195. — 286 7932.

HIWATT 200w amp, good condition £150. Phone Pete, 626 5061, ext. 222.

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ORANGE 200 WATT Bass amp. £65. — 01-472 9789.

ORANGE 120W Graphic amp and cab. £200. Akai 4000 needs attention. £50. WEM 20w Westminster Combo. £35. — Phone Dave, 692 4561.

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(continued over page)

Drums

Continued from previous page

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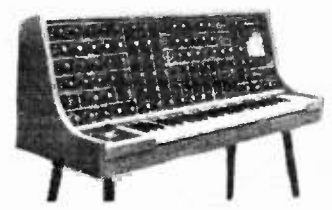
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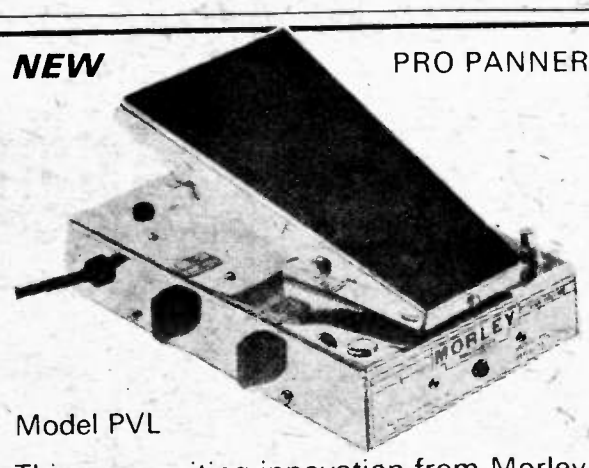
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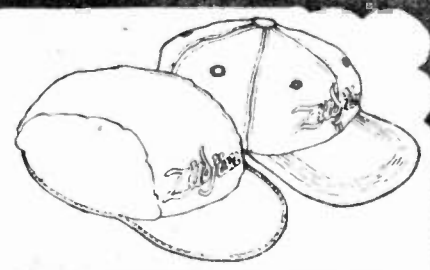
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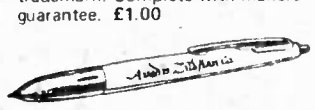


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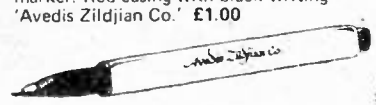


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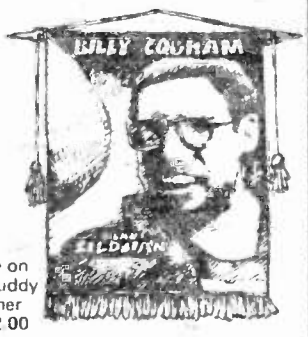
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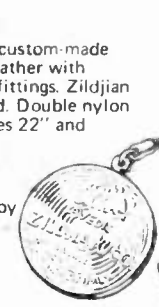


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KRAMER 450G	£505.35
KRAMER 450 Bass	£532.19
GUILD S300. Cherry	£349.40
GUILD S 300B. Natural	£393.75
YAMAHA SG2000	£585.00
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IBANEZ 2681 Pro	£392.50
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FENDER Tele M/N DX	£389.90
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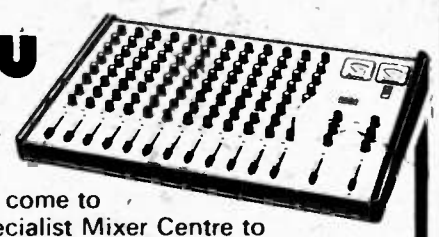
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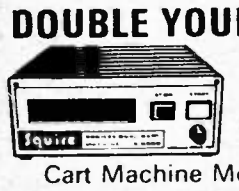
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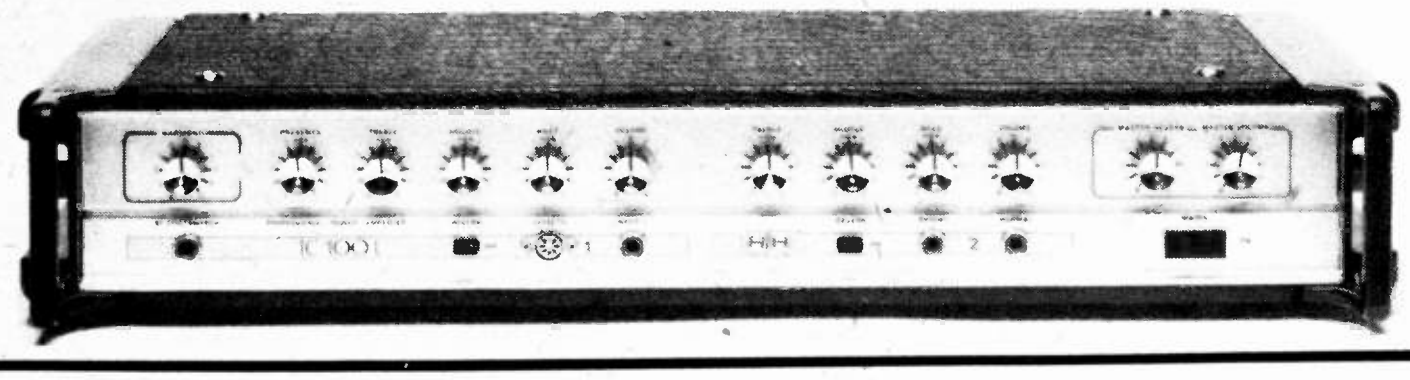
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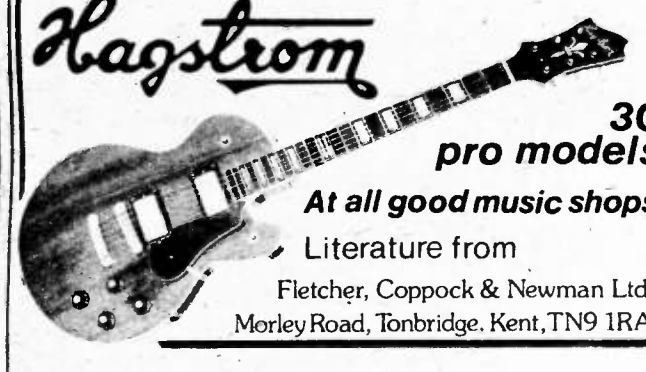
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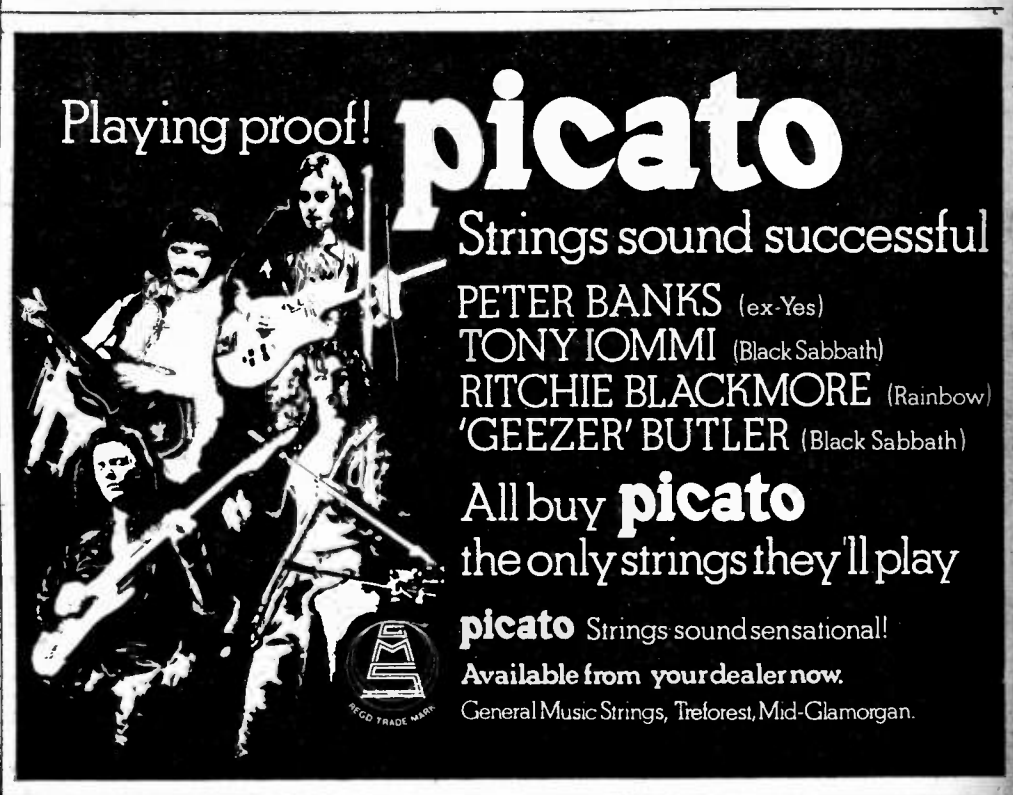
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Marshall 30w combo	£125
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Keynote Consort	£660
Farfisa VIP 500	£599
Farfisa VIP 600	£749
Godwin SC 100P	£795
Godwin SC444s	£1195

ROTARY CABS

Vortex 595 50W	£299
Vortex 600 50W with amp	£359
Vortex 1500 100W with amp	£478

KEYBOARD OF THE WEEK

Hohner Pianet Model T	£299
Roland SH 2000	£527
Roland SH 1000	£425
Roland SH 3A	£442
Korg Micro Preset	£270
Korg Preset	£428
Korg 700s	£399

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NEW FENDERS — UK's LARGEST STOCK. LOWEST PRICES

STRAT. S/burst. R. neck	£210
STRAT. S/burst. M/neck	£230
STRAT. S/burst. R. neck + Trem	£255
STRAT. S/burst. M/neck + Trem	£255
STRAT. White. M/neck	£230
STRAT. White. R/neck + Trem	£255
STRAT. White. M/neck + Trem	£255
STRAT. Black. M/neck	£230
STRAT. Black. R/neck + Trem	£255
STRAT. Black. M/neck + Trem	£255
STRAT. Natural. M/neck	£230
STRAT. Natural. R/neck + Trem	£255
STRAT. Natural. M/neck + Trem	£255
STRAT. Walnut. M/neck	£230
STRAT. Walnut. R/neck + Trem	£255
STRAT. Walnut. M/neck + Trem	£255
STRAT. Blonde. M/neck Trem	£255
TELECASTER. Blonde. R/neck	£185
TELECASTER. Blonde. M/neck	£205
TELECASTER. Black. M/neck	£205
TELECASTER. Natural. R/neck	£185
TELECASTER. Walnut. M/neck	£205
TELECASTER. S/burst. M/neck	£239
TELECASTER. Nat. M/neck + Trem	£229
TELE Custom. Natural R N	£235
TELE Custom Natural M/neck	£235
TELE Custom. Royal blue. M/neck	£235
TELE. Thinline. S/burst. M/neck	£235
TELE Thinline. Natural. M/neck	£235
TELE Deluxe. White. M/neck	£259
TELE Deluxe Walnut. M/neck Trem	£279
MUSTANG. S/burst. R/neck +Trem	£146
MUSTANG. Black. M/neck + Trem	£165
MUSTANG. Natural. M/neck + Trem	£165
MUSTANG. White. M/neck Trem	£169
BRONCO. White. R/neck + Trem	£138
BRONCO. Red. R/neck + Trem	£138
PRECISION. S/burst. R/neck	£195
PRECISION. S/burst. M/neck	£215
PRECISION. White. M/neck	£215
PRECISION. Natural. M/neck	£215
PRECISION. Walnut. M/neck	£215
OLD JAZZ BASS. Red. R/N. Dot markers	£395
JAZZ BASS. S/burst. R/neck	£235
JAZZ BASS. S/burst. M/neck	£255
JAZZ BASS. Black. R/neck	£235
JAZZ BASS. Black. M/neck	£255
JAZZ BASS. White. R/neck	£235
JAZZ BASS. White. M/neck	£255
JAZZ BASS. Nat. R/neck	£235
JAZZ BASS. Nat. M/neck	£255
JAZZ BASS. Walnut. M/neck	£255
TELE BASS. Blonde. M/neck	£211
TELE BASS. Black. M/neck	£211
MUSTANG BASS. White. R/neck	£150
PRECISION. nat., r/neck, fretless	£239
PRECISION. s/b. r/n, fretless	£239
PRECISION. white. m/n. fretless	£259
PRECISION. white, narrow m/neck	£229

NEW L.H. FENDERS

STRAT. s/burst. r/neck. L/H	£230
STRAT. s/burst. m/neck. L/H	£280
STRAT. s/burst. r/neck. L/H + Trem	£285
STRAT. s/burst. m/neck. L/H + Trem	£299
STRAT. black. r/neck. L/H	£230
TELE. white. m/neck. L/H	£240
TELE. s/burst. m/neck. L/H	£240
PRECISION. s/burst. r/neck. L/H	£230
PRECISION. s/burst. m/neck. L/H	£249
JAZZ BASS. black. r/neck. L/H	£259
JAZZ BASS. s/burst. r/neck. L/H	£259
JAZZ BASS. nat.. m/neck. L/H	£269
TELE BASS. blonde. m/neck. L/H	£239
M/MASTER BASS. white. r/neck. L/H	£149

NEW GIBSONS — UK's LARGEST STOCK. LOWEST PRICES

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LES PAUL. Custom. Wine Red	£495
LES PAUL. Custom. Cherry. S/burst	£499
LES PAUL De Luxe. Gold	£415
LES PAUL De Luxe. Wine Red	£415
LES PAUL De Luxe. Cherry S/burst	£449
LES PAUL De Luxe. Tobacco Brown	£425
LES PAUL Artizan. Walnut. Ltd. Ed.	£659
LES PAUL Std. Tobacco Brown. Ltd. Ed.	£459
LES PAUL Std. Wine Red. Ltd. Ed	£459
ES335. Wine red	£595
S.G. Custom. Walnut. gold parts	£419
S.G. Standard. Cherry	£349
S.G. Standard. Walnut	£349
S.G. Standard. S/burst	£369
FIREBIRD. Mahogany. w/case. Ltd. Ed.	£494
FIREBIRD S/burst. w/case. Ltd. Ed.	£494
THUNDERBIRD Bass. Jet Black. w/c	£495
THUNDERBIRD Bass. Mahogany. w/case	£479
THUNDERBIRD. Bass. s/burst. w/case	£479
FIREBIRD. Jet Black. w/c. Ltd. Ed.	£490
EB3 Bass. Cherry. s/a	£337
SG200. Cherry. s/h	£195
LES PAUL De Luxe. s/burst. L/H	£479
S/H S.G. Special. cherry	£299
S.G. Special. cherry. L/H	£349
MARK 35 Acoustic. nat.	£335
MARK 35 Acoustic. s/burst	£350
MARK 53 Acoustic. nat.	£409
MARK 53 Acoustic. s/burst	£423
MARK 72 Acoustic. nat.	£467
MARK 72 Acoustic. s/burst	£495
MARK 81 Acoustic. nat.	£612

FENDER AMPS — UK's LARGEST STOCK AT LOWEST PRICES

TWIN Reverb Std. Combo	£285
TWIN Reverb Combo with J.B.L.s	£375
SUPA Reverb Combo	£260
SUPA Reverb Combo with JBL's	£390
DELUXE Reverb Combo	£179
VIBROLUX Reverb Combo	£205
PRO-REVERB Custom. Ex-hire	£229
VIBRO-SONIC Rev Combo with JBL's	£330
QUAD Reverb Combo	£360
PRINCETOWN Reverb Combo	£130
PRINCETOWN Combo	£100
DUAL SHOWMAN Reverb Amp	£240
DUAL SHOWMAN Cabinet with D.130	£220
BANDMASTER Cabinet with JBL's	£215
300 P.S. Amp	£390
300 P.S. Lead Cabinet	£215
300 P.S. Bass Cab	£299
TUBE Reverb Unit	£114
BASSMAN 100 Amp	£165
BASSMAN 100 Cabinet	£175
BASSMAN 50 Amp	£140
BASSMAN 50 Cabinet	£150
BASSMAN Ten Combo	£240
MUSICMASTER Bass Combo	£95
VIBROCHAMP Combo	£60
FENDER Rhodes 73 Notepiano	£595

MARSHALL AMPS — Lowest Prices

50-watt Lead/Bass Amp	£150
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100-watt Lead/Bass 4 x 12 Cab	£150
100-watt Lead/Bass 2 x 12 Cab	£119
120-watt Lead/Bass 4 x 12 Cab	£160
100-watt Trans Lead/Bass Amp	£96
100-watt Valve Amp with Reverb	£193
100-watt Transistor Combo	£226

GUITARS & AMPS GENERAL

H/H 100-watt VS Bass Combo, s/s	£210
PHOENIX 100-watt Amp (valve/transistor) complete with 2 x 12 Cab	£295
PEAVEY CLASSIC 50-watt Combo	£239
VOX AC30 Top Boost Combo	£205
VOX Escort Practice Combo	£35
MARK 81 Acoustic. s/burst	£642
RICKENBACKER 4001 S/Bass. f/glow	£379
RICKENBACKER 4001 Stereo Bass. maple	£419
RICKENBACKER 4000 Mono Bass. f/glow	£359
RICKENBACKER 4000 M/Bass. Burgundy	£359
ROLAND RS202 String Machine	£495

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Fender Stratocaster no trem.	£255.00
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Yamaha SG1000	£485.00
Yamaha SG700	£420.00
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S/H Hiwatt 200	£120.00
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GUITARS

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New GIBSON S.G. Custom. Walnut	£425
New GIBSON Melody Maker	£295
New GIBSON Les Paul Custom. Ebony	£465
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GIBSON Grabber, wine red, M/N	£299
FENDER Strat S/B M/N + trem	£299
FENDER Strat, black M/N, w/trem.	£299
YAMAHA SG 2000, cherry, S/B, w/case	£489
YAMAHA SG 1500, tobacco S/B, w/case	£398
IBANEZ LP Custom, white	£155
IBANEZ LP 59'er, white, M/N	£180
HAGSTROM Swede, cherry	£295
GUILD New Solid Bass, 2 P.U., S/B	£305
GORDON SMITH Firebird, white, DI Marzios	£440

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GUILD D25C Dreadnought, cherry	£295

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HH Valve Sound Musician Combo. New	£242	£25
HH Valve Sound Bass Combo. New	£246	£25
HH Studio 50 Combo	£160	£16
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HH Valve Sound Bass Amp	£138	£14
HH IC100L Reverb Combo. 100w	£241	£25
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HH MA100 PA Amp Reverb Mk II	£172	£18
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Laney A500 Lead & Bass Amp. 100w	£129	£13
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Marshall Artiste 100w Valve Reverb Amp. New	£169	£17
Marshall Master Volume 100w Valve Amp. New	£199	£20
Marshall 2x12 All Purpose 100w Cabs	£115	£12
Marshall 2x12 Cabs 60w Guitar	£65	Cash
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MXR Phase 45 Guitar Phaser	£30	Cash
Fender Stratocaster Electronics Assembly complete. New	£85	£9
Fender Princeton Combo. Superb	£115	£12
Fender Vibro Champ Combo. New	£75	Cash
Fender Bassman 50 Export Model Amp. S/H	£115	£12
Traynor Bassmaster Bass Amp Valve. 50w. S/H	£70	Cash
Traynor Vega 1x18 Bass Bin. Ace Bargain. S/H	£150	£16
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Mic Stands Heavy Duty. Bargain 6 left	£13	Cash
Gibson SG Standard. S/H	£225	£23
Gibson Thunderbird Bass with case. New	£490	£49
Gibson Les Paul Deluxe. New & set up	£436	£46
Gibson L6S Deluxe. Wine red. New	£340	£34
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MASTER LEAD Combos	£125
1x12 Powercel Cabs	£95
100 WATT Slaves	£95
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MASTER PA 100	£199

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MXR Phase 90	£85
MXR Phase 100	£99
MXR Phase 45	£45
MXR Blue Box	£75
MXR 10 Band Graphic	£98
MXR Noise Gate	£55
100 WATT M/vol	£185
MXR Distortion +	£39

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AP2 Phasers	£35
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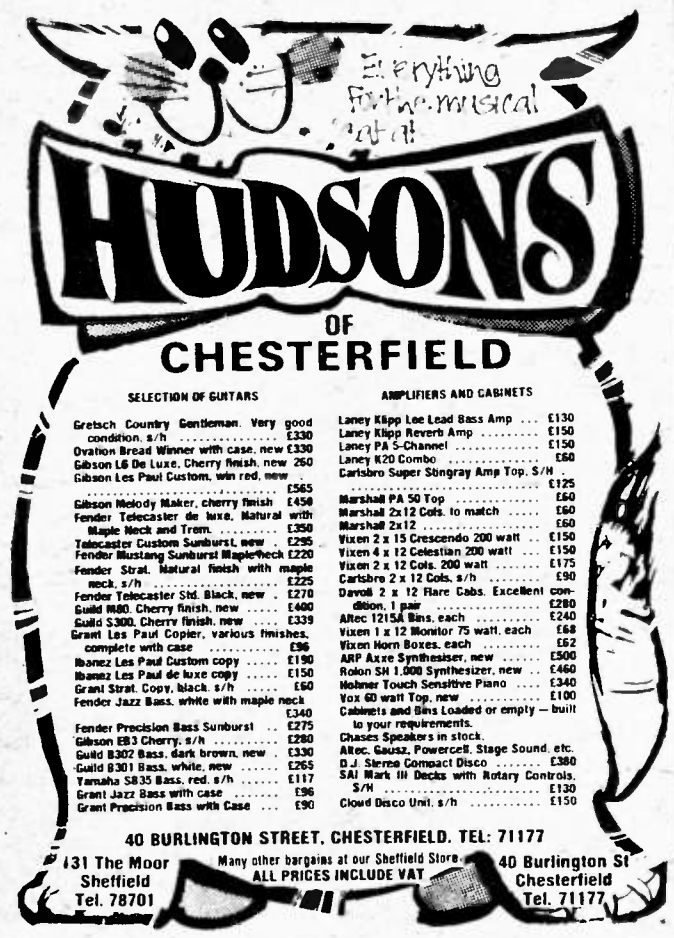
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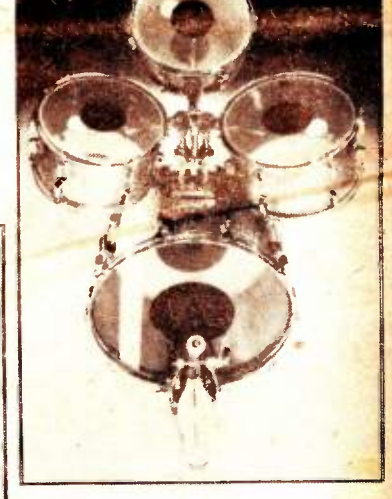
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