

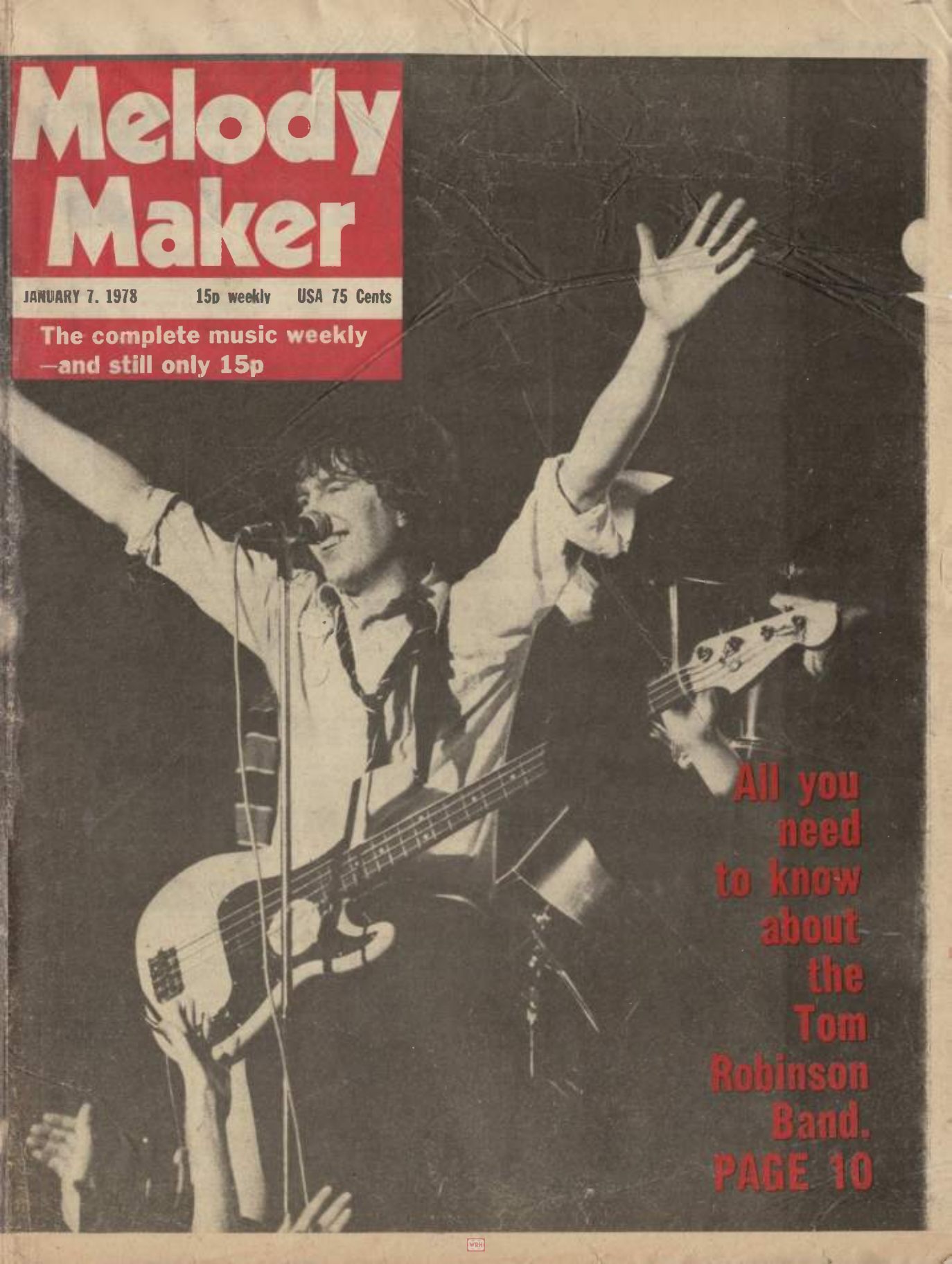
# Melody Maker

JANUARY 7, 1978

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**All you  
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to know  
about  
the  
Tom  
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Band.  
PAGE 10**



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# Press

**AMANDA LEAR** certainly is one of those chic-elite persons. One of the top models in Swinging Sixties London, she lived in Chelsea and accompanied the Beautiful People of the new aristocracy on their dance through the gossip columns, ending up cavorting stylishly like a brotheled kid sister of Ginger Rogers on the cover of Roxy Music's "For Your Pleasure."

Legend has it that she also hung out with the chauffeur/Ferriman on that cover, something she denies now. And she refuses to be as bitchy about Our Bryan as she has been before because of his cold turkey after that other Vogue darling and Roxy cover-girl, Jerry Hall, took away his love-drug.

Since then, Amanda has given up modelling and taken up singing at the instigation of David Bowie, with whom she had a ten-month association:

"With David it was great because it was a kind of symbiosis, an exchange — it wasn't just take, take, take. I introduced him to Germany, to expressionism and to Fritz Lang."

"I told him about Dali," (another of Amanda's long-time friends) — "he ended up using 'On Chien Andou' on his tour. Before I met him I was still reading Tolkien and Herman Hesse — now I read Machiavelli."

Bowie also told her to pretend she was a Transylvanian transsexual and launch a singing career on the publicity from that. Now she's the first white disco queen (he says) and the biggest popstar in Italy, which was the ostensible reason for our meeting.

Disco sucks, don't you think, Amanda? "It's commercial mashed-potato computer-music." Why do it then? "Commercial reasons. It's like in the movies — I'm obviously every aspiring young actress wants to play Gine With The Wind, but before that she'll have to play Emmanuelle 2, Emmanuelle 3, Dracula Rides From The Grave, and I may be a serious producer will take notice of

She has the same kind of attitude to Playboy, to whom she arranged her undeniably vicious body. The other month in a final attempt to clear up the transsexual doubt.

"I'm against that sort of exploitation but in my case there were two very good reasons they paid me a awful lot of money, and I had to prove I wasn't a

And then there's her voice, which she and the whole of Italy apparently find sexy, but which turns me on about as much as Dennis Roussos in the bath, as it booms out of her cheekbone-dominated face — it was any lower she could join a Welsh Male Voice

The same voice hawks and rasps its way through her single rather like Marlene Dietrich with a sore throat. Absynol forms disco with the usual annoying candy-cane strings and trundling beat as predictable and pedestrian as a 50-

year-old accountant. — **MA** Lear wants to be taken as a "serious artist" and to make an album about "Aust. Too bad she started this way, but as Bill the Poet once said, 'the great artist doth not with disco mix'." Sorry, darling. Super

what? — **CHICKS BRAZIER.**

**AMANDA LEAR: 'With Bowie it was great because it was a kind of symbiosis.'**

## Pistols: a new wist

**NICE** of Malcolm McLaren (the Uncle Tom of the new wave; oh, sorry, that should be Colonel Tom, shouldn't it?) to think of us, as the cold sets in, as we huddle up to our typewriters for warmth this Hogmanay.

"Happy New Year, Mr. Welch. Next year is going to be a lot worse, Malcolm," said the missive from Glitterbest, the Pistols' management company. Also enclosed was an interesting letter purporting to have emanated from the pen of Oliver Twist.

Under an engraved picture of Fagin's Academy, which unravels the Speakeasy as the top punk hang-out site, was a letter from the SEX PISTOLS. Their active extremism is a barely legible, fair imitation of the Bash Street Kids' writing style, the following tale:

"They are Dickensian-like urchins who, with ragged clothes and pocket-marked faces, roam the streets of foggy London. Pilling, setting fire to buildings, beating up old people with gold chains. Causing havoc wherever they go."

"Some of these ragamuffin gangs jump on tables admiring the charred debris and with burning torches play rock'n'roll to the screaming deluge of the frenzied peeping mob. Shouting and spitting 'anarchy', one of these gangs call themselves the SEX PISTOLS."

"This true and dirty tale has been continuing throughout 200 years of teenage anarchy, and so, in 1978, there still remains the SEX PISTOLS. Their active extremism is all they care about because that's what counts — to jump right out of the 20th Century as fast as we possibly can in order to CREATE an environment that you can TRUTHFULLY RUN WILD IN."

It's about time they issued a manifesto. More details please.

## Lu flushed

● WHEN we phoned Lu of the Damned in Norfolk to inquire as to the identity of their new manager in the wake of their ousting from Stiff, he said he couldn't tell us despite his not believing in the "stupid" practice of keeping such things secret (?), but did ask us why Allan Jones wasn't phoning, and when told, said, "he's gonna be all right, isn't he? I sort of like him."

● We referred to Jon Moss of London and the Damned recently as a member of the Moss Bros. tailoring empire family. We were misinformed and we apologise. Jon has no such connection.

● Simon Boswell, lead guitarist with Advertising, don't have a very merry Christmas. During the band's Christmas Eve gig at the Hope and Anchor, he misjudged an exuberant leap during their updated version of Petula Clark's "Downtown," and fractured a bone in one knee while dislocating the other.

● The Atrofil Cinema and the Bristol Arts Centre are entering Bristol with a series of "Punk and Youth Culture" films throughout January. Among the movies featured are James Dean's *Symphony For The Devil*, *Heaven*, *Blank Generation*, *Don Let's Punk Rock*, *Muscle*, and various reggae films.

# Moon in moon

IT SEEMS Keith Moon appreciated Page 3's caption the other week referring to the Who's "secret" gig in Kilburn. We speculated that the Who's new film, which traces the band's story from its telegenic Tavern through "Tommy" and Woodstock, might end in an old people's home.

Their quiet, introverted, monotonously respectable drummer sent Christmas reply by telegram to express his love for Allan Jones (now what makes him think the Welsh Wasp might be responsible for this outrage?). Keith Moon challenges you to a boxing match. Two minutes each round, five rounds Venue Mermaid Theatre. The winner (already decided) gets a police apology.

Sorry, Keith, but Allan will have to postpone this Fight of the Century. He suffered a heart murmur over Christmas and is being treated in the intensive care unit of Neath General Hospital, Ward 6, West Glamorgan, Wales.

On behalf of his many friends — Dennis Roussos, Gregg Cher, George Melly and the Beatwars, and of course the Who — we wish him a speedy recovery.

Meanwhile, Keith Moon was up to his old tricks last week. Invaded to a Christmas party by Harvey Goldsmith, he turned up with seven gallons of paint and, in the host's absence, proceeded to paint the room in a ghastly mixture of turquoise, tangerine, and army grey.

## Don't Bogart that song...

THE PHRASE, "Play it again, Sam" has — to paraphrase Dr. Goobles — echoed through the corridors of time. But in the happier, nostalgic context of the words supposedly spoken by Humphrey Bogart in the wartime film *Casablanca*, what Bogart and co-star Ingrid Bergman actually said was: "Play it, Sam."

Proof is on the soundtrack dialogue extract from the film speedily included on the inside of the hit song, "As Time Goes By."

The man responsible for this piece of adroit salesmanship — doubtless aimed at thousands whose eyes must go moist at the mere mention of the Bergman-Bogart classic — is United Artists A&R executive Allan Warner.

UA has been based in the States over Christmas. But he is also celebrating the fact that his novel release of the song (which featured Lu of the Damned on 30 years ago) has just hit the MM Top Thirty.

Unfortunately, the man who sang the song in *Casablanca*, Dooley Wilson, is no longer around. He died in Los Angeles in 1953. But as the man who played Sam in the film, and who played a phrase — albeit erroneous — in the minds of millions, he is still a part of the film.

As an additional bonus, there's also the smoke-stained voice of Bogart grilling out such gems as "Of all the gin joints in all the towns in the world, she walks into mine."

But when Ingrid Bergman breathes: "I wish I didn't love you so much," the words take on the quality of a Tennyson poem.

One even ignores the fact that Dooley Wilson wasn't such a hot singer.

● The music of Led Zeppelin, the Who, Yes, Genesis, Rick Wakeman, Pink Floyd and Grateful Dead play Chelmsford Football Ground 150 fans turn up. Stench Tones play Brunel University, 4,000 fans besiege the building. — **LU** Looks booked for next at the Rainbow Theatre. Tom Robinson goes hutch and attacks Ivy Berman on stage at the Nashville. Eddie and the Hot Rods change their name to Eddie. — **MUSICIANS' UNION** "Keep music alive" and bans live American jazz musicians from playing in Britain. — **STENCH TONES** sign for Pye

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**JANUARY:** The Sun features Sid Vicious nude on page three. Promoter Harvey Goldsmith announces the Beach Boys will play five nights at the Rainbow in June. Police Orange for tartan in '78. Rick Scabies forms new group with Mick Ronson, Mike Peto and Roger Chapman. Mike Peto and Roger Chapman called Rough Diamond II.

Colin Irwin reports the Folk Boom Bubble Burst. Thatcher writes snap election. Three Day Week imposed. Rock industry reels under vinyl shortage, power cuts and slump in sales. George Melly gives up drink and joins the Slits.

**FEBRUARY:** Change of venue for the Beach Boys. They now play part five nights at Wembley Stadium. MM's Maureen Pato discovers NEW wave movement at the Hope & Anchor. — **SPREADSHEET** Tones. Nu-No Wavers wear top hats, kilts and chain mail. Stench Tones sign to EMI for £500,000. Their lead singer, Johnny Stench, calls the Sex Pistols "boring old farts," and sneers "I feel sorry for them."

Lord Montagu announces plans for a huge nine-day jazz festival in the Outer Hebrides starting in George Melly, and Scott's Stench Tones. Tickets, including hovercraft fare, will be £40. — **ELP** announce plans for a quadruple live album, and tour with 400-piece Balinese orchestra.

**MARCH:** Line up for Reading Festival announced. It includes Andy Brown, Pekee Orange, Be-Bop Deluxe, Window, the Depressions, Sax Marx, Husker, Stray and Atomic Rooster. — **RECORDS** drop Rough Diamond II. — **EMI** drop the Stench Tones from the group left off sink bombs in chairman's office. "This was the last straw," said a spokesman. "We can't even begin to tell you what they did in the secretaries' washroom." Richard Branson signs the Stench Tones to Virgin for an undisciplined £100,000. — **Times Colour Supplement** front pages punk rock, with big feature on safety pins and pictures of models in the Kings

## Rock Raver's Ammanac

Read Longford visits the Sex Pistols in prison. He says: "They are very ill and deserve parole."

**APRIL:** Tory MP proposes Day And Night Assemblies Bill which will make it an offence to play rock and roll music. Tom Robinson to play the Wicked Fairy in pantos. — **MORE** exciting names added to Reading Festival — bill includes Grand Hotel, Mungo Jerry, Trapeze, Slack Alice and Nutz.

SWF Records drop all their acts. "We're a museum, not a record company," they announce. — **EVERY** group in London has its equipment stolen outside Dingwalls. — **BRUCE** Springsteen writes 76 new songs, records 18 new tracks and scraps the lot. "The guy is a perfectionist," explains his manager. "The

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Pistols form a ship's band and go on a sea cruise. Ordered back to London to receive MBE.

**MAY:** Guest star American singer David Clayton-Thomson added to Reading Festival bill. — **VAN** Morrison begs to be interviewed. Reporters refuse to let him. — **STENCH TONES** drop lead from Virgin Records after they hide dead cod in Al Clark's drawers. Says guy is a legend. — **SEX** Pistols drop lead from Virgin Records after they hide dead cod in Al Clark's drawers. Says guy is a legend. — **SEX** Pistols drop lead from Virgin Records after they hide dead cod in Al Clark's drawers. Says guy is a legend.

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Pratt interviews on the Old Grog. Wavels Test. Reading Festival attracts hippies or crowds of nearly half a million. Bump rain.

**SEPTEMBER:** Stench Reek Mania sweeps the nation. Led Zeppelin, the Who, Yes, Genesis, Rick Wakeman, Pink Floyd and Grateful Dead play Chelmsford Football Ground 150 fans turn up. Stench Tones play Brunel University, 4,000 fans besiege the building. — **LU** Looks booked for next at the Rainbow Theatre. Tom Robinson goes hutch and attacks Ivy Berman on stage at the Nashville. Eddie and the Hot Rods change their name to Eddie. — **MUSICIANS' UNION** "Keep music alive" and bans live American jazz musicians from playing in Britain. — **STENCH TONES** sign for Pye

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**OCTOBER:** At the Stiff Test/Chiswick Challenge. Ask man Glen Clark turns down Led Zeppelin, Pink Floyd, Fleetwood Mac, Genesis, ELP, Yes and Peter Frampton. — **ELTON** John starts comeback. — **IRISH** punk band arrested for spitting at each other. — **JOHN** Pursey of Sham 69 accused of murder. "I'd trust him with my life," says MM's Chris Brazier.

**NOVEMBER:** 100 fans pushed under the ice at Crystal Palace Garden party. — **STENCH TONES** dropped by Pye Records. The band now has £5 million in advance royalties, diamond and bus tickets on Bermuda. — **SEX** Pistols K-Tel album tops charts. — **GRACE** Alley, divorces Cher and marries Angela Ripston. Make their debut appearance on the Nine O'Clock News.

**DECEMBER:** R2 D2 joins Kraftwerk, Tangerine Dream, and Tangerine Dream to play robots in Star Wars III. — **MM** produces three issues in Christmas week and still only 15p a copy. — **STENCH TONES** drop lead from Virgin Records after they hide dead cod in Al Clark's drawers. Says guy is a legend. — **SEX** Pistols drop lead from Virgin Records after they hide dead cod in Al Clark's drawers. Says guy is a legend.

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**JUNE:** Johnny Rotten slams Pekee Orange: "They're just bunch of wimps," he flaps. — **THE** Damned earn a million dollars on sell-out tour. "It's Stiff, it must be dead," they laugh (all

**AUGUST:** Beach Boys cancel Wembley Stadium gig. — **STENCH TONES** arrive for a press conference. "We can't play," they apologise. "All our equipment was stolen from outside Dingwalls last night." — **SEX** Pistols play secret gig at Wembley Stadium using smoke bombs, dry ice, laser beams and a huge pink pig. — **STENCH TONES** wreck Magnet's office after the band's latest album, *Wreck Magnet's Office*, is released. — **BBC1** to run a series of Elvis Presley films. — **BOB** Harris falls asleep during Andy

**NOVEMBER:** 100 fans pushed under the ice at Crystal Palace Garden party. — **STENCH TONES** dropped by Pye Records. The band now has £5 million in advance royalties, diamond and bus tickets on Bermuda. — **SEX** Pistols K-Tel album tops charts. — **GRACE** Alley, divorces Cher and marries Angela Ripston. Make their debut appearance on the Nine O'Clock News.

**DECEMBER:** R2 D2 joins Kraftwerk, Tangerine Dream, and Tangerine Dream to play robots in Star Wars III. — **MM** produces three issues in Christmas week and still only 15p a copy. — **STENCH TONES** drop lead from Virgin Records after they hide dead cod in Al Clark's drawers. Says guy is a legend. — **SEX** Pistols drop lead from Virgin Records after they hide dead cod in Al Clark's drawers. Says guy is a legend.

Margaret Thatcher ousted in National Front coup. All rock musicians sent off to prison camps for "corrective training." All are released after Donovan, Yes and Peter Frampton stand bail and are held responsible for good conduct. — **SANDY**







# Just like Eddie..

by Chris Welch

BARRIE  
MASTERS:  
ncar  
collapse

"HOT RODS!" The chant that echoed around London's Roundhouse last week augured well for 1978 as far as Eddie and the Hot Rods are concerned.

It signalled that British fans are thirsty for the no-nonsense, honest rock and roll that the band have pioneered. While other bands pose, ponce and prevaricate, the Rods steam in and deliver the goods.

They have enjoyed a great year. There was the incredible season at London's Marquee when sweat poured from the walls for five nights. There was the arrival in the ranks of guitarist Graeme Douglas from the old Kuraal Flyers. And there was the excitement of their first-ever trip to America.

There is no doubt the American experience, coupled with the morale-boosting of his single, "Do Anything You Wanna Do," helped raise up the Hot Rods from being the pride of the small clubs to big box-office busters.

And they have accepted the challenge by working even harder at improving their sound and broadening their appeal. With Barrie Masters at the helm, two fine guitarists of

complementary styles, and a tough rhythm section at the rear, the Hot Rods have all the ammunition they need to consolidate popularity at home and continue the grueling work required to crack America.

For although they enjoyed their first tour and scored critical acclaim for their shows, they realise there is much more to be done to make the States Hot Rods conscious.

Backstage at the Roundhouse on the Friday before Christmas the band were exhausted but cheerful after a blitzing set which had ended with a power failure.

Johnny Thunders of the Heartbreakers had joined the band for a bit of good-time R&B, but unfortunately the backline, and bass stack in particular, seemed to be suffering from too much Christmas cheer in the works, and refused to function.

So Johnny joined the retreat from the stage to the dressing room, leaving Graeme Douglas to offer the audience a brief explanation and apology.

Said Graeme later: "There was a lot of electricity on stage tonight. A ply there wasn't any in the wires!"

Part of the problem had been that most of the group's gear was held up in the holiday rush in New York so they had to borrow instruments and p.a. But how had they enjoyed their first experience

of America? "The people were nice, the girls were great and we enjoyed ourselves! The best reception we got on the tour was the Whiskey in Los Angeles. We did four nights there, two shows a night, and they sold it out.

"We came straight back from the States to play here but all my guitars are still at Kennedy Airport and I had to borrow some.

"I've been using a new prototype fretless guitar with an aluminum neck. It's designed to make playing easier and it's working very well. It makes the notes more precise.

"We savaged 'em at Boston! A lot of the kids there expected us to be punks and to play trash. They really got into it when they found out we could play a bit.

"We did a great show in Las Vegas, too, with Robin Trower and Wishbone Ash. It was a 7,000-seater and we had the crowd yelling and stomping."

Drummer Simon Nicols sat with his girlfriend in a corner, a towel around his neck, having played most of the set in a pair of underpants.

Simon dug the US tour as well, but frankly admitted that not all the gigs were wonderful. "Toronto sucked," he announced unequivocally.

"We played a Masonic temple and only 150 people turned up. And all the time we kept being asked: 'What's it like being a punk rocker?' How can you explain to them?"

"But Bruce Springsteen is a punk rocker in America. Everyone is a punk rocker, although now Springsteen can be called a punk I don't know! My dad would be a punk rocker to them."

"But we did pretty well there. We supported Robin Trower on some dates, and altogether we did 54 shows in 50 days. We did three shows in one day and I lost nine pounds in weight. We also lost 10,000 dollars!"

Simon may be prone to exaggeration, but it is a known fact that British bands can lose hideous sums of money on their early tours of America.

The Rods went in with their eyes open hoping to create a stir. At least they have achieved that much and from the good will generated by their music and cheerful

demeanour, they now expect to go back to a much warmer reception and bigger money.

No doubt major record companies will be fighting to get a piece of the action.

Not all the losses on the last tour were bargained for, however. Said Simon: "We were robbed in New York. We parked our car outside CBGBs and we had passports nicked, cassette tape recorders, plane tickets, and address books stolen."

"And then we were told if we wanted 'em back we'd have to pay 150 dollars! So the thieves sold 'em back to us. You can't do anything about it — what a place."

"But we stayed in New York for two weeks and enjoyed it, apart from the robbery, and we played three nights at Max's Kansas City and it was full every night."

The Hot Rods live life on the line, and although they refuse to be bracketed with the punk movement, they are not exactly short on explosive power.

Paul Gray, their good-looking young bass guitarist, known in the ranks as the Kid, can explode with pent up fury when obstructions are put in their path.

White Dave Higgs is calm and quietly spoken, while Barrie is all exuberance and smiles, while Simon and Graeme have the philosophical outlook common to working musicians, Paul is prone to aggressive outbursts.

When his power cut out at the Roundhouse and he was rendered impotent in the midst of a jam session, Paul raised his treasured bass guitar over his head and crashed it in frustration into Simon's cymbals.

And, finally he smashed it onto the unyielding stage floor, leaving it to him, splutter and rot, his face contorted with fury.

Said Paul later, recovering in the dressing room: "I can't stand it when things go wrong. They shouldn't happen — not now. It's sick. When we get on stage we just want everything to go well."

Paul looked worried, but he shouldn't be. As the Hot Rods sing with such powerful conviction: "Do anything you wanna do!"

# Hank Williams

15th September 1923 - 1st January 1953

The Complete Hank Williams Legend - His 40 Greatest Hits

Hank Williams

40 Greatest Hits

200 4051 Double Album  
MC 4510 016

THE COLLECTORS  
HANK WILLIAMS

HANK WILLIAMS  
MEMORIAL ALBUM

HANK WILLIAMS  
ON STAGE

HANK WILLIAMS LIVE AT  
THE GRAND OLE OPRY

200 4118  
MC 4110 203

200 4106  
Double Album

200 4105  
Double Album

200 4120  
MC 4110 470





## Season of the monster bash

**PARTIES, parties, parties.** That's what Christmas means in the record world here—thousands upon thousands of dollars are tossed to the chilly winds for food, booze and entertainment until the memories of the participants begin to blur, and they find themselves aimlessly traveling from party to party like yesterday's newspaper tossed by a stiff breeze.

The record companies hosted several monster bashes around town, the most notable being Clive Davis' third anniversary party (that's three years as head of Arista Records), held at Studio 54. A thousand showed and wined and dined for this one; famous guests included Paul Simon, Patti Smith, Barry Manilow, and a score of actors, actresses, press and political types.

They mingled among the roller-skating disco dancers, cowboys and Indians, and watched films of space ships thrown up against the walls opposite Studio 54's neon and strobe dance floor.

Klasa sold out three nights at Madison Square Garden this week, and over 50,000 pre-pubescent pagans thronged to the big arena. They witnessed the usual stark imagery buried in front of incredibly loud music. By the last song, it wasn't clear whether they were singing "Birth" or "Death" or "Death." The kids went apoplectic in any event.

Later, the four Kabuki painted warriors took over their make-up and hosted a party at the Harkness Ballet School, which was quiet, sedate, and quite asocial as parties go. The paparazzi were barred, and the harpy and vulture quotient was low. Band members sat with parents and relatives when not making the rounds to say hello. Such nice boys, especially the one who spits blood.

The party's not over. Elvis Costello, who is being given royal treatment by CBS over here, performed at a party thrown in his honor at the Ukrainian National Home in the East Village. Elvis rocked out while partygoers doctored stuffed cabbage, blinis, and plenty of vodka.

The audience was chock-full of names like Jeff Beck, Southside Johnny, Richard Hell, some top producers, CBS top brass, and an assortment of old and young rock pros.

On Saturday night, he performed two numbers on the nationally televised Saturday Night Live programme. Meanwhile, the Spinners, and all three Pips, were in attendance at Record World Magazine's US Steakhouse get-down.

There is a rumour that Bryan Ferry is moving to CBS Records. He still owns Atlantic-WEA one more disc, but is considering a switch after that.

The Four Tops celebrated 24 years with a roadshow show at the Bottom Line. Lead singer Levi Stubbs has been overlooked as one of the most influential r&b singers of his day, and while the Tops' newer material doesn't match their Motown hits, Stubbs still carries a lot of it off with his great phrasing and beryllium growl.

Bob Dylan has produced, written, directed, co-edited and co-stars (with his wife Sara) in a film called *Renaldo and Clara*, and it has been announced that it will be distributed by the film company which distributes the film as well. It opens in three cities—New York, Los Angeles and Minneapolis—on January 25.

THE Amle, a star-studded chorus of 18 singers, for the *Star People's* January 1978 Club Band event was filmed on Friday afternoon at the CBS Studios on the same lot as *Gone With The Wind* sound stage 7, was turned into a decorated ballroom while Robert Stigwood and his band the great and biggest bash of the year.

In the film and at the party were John Stewart, Milla Jovovich, Kim Fowley, Pete Moner, Tina Turner, George Benson, Keith Carradine, Seals & Croft, Sha Na Na, Jose Feliciano, Jeffery Rivers, Bobby Womack, George Burns, Helen Reddy, Jeff Goldblum, Diane Steinberg, George Martin, Randy Edelman, Russ Regan, Bob Kamleit, Joe Hollins, Pat Frampton, the Bee Gees and Paul Nicholas.

Talking Heads and the Healers did dates at the White Key earlier in the week. The Talking Heads album on Sire is getting heavy airplay on local radio and their Whiskin on Sire is getting heavy airplay on local radio and their Whiskin on Sire is getting heavy airplay on local radio.

The Heads also did a terrific version of Green's "Take Me To The River" complete with a new video. The Heads on opening night at the White Key were the stage. This San Fernando County band have built a solid LA following based on previous gigs at the Rock Corporation and the Emerald City. The Heads are a mix of funk, rock and pop, and a nice rotation of the new and old. The Heads are a mix of funk, rock and pop, and a nice rotation of the new and old. The Heads are a mix of funk, rock and pop, and a nice rotation of the new and old.

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## A lot of stars

Los Angeles: The City of Angels

by Laurie Henshaw and Max Jones in London

Mercury concentrating more on his piano playing, and his vocals were splendid. There seems to be more of a rock and roll flavor to the two and a half-hour performance than previously. Brian May had a chance to open up on "White Man and Prophet," and their set was called mostly from the last three albums, but older material like "Liar" and "Weep Yourself Alive" had everybody standing.

After the Tuesday night show, Queen members John Deacon, Roger Taylor and guitarist May checked out the Sunset Strip scene. The band's late guitarist, Freddie Mercury, who took them to the top of the charts, was in the crowd. The band was impressed by the local boys and found out that the band was not as well known as they thought. The band was impressed by the local boys and found out that the band was not as well known as they thought.

While in LA, Freddie had a chance to talk about "We Are The Champions" now in full rotation on the local radio. The band was impressed by the local boys and found out that the band was not as well known as they thought. The band was impressed by the local boys and found out that the band was not as well known as they thought.

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## Reunion for three Byrds

Los Angeles: The City of Angels

by Laurie Henshaw and Max Jones in London

Meat Loaf, with a strong debut album on Cleveland International produced by Todd Rundgren, came into town and his theatrical rock town was well received at the Roxy on Wednesday night. There are traces of the Tubes, Bruce Springsteen and Jim Morrison in his act. Along with partner Jim Steinman, Meat Loaf's programme is full of loud power arrangements and plenty of energy. "Parade By the Dumbbells" was the highlight of their act.

Next, backing musicians pound out aggressive riffs, and the huge lead singer, who must weigh 700 lbs, needs oxygen after the show. He did two encores, on was a frantic rendition of "Society's River" and "Deep Mountain High."

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A pile of not guilty entered on her behalf to charges that she had seduced and seduced a school teacher. The court was told the charges were based on her alleged invasion of an elementary school's privacy by her four children on November 7.

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## Reunion for three Byrds

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by Laurie Henshaw and Max Jones in London

GENE CLARK looked out toward the back of the Boarding House. "An old friend of ours just came in the door," he said, "and we're going to ask him to join us on stage." With that, David Crosby joined his former partners from the Byrds, Clark and Roger McGuinn, who were headlining two weeks ago at the Boarding House.

The trio performed a parcel of Byrd songs to the delight of the packed house—many of whom apparently expected the unannounced reunion to take place including "Mr. Tambourine Man," "You Ain't Goin' Nowhere," "Chimes of Freedom," "So You Want to Be a Rock and Roll Star," and "Feel A Whole Lot Better."

Crosby, despite his repeated disclaimers that he couldn't remember lyrics ("I'm doing this blind"), enjoyed himself enough to stay and perform again during the second show. Legendary cult star Nico, once vocalist with the Velvet Underground who has recorded four solo albums on her own, emerged from seclusion to give two unannounced shows last week at the Mabuhay Gardens. Accompanying herself on harmonium, Nico performed songs from her recorded works, emphasizing her last album, "The End of the World," more than three years ago by Island Records.

Fantasy Records signed Motown veteran Marvin Gaye to a new contract. Gaye, who has been in Berkeley with new Fantasy producer Henry Cosby, another Motown veteran who produced Sly and the Family Stone for that label. Fantasy has also hired David Porter to oversee the label's artist's warehouse in Memphis office.

A private party at an Oakland artist's warehouse may seem an unlikely location for an event of such relative magnitude to the local music scene, but there it was—the first public performance of the years by reclusive songwriter Ron Nale, and the final performance of the current edition of the Hoodoo Rhythm Devils.

Also last weekend, Tower of Power introduced yet another new lead vocalist during performances at Keystone Berkeley. He is Michael Jeffries, 22, from Richmond and a veteran of the local group, Two Things in One.

Let's Get This Straight: CBS Records is moving out of San Francisco because of the company's own malaise. A list of clients working at the company's San Francisco offices on the part of the S.F. music scene. Response from other studio owners to this column two weeks ago has been over-the-top. The Enthusiast rock star Willie owner and producer Elliot Mazer, who is currently recording his new rock star, Roy Gallagher at his S.F. studio, said business was fine.

"We just go about making records in our own quiet way," he said. Ginger Mews of Wally Heider's Studios on Hyde Street wrote with a list of clients working at their facility in just the past year: Miller, Elvin Bishop, Tom Petty and the Heartbreakers, Herbie Hancock, Montrose, Starship, Edgar Winter, Hot Tuna, David Soul, Lonnie Mack, and many others.

Patty Gleason over at Different Fur Music on 18th Street sent a similar list that included Sammy Hagar, Lenny White, Pablo Cruise, Brian Auger with Jule Driscoll, and even Dinah Shore.

## Welsh takes to the sea again

by Laurie Henshaw and Max Jones in London

WHEN British Rail launched its 1977 Jazz Ship to Jersey, with Alex Welsh and his Band on board, a BR Travel spokesman told the MM he hoped to see it repeated and become an annual event. Now the Jazz Ship '78 long weekend has been announced, to run from Friday, February 24 to Monday 27, with a repeat performance by the Alex Welsh Band.

The itinerary begins with the train journey from Waterloo (or Reading) to Portsmouth on the Friday evening, continues on the jazz boat Earl William to St Helier, thence to hotel, ballroom and concert (plus shopping trip, tour etc) on the Saturday and Sunday.

It ends on Monday with the return from St Helier Port to Waterloo, Reading or other principal stations (arriving Monday evening).

The overall cost of the weekend package trip—and it includes a gift of 100 of spirits and 200 cigarettes per person—is £43 with second class rail travel.

Itineraries and booking forms are available from Rod Mercer, Manager, British Rail Travel Centre, 18 Station Hill, Reading RG1 1NG. Bookings close on February 10.

## Ally Pally nights

A SERIES of jazz nights, planned in concept by the London Council for North London's Alexandra Palace, 222 These events are to be held on a monthly basis, and the first is a Jazz Band Ball scheduled for Friday, January 13 and featuring the Humphrey Littenhead band and the Group End All-Stars.

This, like the subsequent

Jazz sessions, takes place in the Edinburgh Room of Ally Pally, with buffet and bar available. Starting time is 8 pm and admission (bookable in advance) costs £1.75.

On February 9 Jazz in the Edinburgh Room presents Ken Colyer's Jazz Band (8 pieces) plus a special performance by the Alex Welsh Band.

On February 16 Jazz in the Edinburgh Room presents Fred Slinger's Sunflower Jazz Band continues to play traditional jazz every Sunday (8 pieces) plus a special performance by the Alex Welsh Band.

On February 23 Jazz in the Edinburgh Room presents Fred Slinger's Sunflower Jazz Band continues to play traditional jazz every Sunday (8 pieces) plus a special performance by the Alex Welsh Band.

On February 30 Jazz in the Edinburgh Room presents Fred Slinger's Sunflower Jazz Band continues to play traditional jazz every Sunday (8 pieces) plus a special performance by the Alex Welsh Band.

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KISS over 100 thousand kids went on.



# AT LEAST START THE RIGHT WAY



If you thought 'How Deep Is Your Love' was the single of '77 then 'Saturday Night Fever' will be your album of '78. Starring The Bee Gees along with Yvonne Elliman, Tavares, Trammps, KC & The Sunshine Band, Kool & The Gang and Others.



The Bee Gees wrote them, sang them and performed them—Live. It would have cost you a fortune to have gone to see the show in America. The album costs considerably less.

## 1978



Need we say more.

# YOUR NEW YEARS *RESOLUTION*



MANUFACTURED BY POLYGRAM LIMITED

The RSO Family



# Best sellers of '77

● These are the most popular albums of 1977. This chart is based on awarding points for a record's entry and duration of stay in the Melody Maker albums chart.



ABBA: most successful album with 'Arrival' and top albums artists.

- 1 ARRIVAL ..... Abba, Epic
- 2 RUMOURS ..... Fleetwood Mac, Warner Bros.
- 3 HOTEL CALIFORNIA ... Eagles, Asylum
- 4 A STAR IS BORN ..... Soundtrack, CBS
- 5 ENDLESS FLIGHT ... Leo Sayer, Chrysalis
- 6 ABBA'S GREATEST HITS ..... Epic
- 7 STRANGLERS IV (RATTUS NORVEGICUS) ..... Stranglers, United Artists
- 8 A NEW WORLD RECORD ..... Electric Light Orchestra, Jet
- 9 20 GOLDEN GREATS ..... Shadows, EMI
- 10 GOING FOR THE ONE ... Yes, Atlantic
- 11 ANIMALS ..... Pink Floyd, Harvest
- 12 20 GOLDEN GREATS ..... Diana Ross and the Supremes, Motown
- 13 SONGS IN THE KEY OF LIFE ..... Stevie Wonder, Tamla Motown
- 14 EXODUS ..... Bob Marley and the Wailers, Island
- 15 I REMEMBER YESTERDAY ..... Donna Summer, GTO
- 16 DECEPTIVE BENDS ..... 10cc, Mercury
- 17 THE JOHNNY MATHIS COLLECTION ..... CBS

- 18 EVITA ..... Various Artists, MCA
- 20 OXYGENE ... Jean-Michel Jarre, Polydor
- 20 LOW ..... David Bowie, RCA
- 21 PORTRAIT OF SINATRA ..... Frank Sinatra, Reprise
- THE MUPPET SHOW ..... The Muppets, Pye
- 23 20 ALL-TIME GREATS ..... Connie Francis, Polydor
- 24 DAVID SOUL ..... Private Stock
- 25 LOVE AT THE GREEK ..... Neil Diamond, CBS
- 26 WORKS ..... Emerson, Lake and Palmer, Atlantic
- 27 THE BEATLES AT THE HOLLYWOOD BOWL ..... EMI
- 28 RED RIVER VALLEY ..... Slim Whitman, United Artists
- 29 MOODY BLUE ..... Elvis Presley, RCA
- 30 PETER GABRIEL ..... Charisma
- 31 NO MORE HEROES ..... Stranglers, United Artists
- 32 SMOKIE'S GREATEST HITS ..... RAK
- 40 GOLDEN GREATS Cliff Richard, EMI
- 34 STATUS QUO LIVE ..... Vertigo



FLEETWOOD MAC: 'Rumours' was the second most successful album.



EAGLES: third most popular album — 'Hotel California' — and runners-up to Abba as albums artists.

- 35 20 GREAT HEARTBREAKERS ..... Various Artists, K-Tel
- 36 THE SOUND OF BREAD ..... Bread, Elektra
- 37 HOLLIES LIVE HITS ... Hollies, Polydor
- 38 NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS ... Sex Pistols, Virgin
- 39 NEWS OF THE WORLD ... Queen, EMI
- 40 A DAY AT THE RACES ... Queen, EMI
- 41 WINGS OVER AMERICA ... Wings, EMI
- 42 FOOT LOOSE AND FANCY FREE ..... Rod Stewart, Riva
- 43 IN YOUR MIND ... Bryan Ferry, Polydor
- SECONDS OUT ..... Genesis, Charisma
- 45 COMING OUT ..... Manhattan Transfer, Atlantic
- 46 WIND AND WUTHERING ..... Genesis, Charisma
- 47 LOVE YOU LIVE ..... Rolling Stones, Rolling Stones
- 48 HOME ON THE RANGE ..... Slim Whitman, United Artists
- 49 FEELINGS ..... Various Artists, K-Tel
- 50 OUT OF THE BLUE ..... Electric Light Orchestra, Jet

Two titles tied for 18th, 21st, 32nd and 43rd positions.

## 1977's best-selling albums artists

1. ABBA
2. EAGLES
3. FLEETWOOD MAC
4. STRANGLERS
5. LEO SAYER
6. ELVIS PRESLEY
7. ELO
8. DAVID BOWIE
9. SHADOWS
10. YES
11. PINK FLOYD
12. SLIM WHITMAN
13. DIANA ROSS & SUPREMES
14. DONNA SUMMER
15. STEVIE WONDER
16. DAVID SOUL
17. 10cc



STRANGLERS: most successful new wave albums act.

18. JOHNNY MATHIS
19. BOB MARLEY
20. QUEEN
21. JEAN-MICHEL JARRE
22. ROD STEWART
23. STATUS QUO
- MUPPETS
25. FRANK SINATRA
26. CONNIE FRANCIS
27. GENESIS
28. CLIFF RICHARD
29. ELP
30. NEIL DIAMOND
31. BEATLES
32. PETER GABRIEL
33. ROLLING STONES
34. SMOKIE
35. BREAD



LEO SAYER: fifth most popular albums artist.

36. HOLLIES
37. SEX PISTOLS
38. MANHATTAN TRANSFER
39. WINGS
40. BRYAN FERRY
41. SHOWADDYWADDY
42. SANTANA
43. ELTON JOHN
44. THIN LIZZY
45. BOSTON
46. GLADYS KNIGHT
47. JOAN ARMATRADING
- STEVE WINWOOD
49. SPACE
50. GLENN MILLER

Two artists tied for 23rd and 47th positions.

# BLINDING WHITE MUSIC



**RAMONES:** "Our records are heavy — they have all the bitterness of life in them."

# RAMONES

**HEY HO, LET'S GO:** The arrangement was to meet at the Holiday Inn, off Edgware Road, in London, at one o'clock. Sharp, that is.

Unlike a whole slew of rock bands, the Ramones keep to a timetable that makes British Rail look like a bunch of hopeless amateurs.

That's American efficiency for you," quipped road manager Monty Melnick. Nor is it that surprising when you think on the sabre-toothed whirlwind that constitutes a Ramonumber. Still, somehow a misconnection occurred and sound engineer Ed Stasium (he worked on the last two albums) was left behind. The coach made an about-turn and the vital link was made.

**WE AIN'T GOT NO FRIENDS:** The Ramones were counting the hours to their return to the home territory of New York. They had spent Christmas in the Holiday Inn and during the four-day festive lay-over had felt more than a mile lonely. London was partially closed down and opportunities for fun were sorely circumscribed.

They were also itching to play again and couldn't wait to get on the stage of Birmingham's Top Rank theatre, especially as that "job" and the following three were being recorded for a tentative live album.

Conversation ranged over a motley variety of topics. The tour (their third sortie into Britain) was going well, venues invariably capacity-full and at least three encores demanded after the main meat.

**WE'LL THE KIDS ARE ALL HOPPED UP AND READY TO GO:** The sound-check in Birmingham took ages. Everything had to be just right because the show was being recorded. There was a daunting piece of scaffolding in front of a dangerously low stage and, though the band didn't rely on a superstructure much, it was necessary.

After a pause: "They'll still probably be able to go over that." The Ramones aren't unusual in loathing the apparently obligatory shower of spit.

One of their most dedicated fans appeared. Adrian Right from Sheffield has caught all the shows bar three. "I wish they'd been around when I was 14, 16, 18, 20, 21 and I still love them. They're the greatest ever. What I like about them is that they're normal." The Rezillos, label stable-mates and the support act throughout the tour, were also treading water until their sound-check. They were, however, less than happy.

**YOU KNOW YOU LIKE IT WHEN THE MUSIC'S LOUD:** The show finally began. The Rezillos have improved enormously since I last saw them a few months back. With Hi Fi Harris gone, the slimmer five-piece worked as

by  
**Ian  
Birch**

hard as any top-league professional outfit could have done.

As well as their two singles, they have some mighty catchy numbers available, like "No!" and "Top Of The Pops." Then the "Hey Ho, Let's Go" and then rose from the audience and the Ramones came on.

The set left me scrambling for adjectives to convey how tight, stunning, exciting and so on they were: 18 numbers taken at a pace that makes the album versions sound nearly slow, plus three encores of three songs in each—"Rockaway Beach," "Teenage Lobotomy," "Blitzkrieg Bop," "I Wanna Be Well," "Glad To See You Go," "Gimme Gimme Shock Treatment," "Sheena Is A Punk Rocker," "I Can't Give You Anything," "Commando," "Gretin Hop," "Surfin' Bird" and "I Don't Care," to name but 12.

At a mind-melting volume, they showed why they are one of the great pop bands to have emerged over the last two years. Tommy's drums are so economically assertive, Johnny's guitar sustains an unshakeable, nest-cleaving momentum. Dee Dee wrenches one devastatingly simple bass line out after another and then, of course, there is Joey, whose lanky, cadaverous but it twines round the mike as he sings in his own inimitable style.

Afterwards, in the dressing room, Joey slumped his stick-like frame in a chair and smouldered. The monitors hadn't functioned properly.

"Man, I've been working on my voice for the last four days and I knew what I wanted, but I had to SHOUT to hear myself."

Later still, back in the hotel, the band listened to some playbacks of the tapes. Johnny became temporarily irritated. He was a second or two out. See what I mean about the Ramones and timing? Met I couldn't see anything wrong with it at all.

**D-U-M-B, EVERYONE'S ACCUSING ME:** Dumb is exactly what the Ramones are not. How could they be and have made (I suppose I should curtail my enthusiasm, but I do) slip out all over the place such pop epics as "I Remember You," "I Wanna Be Your Boyfriend" and "We're A Happy Family?"

Their intuitive grasp of Modern Pop (just consider how many imitators they have already spawned) exceeds what the likes of Marc Bolan, the Kinks and Chapman and Chinn sporadically achieved.

A fact that explains why Phil Spector, overlord of Sixties trash expertise, expressed interest in handling them in place but the evening turn-

ed out to be so — ahem — unusual that the liaison wasn't pursued.

Johnny: "It was like a nightmare. He wouldn't let us leave for the first four hours, he was just nasty. Then he got nice."

**D-U-M-B, TAKE TWO:** The Ramones are constantly compared to the type of Saturday-morning cartoon shows that American TV screens for chubby-checked minors: the sort of animated bubblegum innocence evident in series like the Archies, the Monkees and the Jackson 5.

But where those shows related to (albeit enjoyable) safe fantasies, our boys here are (to my mind) much closer to these extraordinary horror-comics of the early Fifties.

Specifically, the brief period when the E.C. Comic (and E.C. stands for entertaining comics) blossomed before the McCarthy era killed it off because a Congressional investigating committee feared such pulp literature would wreak untold moral damage.

The best E.C. ventures like the best Ramones compositions (and they write them all together to avoid the dangers inherent in spoiling one member over another) combined uncompromising straightforwardness, originality of concept and a completion of expression.

The lyrics can be taken as crass, heartless, irresponsible or vicious if you want to take them out of their proper context (namely, the whole musical package) or read them literally.

Tommy's comments may come as a surprise: "The cartoon characteristics are the reality. The Monkees weren't themselves because they were cartoons. But we're real. If we're caricatures, then we're natural caricatures. Our records are heavy. They have all the bitterness of life in them."

A lot of people just latch on to the fun because people can't accept the fact that life is gruesome. It's also pretty hard to write happy songs about miserable things. Like "Glad To See You Go." Those lyrics are written by sick minds. The fact is that it's very serious. This group is truly warped. That's why we're creative and original. We transcend sanity."

But having met the boys, everything they did — their concern for one another, their sympathetic treatment of fans, their commitment to their work — all goes against the above. Methinks there is the old-fashioned routine of delivering outrageous quotes to see how far the tongue can be planted in the cheek.

Anyway, horror movies have always been involved in transcending sanity, and Tommy (with a smile firmly planted on his lips) summed up the three albums in such celluloid terms.

The first album I consider a high quality B-picture. The second was an attempt by classic B-picture makers to make an A-picture. The third album is a high quality A-feature that is come round to his place but the evening turn-

Now, who's kidding who?

# Massive World Tour 1977-1979

LOS ANGELES - TORONTO  
PARIS - TOKYO - MOSCOW  
BERLIN - PEKING - LEWISHAM

## NO DICE TOUR

THU 5 JAN	COVENTRY Mr Georges
FRI 6 JAN	LONDON Marquee
SAT 7 JAN	HITCHIN College of Education
WED 11 JAN	READING Brians Club
FRI 13 JAN	EAST RETFORD Porterhouse
SAT 14 JAN	LANGS CF Mott College Prescott
SUN 15 JAN	SHEFFIELD Top Rank
WED 18 JAN	THWICKENHAM St Mary's College
THU 19 JAN	LONDON Nashville
FRI 20 JAN	READING Windsor Hall
SAT 21 JAN	AYLESBURY Friars
WED 25 JAN	BRADFORD University
THU 26 JAN	EDINBURGH Stewarts Ballroom
	Moray House College
FRI 27 JAN	ABERDEEN College of Education
SUN 29 JAN	NORTHUMBERLAND Rex Hotel
	Whitley Bay
FRI 3 FEB	HULL College Queen Gardens
SAT 4 FEB	BOLTON Technical College
TUE 7 FEB	COVENTRY Lanchester Poly.
WED 8 FEB	WOLVERHAMPTON Poly.
THU 9 FEB	LONDON Marquee



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# DOING THE

**HOTLINE:** Agents and Managers who wish their artists to appear in Look Hear should forward dates to Laurie Henshaw, Melody Maker, 24-34 Maymott Street, London SE1 8LU. These should be posted to arrive ten days before publication date of the MM. (Last-minute bookings may be phoned to 01-261 8218).

## Wednesday

● **BUDDY GRECO:** London Talk Of The Town (season). (See Taking Off)  
**LULU:** London Rainbow (to 7)  
**MERGER:** London Dingwalls.  
**STRANGE FRUIT:** London Cavendish Square, Phoenix.  
**CARIE SMITH:** London Ronnie Scott's.  
**GRAND HOTEL:** London Rock Garden.  
**JERRY THE FERRET:** London Chisford Queen Elizabeth.  
**ELVIS PRESLEY:** BBC-1 TV (11.05 a.m.) Elvis stars in Roustabout — the last of the present series of King films.  
**BING CROSBY STORY:** Radio Two (9.02 p.m.). Opening of the repeat series of 14 programmes about the recently deceased crooner. Narrator is Douglas Fairbanks Jr.

## Thursday

**LULU:** London Rainbow (to 7)  
**ALVIN STARDUST:** Cleethorpes Bunny's Place, Penance Garden.  
**LOVE AFFAIR:** Bolton Slightly's (to 7)  
**SMOKE TOWNSEND BAND:** London Stoke Newington Windsor Castle.  
**LANDSCAPE:** London, Hammersmith Broadway Swan.  
**KESTRAL:** London Elephant Castle Charlie Chaplin.  
**CRAZY CAVAN DYANAMITE:** London Southgate Royal Ballroom.  
**GRAND HOTEL:** London Stoke Newington Pegasus.  
**NO DICE:** Coventry Mr. George's.

## Friday

**SEARCHERS:** EDISON  
**LIGHTHOUSE:** London Harlesden Roxy. Opening



ALVIN STARDUST: Cleethorpes Bunny's Place, Thursday, January 5

of a series of nostalgia shows at London's new rock/pop centre.  
**NO DICE:** London Marquee.  
**GENO WASHINGTON AND THE RAM JAM BAND:** London Dingwalls.  
**CLAYSON AND THE ARGONAUTS:** London Nashville.  
**MEAN STREET:** London Rochester Castle.  
**LANDSCAPE:** Twickenham Albany.  
**MUNGO JERRY:** London Music Machine.  
**SHAM 69:** Braintree College.  
**TRAPEZE:** Middlefborough Rock Garden.  
**SPRINKLERS:** London Southgate Royal Ballroom.  
**GRAND HOTEL:** London Rock Garden.  
**SLAUGHTER AND THE DOGS:** Liverpool Eric's.  
**DEPRESSIONS:** Kingston College of Education.  
**HELEN REDDY SHOW:** BBC-2 TV (9.30 p.m.). A special show recorded in Las Vegas, with Helen singing some of her biggest hits.  
**LIMMIE FUNK LIMITED:** London Ronnie Scott's (Upstairs). A repeat performance tomorrow.  
**HOTLINE:** London Paddington Western Counties.

## Saturday

**BILLY J. KRAMER, MERSEY BEATS:** London Harlesden Roxy.  
**S.A.L.T.:** London Dingwalls.  
**REDNITE:** London Edmonton Pyrmont Park Inn.  
**OSIBISA:** Aylesbury Friars. (See Taking Off)  
**DEAD FINGERS TALK:** London Rochester Castle.  
**KRAKATOA:** London Music Machine.  
**CLAYSON AND THE ARGONAUTS:** London Marquee.  
**KESTRAL:** London Forest Gate Freemason's Tavern.  
**SOUNDS INTERESTING (Radio Three, 11 p.m.):** Derek Jewell takes a retrospective look at 1977.  
**Featured:** Crosby, Sills, Nash, Mike Brooks, Brand X, ELP, Peter Gabriel and Leo Sayer.  
**PLAY AWAY:** BBC-2 TV (4.30 p.m.) Julia Covington, teams up with Brian Cant, Toni Arthur and trombonist comedian George Chisholm, in a special guest appearance.  
**GREG EDWARDS:** London

Southgate Royal Ballroom.  
**J. J. JAMESON:** Hornchurch Bull.  
**NO DICE:** Hitchin College of Education.  
**IT'S ROCK & ROLL:** Radio One (5.30 p.m.).

## Sunday

**OSMONDS:** BBC-1 TV (4.20 p.m.).  
**OTIS WAYGOOD BAND:** London North Finchley Torrington.  
**HOLLIES:** Wakefield Theatre Club (week). (See Taking Off)  
**RAZOR:** London Rochester Castle.  
**REDNITE:** Hornchurch Bull.  
**SLAUGHTER AND THE DOGS:** Croydon, Greyhound.  
**PETERS AND LEE:** Usk Stardust Club (week).

## Monday

● **SLAUGHTER AND THE DOGS:** London Marquee (See Taking Off)

**SHAM 69:** Doncaster Outlook.  
**CHEAP STARS RESISTANCE:** London West Hampstead Railway Hotel.  
**LANDSCAPE:** Bessingtoke Queen Mary's College.  
**AUDITION NIGHT:** London Dingwalls. Another of Dingwall's Audition Nights with Tomlin, Also Bureaux, Pickpockets.  
**MOTORHEAD:** Birkenhead Hamilton Club.  
**OSIBISA:** Plymouth Fiesta.  
**INTERNATIONAL CABARET:** BBC-2 TV (8.10 p.m.) One of the main items of interest in this mixed bill is the inclusion of the late Nat King Cole's singing brother, Freddy Cole.

## Tuesday

**OGWT:** BBC-2 TV (11.15 p.m.). John Martyn stars.  
**DIRE STRAITS:** London Dingwalls. (See Taking Off)  
**SHAM 69:** Birmingham Barbarella's.  
**BETHNAL:** London Marquee.  
**DANDIES:** London Ronnie Scott's (Upstairs). A new wave band tops off a regular series of dates with a debut gig at Ronnie's (Upstairs).  
**LANDSCAPE:** London Crouch Hill, Stapleton.  
**LEE KOSMIN AND THE GROOVE:** London Music Machine.  
**BONNIE TYLER:** ITV (4.20 p.m.). "The More Than A Lover" girl sings her new release, "It's A Heartache", on Granada's Get It Together pop show. Also appearing: Pleasers, Oscar.  
**LOOSE CHANGE:** London Rock Garden.

## Jazz extra

**WEDNESDAY:** Strange Fruit (London, Phoenix) . . . Ken Colyer Band (London 100 Club)

**THURSDAY:** Don Rendell Five (London, Seven Dials) . . . Fred Rickshaw Hot Goggles (Rutland, Lower Mall, Hammersmith, London, 8.30 to 11 pm, admission 35p) Resident Dixieland jazz on Thursdays.

**FRIDAY:** Alex Welsh and Band (Black Boy Hotel, Nottingham) . . . Kenny Ball Band (Concordia Theatre, Hinkley, Leicester) . . . Blackbottom Stompers (London, 100 Club) . . . Excelsior, New Syncretators, Artesian Hall Stompers, etc. play an Oxfam Stamp charity show at Adam & Eve, Bradford St., Birmingham.

**SATURDAY:** Monty Sunshine Jazz Band (London, 100 Club) . . . Chris Blount's Jazz Band (Waterworks Club, Edgbaston, Birmingham) . . . Alan Jackson Quintet (London, Putney) . . . Nilesburg Jazz Band (London, Hounslow, Duke of York, Hanworth Rd. 8.30-11, free) . . . Kenny Ball Band (Aquarius Ballroom, Hedgesford, Mr. Cannock).

**SUNDAY:** Incredible Cherry Tree Band is now playing Sunday lunchtime gigs at Dock Green Hotel, Leeds. Band plays from 12 to 2 pm (Hopbine, North Wembley) . . . Mick Murphy's Lennie Felix Trio play for jazz brunch (London, Portman Hotel, Portman Square) . . . National Youth Jazz Orchestra play from 12 to 2 pm (Hopbine, North Wembley) . . . Kenny Ball Band Jazzband opens a new jazz club on Sundays from today at Dunning's Mill, East Grinstead, Sussex.

**MONDAY:** Kenny Ball Band (London, Hilton Hotel).

**TUESDAY:** Acker Bilk and his Paramount Jazz Band play their first gig at the Riverside Hall jazz venue in Lewisham, London. 8 pm Tickets £1.50

**WEDNESDAY:** London Jazz Big Band (London, 100 Club) . . . Local group Jazz Spectrum plays its second session tonight at Black Joy, Nottingham . . . Kenny Ball Band (Rhonda Leisure Centre, Ystrad, Rhonda) . . . LAURIE HENSHAW.

## Folk extra

**THURSDAY:** Whitebinkies (Auld House, Titchfield Street, Kilmarlock) . . . Barry Skinner (Black Horse, Bridge Street, Taunton) . . . Bob Stewart (Gardner's Arms, Ipswich)

**FRIDAY:** Fiddler's Dram, Oyster Cellid Band, Oyster Morris, Whistable Mimmers (Village Hall, Boughton) . . . Roy Harris (New Inn, Whyke Road, Chichester) . . . Dave Evans (Kings Head, St. Neots) . . . Joe Locker (Fighting Colts, Kingston-on-Thames) . . . Bernard Wright (King's Head, Rochester) . . . Mick Ryan, Jon Burge (Chequers, Woolmer Green, Stevenage) . . . Tony Rose (Crown, Mordredon Road, Ware)

**SATURDAY:** English Tapestry (Old Blue Bell, Moorcroft, Bury) . . . Pat Ryan (Robin Hood, Hall Lane, Brimley) . . . Therapy (Hare and Hounds, Kings Heath, Birmingham) . . . Curate's Egg (Man of Kent, Sandy Lane, Sevenoaks) . . . Bob Fox, Stu Luchley (Crown, Hemingborough, Selby)

**SUNDAY:** Allan Taylor (Traveller's Rest, Little Sutton) . . . Robin and Barry Dransfield, Joe Beard (Folk Centre, Park Lane, Poynton, Cheshire) . . . Cyril Tawney (Ring of Bells, Church Street, Warrington) . . . Mechanical Horsestough (Chequers, Colham Hill, Bristol) . . . Tony Hall (Bulls Head, Huddersfield, Cheshire) . . . Trevor Lucas, Dave Pegg (Hunt Post, Kenas Highway, Coventry) . . . Martyn Wyndham-Read (Saracen's Head, Little Broughton, Northampton) . . . Dave Walters (Crown, Eastbourne) . . . Tim Laycock (Market House Tavern, Farnham Road, Gosport) . . . Sheila MacGregor (Goat, Sowell Lane, St. Albans) . . . Strawhead (Pied Piper, Oxmouth)

**MONDAY:** Rosemary Hardman (Lamb, Mortimer Street, Trowbridge) . . . Peter Bond (Crown Keys, Arncliffe)

**TUESDAY:** Alistair Anderson (Jolly Porter, Exeter) . . . Nic Jones (Golden Lion, Remford) . . . Bob Cann (Railway Hotel, Clifton Road, Southend-on-Sea)

**WEDNESDAY:** Jenny Beeching, Tony Cilli (Centre, 12 Adelaide Street, London WC2) . . . Chris Foster (Tree Inn, Stratton) . . . Brian Dewhurst (Three Horseshoes, Middle Street, Beamin) . . . KARL DALAIS.

## TAKING OFF



● **BUDDY GRECO:** London Talk Of The Town, Wednesday, January 4 for a four-week season. Prices £10.45 (Monday to Thursday), £11.55 (Friday and Saturday) including meal. Buddy Greco, the ebullient American singer and pianist, opened this season at the Talk on January 2. His return marks his fifth season at the night-spot, a fact that emphasises the appeal of his easy-listening act. Greco, who has been in one of London's best-known cabaret entertainment centres

● **HOLLIES:** Wakefield Theatre Club, Sunday, Saturday, January 14. Tickets: £3.25, £4.50 Friday and Saturday. Support: Ann Henkel. Concert starts at 9 p.m. One of the longest-lasting of all British rock bands, the Hollies are also one of the most successful in terms of singles. Throughout the Sixties they produced a string of hits, all pure pop, before changing the line-up, with Graham Nash leaving, and adopting a more ambitious line with songs like "He Ain't Heavy, He's My Brother", "Long Cool Woman" and "Gasoline Alley Blvd."

● **OSIBISA:** Aylesbury Friars Club, Saturday, January 7. Tickets: £1.75. Support: Spartacus. Concert starts at 8 p.m. Osibisa became something of a cult band when they started out, and it took six years before their brand of Afro-rock gave them their first hit with "Sunshine Day" in 1976. Since then they have retained their percussion-dominated style and still generate great excitement at their gigs. The support band is led by Osibisa's former bass player, Spartacus R, who left in 1972.

● **SLAUGHTER AND THE DOGS:** London Marquee, Monday, January 8. Support unknown as yet. Doors open 7.00. Support band 8.00; headliners 8.30. Entrance 85p. One of the earliest bands to appear on the Manchester scene in '76, Slaughter were originally a glitter-rock band formed by Bowie Roxy Lou Reed worshippers, and fame standards are still featured in their set. Guitarist John Robbie particularly idolises Mick Ronson, and has even been known to phuck up his hero in the middle of the night. They've produced three singles now.

## pick of the week's gigs

● **STEEL PULSE:** London Dingwalls, Wednesday, January 11. No support. Entrance £1.50. Doors open 8.00; concert starts 11.00. Steel Pulse seem to have emerged as the leaders of the British reggae explosion, overlooking other partly been because of their own ability. A Birmingham band, they create warm, pulsating music, which has a strong visual dimension and does not contain endless pangs to phuck up his hero in the middle of the night. They've produced three singles now.

● **DIRE STRAITS:** London Dingwalls, Tuesday, January 10. Club opens 8.00 p.m.; band starts 11 p.m. Tickets: £1.25. One of the brightest hopes for 1978, this band has spent the past six months or so building up a solid reputation for musical integrity in London clubs like Dingwalls. Their music has a classy American feel to it, but their words identify them with a British songwriting tradition — among the highlights are "Real Girl" and "Sultana of Swing," they're shortly off on a British tour.



# MELBOAG

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WOULD like to thank Joan Baez for the most wonderful set of concerts ever performed at the Hammersmith Odeon.

Her idea of putting 60 people from the audience behind her to fill the vast expanse of stage was ingenious. Not only did it make for a more intimate atmosphere, it gave 60 people a chance to be closer to her.

I had the benefit of seeing the concerts from both angles, once in the front stalls and again directly behind. I enjoyed both concerts equally, for though Ms. Baez faced the majority of the audience most of the time, she showed the utmost consideration to the comparatively few behind her.

I would also like to thank the staff and management of the Hammersmith Odeon for being the most pleasant and helpful I have ever encountered. — JOHANNA WEISS, Stradbroke Grove, Clayhall, Ilford, Essex.



JOAN BAEZ, utmost consideration

## We love you, Joanie

OH BROTHER! Time is passing us by but the gulf winds of vocal and musical excellence still shine like diamonds amid the rust of spunk rock, toytown-Tamla and

pop glitter.

Thank you, Joan Baez, for a memorable London concert and for showing that talent is alive and

well and living wherever your magical voice parts the sky. — COLIN BRINTON, Steele House, Harwich, Essex.

# Music for the common man

WITH the threat of a great many reproaches, I am going to perform an almost unprecedented feat.

I am going to defend the German-based, supposedly mass-produced, odious, trashy disco sound of Boney M. I am doing so because I am sick to death of the rock album that almost everyone I know has been a victim of and has accepted without a thought. I certainly have!

I still do not see why the likes of Yes, Genesis, Pink Floyd and their ilk are more honest or better musicians than Boney M.

## Scandal of the Pistols

I AM an ardent, faithful Pistols fan, so perhaps you can understand my exaltation when, while walking through Huddersfield, I saw a notice advertising a gig at Kedgeley that night.

My friend and I travelled to Kedgeley to find that all the Pistols had been sold the week before I was shattered by the disappointment, especially as the Pistols had gone up on the morning of the concert.

I hope the Pistols' management becomes aware of these difficulties they cause — MICHAEL HOPKINS, Potterdale Road, Harwood, Bolton.

WE'RE reading with increasing regularity of the selling out by the new wave. Surely only the very young can be so naive as to believe that the artists' only concern is for their music and

audience. The older generation has experienced it all before, with rock, the protest movement, flower power, etc. etc. In their respective times, all these firms were held in esteem, with the relevant artists being praised as the new Messiah.

We have seen them all sell out, and why should punk be any different? The lure of gold has been the major factor in polluting man's ideals for centuries, most musicians are no different.

Don't get me wrong, I enjoy many of the new bands, even though the term new wave should be a concern for the Trades Description Council, as it's the mid-Sixties re-packaged.

It is refreshing to see a new generation of musicians, and it's this emergence of new, younger talent which is so important, and will enhance the future of modern music.

Accept the sell-out and enjoy the music while it lasts, because it may be another decade before the second new wave appears. — MICK EDWARDS, Markham Crescent, Dunstable, Bedfordshire.

1) The aim of musicians is to sell their music, e.g. Yes and Boney M sell their music in exactly the same way. One is no commercially better or worse than the other.

2) The aim of musicians is to create a communication with the public. It can be said that Boney M have more worth in the media. They didn't hide themselves away for years and refuse to bring out singles so that the only way people could acquaint themselves with their music was via expensive albums.

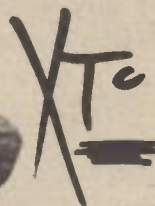
3) Whether music is good or bad no one can definitely judge, it is an entirely subjective experience. The Boney M fan, thus, has as much right to call Yes a load of rubbish as vice versa. Every group can write about what they like. If Pink Floyd think that what is on "Dark Side Of The Moon" is the most necessary fun thing today, that is their own affair — just as much as Boney M's subject matter is their own affair. It is purely up to the listener to decide which he thinks is the most important.

4) All music is the result of a process, as all art is the result of a process. To criticise music because of the way it is made is to disregard its purpose, to be enjoyed in its final form.

BIG QUESTION: Why are we not allowed to enjoy what we like and at the same time be accepted as rock lovers? Rock has become a tyranny, which is precisely what I was rebelling against in the first place. — ROBERT BRALL, Devonshire Road, Hatch End, Middlesex.

● LP WINNER.

# START THE NEW YEAR RIGHT. GET THIS SINGLE.



## STATUE OF LIBERTY/HANG ON TO THE NIGHT

### ON TOUR

JANUARY		
20th	ENFIELD	Middlesex Polytechnic
21st	HITCHIN	College of Education
22nd	CROYDON	Greyhound
25th	WOLVERHAMPTON	Lafayette Club
26th	DONCASTER	Outlook Club
27th	DUNDEE	Technical College
28th	GLASGOW	Queen Margaret Union
FEBRUARY		
1st	SHEFFIELD	Polytechnic
2nd	LEEDS	Polytechnic
3rd	EDINBURGH	University
4th	NEWCASTLE	University
7th	BRISTOL	Loarno
8th	PLYMOUTH	Castaways
9th	BARNSTAPLE	Chequers
10th	LIVERPOOL	Eric's
14th	PRESTON	Polytechnic
15th	BRADFORD	University
16th	RUGBY	Town Hall
17th	BIRMINGHAM	Barbarellas
18th	BIRMINGHAM	Barbarellas
20th	CHELTENHAM	Town Hall
21st	CARDIFF	Top Rank
22nd	LONDON	Lyceum
24th	MANCHESTER	Urnist
25th	TEESIDE	Polytechnic



OUT ON VIRGIN  
VS201



## Who dunnit

AN OPEN letter to the Who:

Dear greatest rock 'n' roll band in the world, I was at your recent unannounced gig at the Kilburn State. As a result I find myself writing this to plead with you not to make a film out of it, but to film a proper gig in front of REAL Who fans. Although you played great and tried to get the gig going, the whole place was sadly lacking in atmosphere and I would hate people to think that was representative of a regular Who gig. — TONY SAYERS, Fairway Avenue, Kingsbury, London.



**W**HEN will the bubble burst? That was the oft-repeated phrase on the lips of the Bay City Rollers over the past few years. . . the much-feared bubble they knew would one day explode like gum all over their faces.

Well, it seems to have gone that way in Britain. Their last album, "It's A Game," caused only the mildest of flutters in Britain, while the single from it, "The Way I Feel Tonight," sank without trace.

And yet paradoxically the music on the album marked the group's continued progress on a higher musical plane. And as far as the rest of the world are concerned the Rollers still Rool. In Japan, the whole populace has gone Roller-Crazy.

It seems scarcely credible that it was only two years ago that the Rollers were causing riots the length and breadth of Britain.

Remember their night of madness in Belfast back in January 1976? Since then, the British rock scene has undergone an upheaval. Punk Rock replaced Teeny Mania as the headline-grabbing force.

The Rollers seem to have lost their hold on the young girls who have probably grown into young mums now trekking around the supermarkets with scowling infants named Eric, Derek and Alan in tow. If they listen to any music at all, it's probably more likely to be "Mull Of Kintyre," while "Shanglani" gathers dust in the attic, scratched and worn beyond recognition.

But HAVE the Rollers lost entirely forgotten their erstwhile heroes? Just because the band don't seem to be able to get hits here any more, does it mean the

# Rollercoasters

**Whatever happened to the Bay City Rollers? Chris Welch investigates**

screaming has to stop? When I walked with Roller guitarist Eric Faulkner through the streets of the West End recently he almost stopped the traffic because of the fact that he was wearing a pair of sawn-off jeans and was exposing hairy knees to the natives may have had something to do with it.

Certainly there were piercing screams, and a small army of fans materialised from nowhere to escort him to his waiting car.

As girls shrieked "Eric!" and tugged at his baseball jersey it didn't seem that the British bubble had entirely collapsed.

Earlier, Eric and Wondy sat in their office, with their own recording studio tucked away in a basement, and talked cheerfully about the new role of the Rollers.

They both seemed remarkably unaffected by the gruelling times they have endured as objects of hero worship, and Eric in particular has blossomed as an eloquent speaker with a touch of dry humour. It's all quite different from the group's image as innocent Scots bawbies.

Eric, in fact, seemed quite unconcerned about the group's failures in England. "It's great in America and Japan. We were in the States in the summer. It's hard work, but you've got

to go there and let the people see yer. We went to Mexico and Hawaii as well for a holiday."

After the bedlam of the past few years, things seemed pretty quiet for them in England. Had they deliberately let the bedlam die down?

"Well, yeah . . . you see, it's a matter of earnings and taxes. If we work here we have to pay 83 per cent tax. In America the top tax you pay is 52 per cent. But we still live in Scotland."

Were they really expecting the bubble to burst? "I expect us to go on to different things. We've always said, whenever anybody asked us about the hysteria, that it was impossible for it to go on forever. The kids will always find another band. There are always new 12- and 13-year olds coming up. We find there are still a hard core of fans in Britain."

"In America we started to crossover a bit and expand the music, like we did with 'Dedication', which was produced by Jimmy Ienner. In the past we were very much a tool of the record companies, for producers and writers. Okay, it gave us a launching pad but it caused a lot of problems. It was a chicken-and-egg situation. It made us — but



ERIC FAULKNER: "We've always said it was impossible to go on for ever."

it stopped us getting somewhere else.

"We had a number one hit in America with 'Saturday Night' which was written by Bill Martin and Phil Coulter. They just sent us another song — thanks, Bill."

"That's what annoys me about the British press. There's very few British bands that can get a number one hit in America. Okay, if people hate us, at least let them admit we've done something hundreds of other British bands have never, ever done. We're not asking for favours, just some acceptance."

"When American reporters talk to us, they say 'They must be really proud of you in Britain.' And we say 'Nah, it's the exact opposite' because it is. We have a hard core of fans still with us aged around 16-18 and if we did a concert here now, that's the age group who would come. The younger ones have gone now."

"The way we feel now is that there is a re-birth of interest in the band, certainly abroad. It will have to come through the album. If we want to be a name group still in six years' time."

"We'd like to play a club in England, a small club to play our songs and show people what we can do now. But there would either be a lot of screaming or a lot of people coming to sneer at us. We can go anywhere and be appreciated; when we go to America we get great concert reviews and great album reviews. Maybe it's because they didn't get

exposed to us right at the beginning.

"We're having a hassle with Arista about a Greatest Hits album. They want to put out 'Shanglani' and stuff which was recorded three years ago which Americans have not heard."

So the Greatest Hits album is just going out in America?

"Er — it ain't going out anywhere. Oh, it's just one of the problems we have to face." A spokesman for Arista in London said this week that the album had been "delayed" and might be out after March 10. Obviously the Rollers would rather it didn't, as their music has matured into the kind of songs reflected by the "It's A Game" album, favourably reviewed by many pundits.

So the band have had a few battles over the years? "Oh yeah. There was a publishing fight too. There was a lot of money went missing . . . but that's all been fixed now. It's really hard because all we wanna do is go and play and you keep on getting dragged into all these business problems. Then you've got to lose as well."

"Our manager helps, sure, but he's got his hands full, and we like to keep an eye on things too. I went myself and the group to know exactly what's happening. Because at the start we were riding the crest of the wave and it was just 'Hey, I'm a pop star.' And then we grew up."

"We just didn't expect anything to happen to us when we first signed. Nobody did. Oh yes, we renegotiated new deals. That was kept quiet. That was a 'quiet war'! Eric laughed heartily."

"We can handle things now. I went through a bad time about two years ago, but look . . . it's OUR band and we're gonna take it wherever we can. It may be less commercial and we may still be pawns in the game, but we've still got the Queen!"

# New and boogie

**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 it 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, £1,000 of that going to the winning band, who will get a place on the bill of the Reading Festival.

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 Stax 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.

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 4".

Please tick appropriate category:

Groups (Amplified) ☐ Number in group \_\_\_\_\_ Entry fee enclosed ☐ £ \_\_\_\_\_  
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USE BLOCK CAPITALS  
Group/Soloist name: \_\_\_\_\_

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Post to: Melody Maker Rock/Folk Contest, 23a King's Road, London SW3 4RP (01 730 2628).



# Singles

## REVIEWED BY

## IAN BIRCH

### More The Tail End Of '77

● **MODERN LOVERS:** "The Morning Of Our Lives"/"Roadrunner (Triple)" (Beverly). Two cuts recorded (with crystal clarity) at our very own Hammersmith (Oden) in London. It may surprise you that Beverly is releasing another 12" single when "Egyptian Reggae" is still high in the chart. Well, some foolhardy person from the publishing company gave the Beeb an exceptionally early advance copy. Kid Jensen nominated it his single of the week and so out it had to come. What are they like? Well, I loved the magic hasn't transferred as magically as it should. "Livea" (a new number) is insubstantial and almost flat, even as Jonathan calls on Aes Leroy and D. Shaper to tell the heroine everything is all right. "It's OK" is the surreal players slipping. "Roadrunner" (not on the live album by the way) doesn't approach the greatness of the other two versions.

● **GERMS:** "Forming" (What Records). Strange, novel and tantalising. From LA, they are two girls and two guys. Real democracy? The power lies in the feet of the whole. Vocalist-bobby Pyn slurs fashionable word structures (e.g. "I the Emperor proclaim Us the mossier, we rule the game inclination-something to dream on Deprivation-we are sons") over a makeshift garage-band sound. Spoken, hard, unyielding and fuzzy remote.

● **DILS:** "I Hate The Rich" (What Records). Three-piece

from Carlsbad, California, who have been viruously described as "urine-stained communists" by Kim Fowley) and "cultural terrorists" (They are also a (forgive the phrase) "political band"). Hysterically political, in fact, where bottled fury finds some source of release through the rock medium. If it's genuine (a big IF) then the scant tune (a sort of crude Clash) and infantile lyrics don't matter a great deal.

● **DWIGHT TWILLEY BAND:** "Twilley Don't Mind" (Arista Import). The American single (they're on Shelter here), title track from their latest second album and easily the best cut on that disappointing set. Along with the likes of Tom Petty and Cheap Trick, DTB have been touted as frontliners in Anguilliole rock (or the present day) — Fifteen fire in the late Seventies setting with rapid arrangements and melodic inventions. Their debut album, "Sincerely," contained the classic "TV," and, while this isn't on par, it's a robust and intelligent rocker.



## No Shimming

### Here Comes 1978

**SHAM 69:** "Borstal Breakout" (Polydor). Their first on Polydor and it's superb. The promise is being fulfilled. As the needle falls, Igor's screams rent the air. Jimmy Pursey's manic sense of humour. Then Dave Parsons unleashes the riff that underscores the whole number, co-written, incidentally, by Jimmy and Dave.

Like S. Pistol Steve Jones, the guitar

sound is raw, furious and full-bodied. An instant connection that is both brand new and has been embedded in the brain for seemingly ages. Builds to chorus where the football chant is controlled in the mix and all the more effective for that. "There's gonna be a Borstal bunk-aht." To the end which collapses like a demolished building site with the noise of smashed glass.

The flip carries another stage favourite, "Hey Little Rich Boy." Good, yes. But not up to the A-side's standard.

● **STEVE MILLER BAND:** "Swingtown" (Mercury). "The Book Of Dreams" coughs up another single. While the song itself is not much copy (but then his past catalogue calls for stratospheric standards) the Miller hallmarks of ATMOSPHERE is untarnished. Gloriously rich washes of true sound.

● **BACCARA:** "Sorry, I'm A

Lady" (RCA). "Yes Sir, I Can Boogie" part 2, and inescapably a monster smash more's the pity. They billow and coo like an amalgam of Pate's titillation and Teaching English As A Foreign Language. And of course as proud as Mrs Whitehouse, Asinine.

● **VALVES:** "Tazoo Of The King's Road"/"Ain't No Surf

In Portobello" (Zoom). Scotland champions the resurgence of the smile! First the Razzies and now the Valves with their second single on Bruen Findlay's label. "Surf" neatly sends up the Brian Wilson Jan & Dean ambience in the bedroom. "Tazoo" finds vocalist Dee something for the John Williamson award for '78.



● **SATAN'S RATS:** "Year Of The Rat" (DJM). Well, it is an improvement on their first single but that isn't saving a great deal. Rikki Sylvan (of Rikki And The Last Days Of Earth fame) produces cleanly but the song is pretty lacklustre.

● **MIRRORS:** "Cure For Cancer"/"Nice Vice" (Lightning). Makehift and murky R&B riffing given some vaguely sleazy window-dressing. "White light in my eyes. White heat in my brain" growls Gary Lloyd in less than convincing manner. Leaves little or no impression.

● **BILLY JOEL:** "Just The Way You Are" (CBS). A cut from the lavishly praised album, "The Stranger," which I've not heard, and honestly the appetite has not been whetted by this slice. The Elton John comparison may be back but it's nonetheless inescapable. Joel's phrasing and timbre are exceptionally close to the pudgy piano player. Still, giving him the benefit of the doubt, it's finely assembled, sympathetically performed and has the requisite melodic intelligence in the lyrics. Any more convincing? No, neither am I.

● **BILL BRUFORD:** "Feels



Good To Me" (Polydor). Celebrated drummer (formerly of Yes, Brand X, blah, blah) has come up with a chirpy and unquestionably stylish solo outing, which lies between jazz and rock. Fusion it was once called. Accessible enough to be a possible chart contender.

● **CORTINAS:** "Defiant Pose"/"Independence" (Step Forward). Their second and last for Step Forward before they move to Mama CBS. Neither cuts nor captures the strength of their live act. "Defiant Pose" burns along in what is now mainstream manner but "Independence" flimmers with some more promise in its gritty R&B feel.

● **DOLLY PARTON:** "Here You Come Again" (RCA). Barry Mann/Cynthia Weill song transformed into cross over country pop — the furrow Dolly is currently ploughing. An enormous hit in the States and there's no major reason why similar success shouldn't be enjoyed here.

● **ROSETTA STONE:** "If Paradise Is Half As Nice" (Private Stock). The band formed by ex-Busy Cuts Roller who, by all accounts, are big in Japan. When Andy Fairweather-Low shrilled this out in a show with Amen Cerms, it had a definite strange sound in it. Rosetta Stone turn into pubescent puppy-fat pop.

● **VANGELIS:** "To The Unknown Man" (RCA). Desperately stodgy, 'atmospheric' instrumental with military percussion and twee melody.

● **SWEET:** "Love Is Like Oxygen" (Polydor). How odd. Utterly forgettable song, banal words and lackluster arrangement.

# Melody Maker

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**ROCK STARS' LAMENT**



# Evolution in the studio

"RECORD companies pour out an endless belch of commercial drivel. They are interested solely in cash

"There are musicians who work, not for their careers, but because they are actually interested in music. They do concerts, not to push their albums, but because they actually give a damn about what goes into people's ears.

"Rock In Opposition is made up of a few such groups: each is from a different country, each independent of the music industry, and each with a radical and uncompromising approach to music."

Who else but the trenchant Chris Cutler, drummer with Henry Cow and probably the most argumentative rock musician around?

The subject under the microscope, Rock In Opposition (RIO), so far includes five member bands: Univers Zero, from Belgium; Stormy Six from Italy; Samma Mamma Mamma from France; and Etron Fou Leleouban (which means Mad Shit) from France and our own Henry Cow (of whom Cutler says: "The only person who has covered the same kind of ground as they have is Frank Zappa and he was finished long ago. Henry Cow are still at it. So now you know.")

Henry Cow have been "at it" for approximately nine years (eat your heart out, Virgin Records), playing most often on the Continent with bands like the above four, who range in style from the Dadaist freakery of Etron Fou Leleouban to the Baroque Univers Zero.

Thereas, however, it's something epic way with words often leaves a lot to be desired. With the exception of some programmatic nuggets that pop up everywhere, like "Violence completes the partial mind" (quite so) — Stormy Six by opting for folk-based protest songs, much the best medium for any kind of heavy message, and Etron Fou Leleouban by using lyrics as sound-effects.

Stormy Six were "once almost a pop group and once almost a folk group," and their songs, though seemingly carelessly annotated with all kinds of political references on the lyric sheet, are as succinct and punchy — from trucking anthems to teeming men — as though one could wish that the vocals were a little less light-orphan.

It's all so bee-yoo-tifully articulated in the Italian tenors, and simply not dirty enough for their purposes, though it could well be that Italian audiences have a different perspective on this. (I should add that English translations of the lyrics will be available with "L'Apprendista.")

On the other hand, I unreservedly loved Etron Fou, right down to the dooty thumping of a lead ringer for the Beatles' Maharishi and Ferdinand, and really can't recommend them too highly. Try *Marasade* for size, or some more in *From Mask Replica*; they, in fact, claim Beethoven as a major influence. The rhythmic reggae themes played on guitar and saxes underpin the cackling madness of guitar/bass strummed banjo-fascination across hilarious declamatory vocals and above, rapid tempo changes from "Sur Le Pont d'Avignon" type through thunderous rock-steady rhythms to Kurt Weill

ETRON FOU LELOUBLAN: "Batalages" (Gratte-Ciel 2001). Ferdinand Richard (guitar, bass, vocals); Chris Cheneil (sax); Guigou "Samba Scout" Chenevier (percussion); Eudalie Ruyner (vocals).

UNIVERS ZERO: "Univers Zero" (Sabam 1313). Michel Berckmans (bassoon); Daniel Denis (percussion); Marcel Dufrane (violin); Christian Genot (electric bass); Patrick Hampel (violin, alto, cello); Emmanuel Nicasse (horn, piano); Roger Trigaux (guitar); Produced by Eric Foss.

STORMY SIX: "L'Apprendista" (L'Orchestra OLP 10012). Carlo De Martino (violin, viola, mandolin, acoustic guitar, vocals); Franco Fabbri (vocals, acoustic and electric guitars, vibas, xylophone); Umberto Fiori (vocals, acoustic guitar); Salvatore Garas (drums); Tommaso Ladda (mandolin, violin, acoustic and electric guitars, piano); Luca Piscicelli (bass, vocals); Pino Martini (bass); Renato Rivolta (sax); Joao Dosao (bassoon); Bruno Framini (percussion); Gianfranco Gagliardi (keyboards); Cristina Pedevia (viola); Andrea Vicario (cello). Engineered by Giorgio Albani and produced by Stormy Six.

SAMMA MAMMA MAMMA: "Gregory Allan Fitz-Symphony" (Musiknietat Waxholm MNW 70 p). Coste Apertea (guitar); Lasse Holmer (piano); Hasso Brunström (drums); Lasse Krantz (bass); Kalle Eriksson (trumpet); Artur Wald (sax). Produced and conducted by Gregory Allan Fitzpatrick.

pastiches. Even Robert Wyatt and/or Kevin Ayers would probably find it hard to keep up with such rambling good humour. Never a dull moment.

Which is more than can be said for Stormy Six's musical arrangements, which suffer from the same stuffy formality as their vocals. Not that the outburst is limited: they are obsessed with contrast, so much so that the pace is jerky, and over the top. When they rock out, as on "L'Apprendista" and "L'Orchestra Dei Fischietti," the rhythm section is superbly taut, with propulsive use of echo, it's just a drag that they choose to do so much, so soon, into the meandering.

Much the same can be said for Samma Mamma Mamma on "Sforzatura Symphonie," who exchange fairground melodies for what sound like carnival music. In incident haste. Maybe they're seeking out some mythical "common music" — a contemporary musical idiom, but the result is horribly bland and quite ineffectual in its own way.

The only goodies to be salvaged from the mishmash are a couple of vocal solos, using guitar and the occasional trumpet peal.

Univers Zero, however, are quite the blandest of the bunch, despite a promising array of instruments including a harmonium that achieves a gorgeous glass-harmonium sound, but is rather than programmed music, with refs stockpiled in a cold war of tension only occasionally in-

terrupted by rambling dissonant chords.

It certainly doesn't do anything for me, but there may be those out there who thrill to this kind of somber noise.

Investigate the first two, at least, for a genuinely committed experimentation with "popular" forms in relatively uncharted territory like this. Sometimes failures are as instructive as the successes. And that sounds absurd, well, the advent of these albums under the banner of Rock In Opposition is genuinely exciting in today's jaded and bored music scene, and that in itself deserves some kind of accolade.

(Available from Virgin and all good record stores. In case of difficulty, £340 each (inc p) or \$100 each (inc p) Opposition, 5 Silverthorn Road, London SW4 Tel: 622 8834, W.P.

DON MCLEAN: "Prime Time" (EMI).

WELL, there's nothing wrong with this album... nothing that is, which is a total re-think, a new producer, a bomb under the string section, and eight new songs wouldn't put right. McLean's first album with EMI follows an auspicious career with United Artists, and by a considerable margin establishes its position as his weakest offering to date (and that includes his rather obscure indulgence in "American Pie").

His last studio album, "Homeless Brother," expressed

this effect. An album for guitar fanatics and easy listeners.

FELA ANIKULAPO KUTI AND THE AFRIKA 70: "Up Side Down" (Decca). Fela Anikulapo Kuti is a pianist and horn player who produces endless waves of afro-beat. A little afro-beat goes a long way, but there are only two tunes on this album.

INSTANT SUNSHINE: "Punny Name For A Band" (One-Lip). Literary giant of Punch and one of the stars of Heavy, Sausage, Miles Kingston lends his talents as bass player par excellence to the sound of Instant Sunshine. A thoroughly English concept in the tradition of Flanders and Swann and the Western



DON MCLEAN: examining a world he previously refused to identify himself with.

his situation, a solitary being, a man who doesn't fit in. It doesn't help that the album is a collection of songs that only seem to be his attempt to fit in. In the end, the album is a collection of songs that only seem to be his attempt to fit in.

Some of his more inventive lyrics parody and pillory the puerile "Jung," "The Pattern is Broken" from the movie *Amusing* in "Prime Time" and "Color TV Blues" ("It's easy to see right from the start that what makes good money makes good art") and particularly the latter is hard enough to compare with his best, while "Building My Body" has a wayward wit.

So, with those songs as a base, the album as a whole could conceivably have the

colour and personality of "American Pie." It doesn't help that the album is a collection of songs that only seem to be his attempt to fit in. In the end, the album is a collection of songs that only seem to be his attempt to fit in.

There are several other songs of merit: "When Love Begins," "When a Good Thing Goes Bad," and "The Thing to Do." All are strong love songs which need either a much more low-key arrangement or should be left for

love songs, down memory lane and, natch, Vaughan's hits.

LOVE AND KISSES: "Love And Kisses" (Bareilly). Three girl singers — two Playboy bunnies plus a dancer (Danielle and Hutch) — with some long, tedious disco albums. Wah wah guitar, strings, humming, drums and ecstatic moaning are just some of the ingredients of this two-hump 'n' grid track. For mindless foot-stompers only.

LYNCH AND LAWSON: "The First" (Decca). Nashville-recorded album of country-rock numbers performed by two English guys with pleasant harmonies but little else. Producers Bill Justis and Boudleaux Bryant have

Perry Como. And the odd track of all, "The Statute," which goes to prove McLean's limitations as a writer, and is a song that can only embrace being sung by Frank Sinatra. There are also a couple of banjo instrumentals which are moderately uplifting, but this is not Don McLean's finest hour. — C.J.

DIRTY TRICKS: "Hit & Run" (Polydor).

TWO of the kids hell from Scotland and there is a touch of the Bay City Rollers about the cut of their jts. In other words, they're into looking pretty, at least for album sleeve photography, but there the similarity ends.

When Johnny Fraser-Binnie

track records second to none, but they're going to miss success with this duo. It's a competent collection, professionally executed all round, but it's clinical and soulless. They need more rough edges and a little more feeling.

RORY BLOCK: "Intoxication" (Chrysalis). Before you jump to the wrong conclusion, Rory is a girl, and is blessed with a strong husky voice, for which she's chosen suitable material. It's a cut above the usual British-produced MOR soul-album, but Rory's success will ultimately be blocked by the similar, superior American product of the likes of Aretha, Natalie Cole and Bonnie Raitt. Nevertheless, well worth a spin.

(guitar), and Kenny Stewart (vocals) came South to meet up with Terry Horbury (bass) and Andy Beirne (drums), they decided on a policy of no-holds-barred, heavy-rock making. So from the first few bars of the title track and well into "Get Out On The Street," we are into standard heavy rocking.

Lots of post-Robert Plant screaming, shuffle beats, grumbling guitar, riffs and general bashing and yelling.

I like a bit of bashing and yelling myself, and when the neighbours are out I often set up a bit of rusty drums, a megaphone and box of detonators and kick up a fearful hullabaloo for several hours, yelling until blue in the face and smashing the drums until plaster falls from the ceiling.

This is rounded off with a series of devastating but controlled explosions, some dry ice and a blast of laser beams. Very satisfying but a bit rough on the people next-door-but-one.

So here are Ricky Tricketts enjoying THEMSELVES in time-honoured fashion. Good luck to 'em, and whether they will be rich and famous or can no longer predict, I'm still recovering from seeing the Worst. Also, a punk rock band from Manchester.

After them all attempts at rock music criticism becomes meaningless. Anything good on the box tonight? — C.W.

BILLY CONNOLLY: "Raw Meat For The Balcony" (Polydor).

ALTHOUGH Billy Connolly's new album offers no radical alternative to the format established by his predecessors, there is enough material here that is genuinely original, and, in places, quite hilarious to justify investment.

And despite the utterly abject Martin/Coutter item, "Isn't It A Shame," that Connolly sounds like a sober Frankie Miller (quite a bit), the album is a way through Scotland's entry for the next Eurovision Song Contest.

It's a measure, then, of Connolly's talent that he survives an introduction and creates over the remaining inches of vinyl what might be the classic "Scot's Blues" during recorded work. I'm a fool for his humour, anyway, but he really is the most irresistible form.

Raw Meat For The Balcony is an excellent collection of material he's recorded since his first "Scot's Blues" album for Transatlantic (which, of course, is the classic "The Crucifixion").

"Have You Ever Thought About Me?" "The Death Of Robin Hood" and "The Death Of Robin Hood" are all fine Connollys, furiously creating absurd and hilarious scenarios, improving madly round his themes and erick ing off at the most madcap tangents (as much to his own amusement as ours).

His songs, too, are better here than in most of his previous recordings. "John Stonehouse Went Swimming" is particularly pertinent, while the album's ability to lie in court, should endear him not at all to the constabulary (it's prefaced, incidentally, by an improvised burst of lunacy entitled "Glandor's Revenge," a discourse on the after-effects of curry: "they don't tell you that but they're going to on the way out...").

As ever, much of the more hilarious material comes from the album's recording at London's "The Crucifixion" (which is introduced as being about the police and their sadistic ability to lie in court), should endear him not at all to the constabulary (it's prefaced, incidentally, by an improvised burst of lunacy entitled "Glandor's Revenge," a discourse on the after-effects of curry: "they don't tell you that but they're going to on the way out...").

## Short takes

AUTOMATIC MAN: "Visitors" (Island). Dual vocals, section book, rhythm book, mad as hell. No lyrics, prattle on about the usual insane subjects that obsess automatic man. Most of them inaudible above the general racket of guitars, bass and drums.

CHET ATKINS: "We And My" (Mercury). No surprises in this album, just some damn fine picking. Atkins' reggae themes played on guitar and saxes underpin the cackling madness of guitar/bass strummed banjo-fascination across hilarious declamatory vocals and above, rapid tempo changes from "Sur Le Pont d'Avignon" type through thunderous rock-steady rhythms to Kurt Weill

Brothers, the line-up also features Alan Margus, a Davis, Peter Christie and David Barlow, who offer lively harmonies and interlaced with wry observations on topics ranging from football to money.

FRANKIE VAUGHAN: "100 Golden Greats" (Romeo). The great British TV viewing public has been bombarded with more adverts for this record than it was by Hitler's VZ rockets. It's the biggest of the recent pubes, but its appeal really depends on whether you like Vaughan and schmaltz or not. If he's your man you couldn't do better than spend a hwer on this double album of well-segmented songs, which include hits of the last four decades,







Now hear  
this...

**T**HERE is a moment, halfway through the first side of "Now Here This Then," when Eddie Prevost's quartet comes alive in the way that all "free" bands attempt and few regularly achieve.

This is a feat in itself, but when flugel and tenor muscle in with low means (like a pair of marauding Heinkels), Prevost sets up a loose, rolling metre-less rhythm, and

Gold and Hawkins play hard and loud, oftentimes working as a real team. The trumpeter doesn't try to play too many notes and gets a big, growly sound, matched by the tenorist's worthwhile distillation of Trane, Shepp, and Parker (Evan). Mattos has a strength that puts me in mind of where Jimmy Garrison might have ventured, had he lived: his introduction to the second side is awesome.

This is a fiery, earthy, honest album, the complete opposite (for those who wondered) of Prevost's more cerebral investigations with AMM, and at times it reaches moments

**GRAHAM COLLIER**

That is not to say this album is devoid of good playing or interesting ideas.

Two soprano saxes bleating together do not sound more effective than one. Far better

POV

WILLEM BREUKER

The solos are marvellously handled, notably Raaymaker:

trumpet on "Logical" (beginning with suave Milesians, moving into Don Ayler's territory) and Breuker's bass clarinet on "Riette" Verduren, a man, a munterful percussionist with perfect control of that flam and the parade diddle, gets a witty outing on "Lusternus."

in brief

[illegible]

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radio jazz

Times: GMT

**FRIDAY (6)**  
**7.0 a.m.** B35V: Band Parade featuring Nat Whitworth and the  
 Happy Millionaires and the Alan Ganley Sextet. Introduced by Colin  
 Berry. **9.20 p.m.** Gene Harris, Henry Gray, Glen Moore, Stanley  
 Clarke, etc. **9.30 p.m.** US: Charlie Mariano.

**SATURDAY (7)**  
**8.30 a.m.** E: Old Time Jazz (The Jazz Lixp, Hamburg). **5.0 p.m.**  
 B35V: Jazz Record Requests presented by Peter Clayton. **5.0 p.m.** E:

5 N: Jazzmatazz (Peter Dinklage presents Concord Jazz).

4.5 p.m. E: Anders Dahl Combo, Dutch Swing College Band, Louis Armstrong All Stars, Papa Bue's Viking JB. 4.30 Q5: Sweat Beat 6.15 US: Have Mercy, 10.0 A2: Black And Blue, 10.10 A1:

Traditional Jazz at the St. Quindin, Nancy and San Sebastian JF (Sammy Price, Wallace Davenport, Lloyd Glen and Cab Calloway Orchestras). 11.0 8125V: Sounds Of Jazz featuring Max Collie's Rhythm Aces the David Horler Quintet and Peter Clayton.

7.30 p.m. 82V: Alan Dell presents the Dance Band Days. 8.0 825V: Alan Dell's Big Band Sound. 9.0 825V: Best of Jazz on Records, presented by Humphrey Lyttelton. 9.30 11.5: Three Formers

Records presented by Humphrey Lyttelton, 8:30-9:30. Fritz Sörgelmann, 10:55-11:55. Jazz in Britain (Stan Sulzmann Quartet introduced by Charles Fox).  
TUESDAY (10)  
8:30-9:30. Jazz Under presented by Charles Fox. 4:30-5:30.

5.15 p.m. MS55 Jazz Today presented by Charles Fox. 6.30 W: Jazz A'Plenty (John Featherstone interviews drummer Chuck Smith and Alan Stevens, reviews some of the new LPs). 7.30 QS: Jazz Club (Charles Mingus and McCoy Tyner). 9.30 US: Wolfgang

Schluter Combo.  
WEDNESDAY (11)

8.0 p.m. E: Jazz For All. 12.5 N: Jazzmatazz (Repeat Jan 7).  
THURSDAY (12)  
9.30 p.m. US: Paul Horn/Egberto Gismonti.  
Programmes subject to change

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2-1500m 200k, 3-464m 647k. E: NDR Germany 189m 1546k, 309m  
977k. N: Radio City, Liverpool 194m 1546k 96.7V Q: HR Frankfurt  
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# Billy Joel, from the heart



## Ray Coleman reports from America on one of the best singer-songwriters to emerge in years. Pictures: Mike Putland

SO WHERE are we, as our music lurches with uncertainty towards the Eighties? The innocent charm of the Fifties remains intact, for sure. The Sixties seem deadlier than ever, even though the influence of that golden decade is enormous.

The Seventies have been creatively largely dormant, or at best repetitive. The better new names are going to endure, as in all endeavours, while the talents whom we knew all along, should make it, are coming through. Good old boys like Randy Newman, for example. Bob Dylan and Bruce Springsteen will always be around . . . but they've been pushing our patience.

It's only right that the chronic state of the British environment should have provoked the punk bands into their state of semi-articulate. If the music was stronger, and they had not confused energy with music, we might have lifted off.

But no, 1977 should be remembered as the year rock fought a bitter fight to retain its literacy. Save such accepted rare gems as Joni Mitchell, Steely Dan and Joan Armatrading and Tom Robinson, it has been a moribund time, recently, for statured talents to come forth and demand the attention of those who demand from songs a combination of lyrical strength and irresistible musical dynamics.

If you are still with me, allow me to introduce the brightest spark on the current musical horizon. His name is Billy Joel, a 28-year-old from Long Island, New York.

His work has been scarcely noted in Britain. But before 1978 is out, he ought to be accepted as a stiletic talent, capable of comparison with any one solo talent to have emerged in popular music in the last ten years.

Articulate? Yes. Plently to say, without sounding contrived? Certainly. Good topics for his songs? Aplenty. Strong melodies? Incredibly. High on musicianship? Absolutely. An intelligent sense of history in his work? All the time. Convincing vocals? Sings like a dream. What does he play? Piano — brilliantly.

To compare any singer-songwriter with Bob Dylan is, as far as I'm concerned, absolute heresy. But this much is to be admitted, after studying his five albums and seeing Billy Joel twice during his recent American concert tour, not since dear old Dylan and then Springsteen did it to all of us who care, has an artist got so near to producing that rarely-disturbed nerve between head and stomach, to which all good musicians should aspire. I'm talking of the heart.

The nearest parallel is John Lennon: Joel has a similar density, and that healthy wrath, anger, restlessness that embodies the true spirit of rock 'n' roll. He thinks rather like Lennon too, and you know that can't be bad.

Summing up: Billy Joel writes lyrics of such astounding observation, wedded them in beautiful hook-lines that not only your subconscious for days or weeks, and rams them home with eco-

nomical arrangements that are the hallmark of great performances.

He takes, as his writing canvas, the state of America today, the inner, the outer, the angry young man, the lover, the teeming cry, the kid on the block, and abstracts such as the New York State Of Mind, in a song which so many understand even though he doesn't spell it out.

He has chosen his subjects cunningly. In the early Sixties, remember, Bob Dylan had more dramatic inspirations from which to draw—the Cuban missile crisis and the threat of nuclear war, the deepening mistrust of national leaders and politicians, and the new protest of a gradually liberating youth culture.

Today, the American reality for Billy Joel in his tortuous writing is centred on the post-Watergate, post-Vietnam depression manifested in utter disillusionment among the young.

Thus he deals with the uncertainty of the middle classes: the problems of divorced couples, numerically rising; the bitterness of those taught religion but who later question it; the acceptance and abuse of drugs among people too young to know how to handle them.

Not new themes, I hear you say. True. But what's always new, always impressive, is that unusual musician who can write the song down, make it sound real and honest, touch that spine-tugging nerve, and compose a melody that carries it. Joel learned his craft the hard way, and today is all set to catapult those songs into our consciousness.

It couldn't happen to a more unlikely or more prickly character.

"I DON'T like to write mushy love songs because love isn't like that. Eighty per cent of love might be mushy, but then there's 20 per cent that's just a stab in the guts. That's the part that interests me most. Look, I like sticking the knife in, because that's what love's really like."

We were talking in his room at the soulless Holiday Inn, Philadelphia. He's suspicious at first, on guard and defensive — shades, perhaps, of his days as a greaser, a punk, in the Long Island area of Hicksville where he grew up.

As the conversation develops, he confesses that he was once an active weight-boxer. He was doing well, but as a pianist who had to safeguard his hands, he gave up boxing. His fingers were getting battered and piano playing was becoming increasingly distant and abstracted the routine — well, now we knew his history, it's easy to

say—pugilistically. He grabbed hold of the audience by the throat and did not let go. But to confuse his three years as a fighter with the insensitivity that automatically is linked with that sport would be an error.

With a voice that's a curiously Seventies blend of early Fifties/Stalies teen heroes like Tony Orlando, Bobby Rydell and Johnny Tillotson, he injects his innate knowledge of jazz phrasing, a la Mel Tormé, into songs like this:

### SUMMER, HIGHLAND FALLS

They say that these are not the best of times  
But they're the only times I've ever known  
And I believe there is a time for meditation  
In cathedrals of our own;  
Now I have seen that sad surrender  
In my lover's eyes  
And I can only stand apart and sympathise  
For we are always what our situations hand us  
It's either sadness or euphoria  
And so we argue and we compromise  
And realise  
That nothing's ever changed.  
For all our mutual experience  
Our separate conclusions are the same;  
Now we are forced to recognise our inhumanity.

Our reason co-exists with our insanity  
And though we choose between reality and madness  
It's either sadness or euphoria.

How thoughtlessly we dissipate our energies  
Perhaps we don't fulfil each other's  
And so we argue and we compromise  
Our lives  
With our respective similarities  
It's either sadness or euphoria.

● Lyrics of "Summer, Highland Falls," "James," "Angry Young Man," and "New York State Of Mind" are administered by April-Blackwood Music, USA, and are reproduced by permission.

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With such sardonic, slightly reprimanding, rather unsmiling, always biting commentaries that confront subjects heinous, Joel has touched a real nerve among the more literate of America's rock population.

In the wake of heavy metal, but confronted by such atrocities as Kiss, it's a brave man who offers good, thoughtful lyrics with a non-power backing of a funky little band. But Joel does it with this fearless mixture of style and dogged determination.

It's taken him six years and five albums to climb to this status of the current sell-out concert toter of 57 dates (his last went for 108 gigs).

"It's not hard to work," he attested. "I worked in a factory. That was hard work. I was in a place on Long Island that made typewriter ribbons, and you had this wheel that went round and there's the unlinked ribbon on one end and it goes into this pool of ink and comes out on another spool with the ink on it."

"I had to run the treadmill, keep the pool filled up with ink, and the tape occasionally. That's WORK! A pain in the neck. My eyes got crossed from watching this wheel go round and having to stick pieces of paper in it."

"So from that to boxing and now to people and songs, and performing and having people come to listen and for those people to pay my rent — that's not work. It's a privilege."

He winces at the memory of his old job and instead contemplates tonight's show. Same show, Billy? Yes, same routine. He'll come out to ecstatic applause from a diverse strata of American society, mostly young, to middle-class teenagers or those who wished they were, and twenty-savvy on, he'll offer a mock-apology for being a pianist and not a guitarist.

This is in order to assuage any criticism that his back is permanently facing some of the paying punters. "If I was a guitarist, I'd play this," he says, affecting a Presley stance.

"Sorry, but I can't leave a guitar on the stage . . . but I'll try to turn round and sing to you occasionally."

Clearly, the man's a trouper who relished all kinds of music at concerts. He's been playing professionally, he says, since the age of 14 — "bars, churches, and high school hops" in the New York area.

His father, a pianist, sent him for classical piano training when he was mere four-year-old. He can sight-read, having taken lessons for 11 years and played all kinds of music at concerts until — what! The Beatles arrived in America and everybody was inspired, he says, to form a band.

There was a Beatles-type band on every block where I lived in Hicksville.

I was recruited to one called the Lost State. But I'd known I was really headed for rock 'n' roll from early on. Because I used to do Elvis Presley impersonations when I was in elementary school. In the lunch break, the children did an entertainment act. He impressed me. He was in the fifth grade, but he was in getting girls in the sixth grade to scream.

Teachers pulled me off the team. I thought: 'Hey, there must be something to this thing.' It was the first performing experience I can remember, and it's stuck with me."

Why had he chosen to play with leechboards during the guitar-dominated Beatles era?

"Well, I knew how to play piano. Remember, there wasn't really a golden age of guitar until the middle of the Sixties. Jimi Hendrix, Jeff Beck and Eric Clapton and that whole thing made the guitar a rock instrument."

"Before that, there weren't a lot of leads to play — the piano was just as acceptable through Jerry Lee Lewis and Fats Domino."

"When the Beatles came out, I figured I was in a strong position, instrumentally, because the guitar — although it was a symbol — was basically just a rhythm guitar thing."

"That's how the new wave bands are doing it now. They rarely have a guitar lead. Anyway, I figured there were enough people buying guitars. I knew the piano and stayed with it."

"There's the West Coast way of dressing . . . my man, it's really far out to be here. My moon is in Aries, man."

"Then the other way is to wear a shirt and a brown sweater on it, you don't wash your hair for two weeks, and you come on stage like a Southern boy, throw a whiskey bottle in your hand. 'S— man, we're gonna rock 'n' roll it to ya!'"

"The other way to dress is with the glitter-flash thing. Here you have to wear the big platform shoes, right? I can't remember a song that characterises this distaste for the new Showbiz elite."

### THE ENTERTAINER

I am the entertainer  
And I know just where I stand  
Another screamer in another long-haired band

Tell me your clamour  
I may know your yowls  
But I know the game  
You'll forget my name  
And I won't be here in another year  
If I don't play in the charts.

CONTINUED OVERLEAF



# Songs have to excite, shock, hit the nerve

## Billy Joel — from previous page

I am the entertainer  
And I've had to pay my  
price  
Things I didn't know at  
first  
I learned by doing twice  
Ah, but still they come to  
haunt me  
Still they want their  
share  
So I've learned to dance  
With a head in my pants  
And I can't help but  
And I write them a cheque  
And they get their merry  
ways

I am the entertainer  
Been all around the world  
I've played all kinds of  
pianos  
Laid all kinds of girls  
I can't remember names  
Ah, but what the hell  
You offer a whole world  
And a thousand miles  
It all becomes the same

I am the entertainer  
Bring to you my songs  
I'd like to spend a day or  
two  
I can't stay that long  
Got to meet someone  
Got to stand in line  
Got to sit down face to  
face  
And I'd love to stay  
But there's bills to pay  
So I just don't have the  
time

I am the entertainer  
I've come to do my show  
You heard my latest record  
It's on the radio  
Think me years to have  
They were the best years  
of my life  
It was a beautiful song  
But it ran too long  
If you're going to have  
a hit  
You've got to make it quick  
So they cut it down to 3:05

I am the entertainer  
The idol of my age  
I make all kinds of money  
When I go off the stage  
You see me in the papers  
I've been in the papers  
But if I go cold  
I won't get sold  
I'll get put in the back  
In a discount pack  
Like other cans of beans

It's the finger-pointing  
songs, in fact, that stand  
Joel apart from the crowd.  
Having been a professional  
martyr for several years, during  
his scuffling days, he now  
sees them as a waste.  
"People go through life  
with a cross and they shout  
against anything just because  
life is giving them a rotten  
deal. They're blaming life it-  
self. You can't blame life, you  
have to blame yourself. After  
a while you have to take re-  
sponsibility for things your-  
self. So in this song, I'm  
saying, look, OK, so you've  
had a rough deal, but I've had

enough already, at your bitch-  
ing and moaning.  
I've been to make rallies  
and demonstrate myself,  
but I now believe in the value  
of individuality

**ANGRY YOUNG MAN**  
There's a place in the world  
for the angry young man  
With his wrong ideas  
and his radical ideas  
He's a rebel, in fact, he  
refuses to crawl  
He's at home with  
his back to the wall  
And he's proud of his scars  
and the battle he's lost  
And he struggles and bleeds  
as he hangs on his cross  
And he tries to be known  
as the angry young man.

Give a moment or two to  
the angry young man  
With his fist in his mouth  
and his heart in his hand  
Never been stabbed in the  
back, he's been misunder-  
stood  
He's a comfort to know his  
intentions are good  
And he sits in a room with  
his hands on his hips  
With his maps and his  
maps laid out on the  
floor  
And he tries to be known  
as the angry young man

I believe I've passed the age  
of consciousness and  
righteous rage.  
I found that just surviving  
was a noble fight.  
I once believed in causes  
too  
I had my pointless point of  
view  
And life went on no matter  
how was wrong or right  
And there's always a place  
for the angry young man  
With his fist in his air and  
his head in the sand  
And he's never been able  
to learn from mistakes  
So he can't understand why  
his heart always breaks  
And he's fair and he's true  
and he's boring as hell  
And he'll go to the grave  
as an angry old man.

**NO, SAYS Joel,** he doesn't  
want to become known  
as a preacher — if anything,  
that's an anti-preaching song,  
he insists. All he wants from  
songs is that they should  
make people think, question  
themselves, their motives,  
and, in the tradition of all  
songs, they should recreate  
situations.  
He's not averse to creating  
a controversial lyric, though  
how about this ode to a  
Roman Catholic girl, from his  
latest, stunning album, "The  
Stranger?"

**ONLY THE GOOD DIE  
YOUNG**  
Come out Virginia, don't  
let me wait

You Catholic girls start  
much too late  
But sooner or later it comes  
down to this  
I might as well be the one  
They showed you a statue  
and you're proud  
They built you a temple  
But they never told you the  
price that you pay  
For things that you might  
have done  
Only the good die young  
You might have heard I run  
with a dangerous crowd  
We can't see pretty we  
can't see proud  
We might be laughing a bit  
But that never hurt no one  
Come on Virginia show me  
sign

Sent up a signal I'll throw  
you the line  
The stained glass curtain  
you're hiding behind  
Never been in the sun  
And only the good die  
young  
You got a nice white dress  
and a party on your  
confirmation  
You got a brand new soul  
And a cross of gold  
But Virginia, you didn't  
know you quite enough  
information  
You didn't count on me  
When you were counting on  
your martyr . . . a heaven  
for those who will wait  
Some say it's better but I  
say it ain't . . .  
I'd rather laugh with the  
sinners than cry with the  
saints  
Sinners are much more  
fun  
And only the good die  
young  
You say your mother told  
you all that I could give  
you was a reputation  
She never cared for me  
But did she ever say a  
prayer for me?

Interestingly, that song was  
not included in the concert  
I saw, perhaps in case it  
offends (he's feared enough  
to eliminate it). But his pen-  
chant for creating atmosphere  
is best exemplified with  
"Scenes From An Italian  
Restaurant," another track on  
"The Stranger."

Dealing carefully and with  
real insight into a divorced  
couple's attempts to get back  
together, the song is de-  
livered line slowly then as a  
fierce pace, and reverting to  
the slow commentary—  
**SCENES FROM AN ITALIAN  
RESTAURANT**  
A bottle of white, A bottle  
of red  
Perhaps a bottle of rose  
instead  
We'll get a table near the  
street  
In our old familiar place  
You and I—face to face  
A bottle of red, a bottle of  
white

It all depends upon your  
appetite  
I'll wait you any time you  
want  
In our Italian Restaurant  
Things are okay with me  
these days  
Got a good job, got a good  
salary  
Got a new wife, got a new  
life  
And the family's fine  
We feel much longer ago  
You last evening I did not  
know  
You could ever look so  
good after so much time  
I remember those days  
looking out at the village  
from  
Inevitable, hearts, leather  
suits, and tight blue  
jeans  
And the idea in the box play  
the scene about New  
York  
Cold heart, but lights  
My heart romantic things  
night.

Brenda and Eddie were still  
going steady in the sum-  
mer of '75  
And the line and the queen  
of the prom  
Rude around with the cor-  
top down and the radio  
on  
Nobody looked any finer  
Or was more of a hit at  
the Furber's Diner  
We never knew we could  
come more than that out  
of life  
Surely Brenda and Eddie  
would always know how  
to survive

Brenda and Eddie were still  
going steady in the sum-  
mer of '75  
When they decided the  
marriage would be at the  
end of July  
Everyone said they were  
crazy  
"Brenda, you know you're  
much too lazy  
Eddie could never afford to  
live that kind of life."  
But there we were wavin'  
Brenda and Eddie good-  
bye  
They got an apartment with  
deep pile carpet  
And a couple of paintings  
from Sears  
A big waterbed that they  
bought with the bread  
They had saved for a  
couple of years  
They started to fight when  
the money got tight  
And they just didn't count  
on the tears  
They lived for a while in a  
very nice style  
But it's always the same in  
the end  
They got a divorce as a  
matter of course  
And they parted the closest  
of friends  
Then the king and queen  
went back to the green  
But you can never go back  
there again  
Brenda and Eddie had had

It already by the summer  
of '75  
From the high to the low  
to the end of the show  
For the rest of their lives  
They couldn't go back to  
the greasers  
The best they could do was  
pick up the pieces  
We always knew they  
would both find a way  
to get by  
That's all I heard about  
Brenda and Eddie  
Can't tell you more than I  
told you already  
And here we are wavin'  
Brenda and Eddie good-  
bye

A bottle of red, A bottle  
of white  
Whatever kind of mood  
you're in  
I'll meet you anytime you  
want  
In our Italian Restaurant  
He has never written an  
on-the-road song, and he  
doubts if he ever will. "I

tend to write about my en-  
vironment and the road is a  
drag, of an environment.  
Road songs I find to be very  
self-indulgent, and usually  
self-playing — like I'm on  
the road again. What a drag."  
I don't think the world  
needs one more road song.  
I write at home, where I  
am three months of the year.  
It's a terrible ordeal, writing.  
I have writing days. Get up,  
make a cup of tea, go to the  
piano and hope I play all  
day long.

**SAY GOODBYE TO  
HOLLYWOOD**  
Bobby's driving through the  
city tonight  
Through the lights, in a hot  
new rent-a-car  
He joins the lovers in his  
heavy machine — down on  
Sunset Boulevard  
Say Goodbye to Hollywood,  
say goodbye my baby . . .  
Johnny's taking care of  
things for awhile  
And his style is so right  
for troubadours  
They got him sitting with  
his back to the door  
Now he won't be my last  
gun any more . . .

Refreshingly, he does not  
peddle a performer's ego, and  
consequently the direct as-  
pects of the entertainment in-  
dustry are a frequent tar-  
get of assassination in his

Moving on is a chance that  
you take  
Every time you try to stay  
together  
Say a word out of line and  
you find that the friends  
That you have are gone,  
forever, forever . . .  
As a smile run away from  
his face  
"Well, I'm sure that I could  
be a movie star  
If I could get out of this  
place."  
Now Paul is a real estate  
novelist.  
Now, he had time for a  
wife  
And he's talkin' with Davy  
and the manager gives me  
And probably will be for  
life  
And the waitress is practis-  
ing politics.  
As the businessman slowly  
get stoned  
Yes, they're sharing a drink  
they call loneliness  
But it's better than drinkin'  
alone  
It's a pretty good crowd for  
a Saturday  
And the manager gives me  
a smile  
"Cause he knows that it's me  
they've been comin' to  
see  
To forget about life for a  
while

With it. The headiness is bad  
for the mind. It eventually  
destroys."  
For himself, he did not  
want to become gigantically  
popular. After his debut  
album in 1971 — "Cold  
Spring Harbour" — he had  
run into management hassles  
who were supposed to be anti-  
establishment when they be-  
gan, but became the establish-  
ment. I've always subscribed  
to that.  
"I dislike reading about  
how many millions Peter  
Frampton's made. I don't care.  
I think that's gauche. What's  
it got to do with me how  
well he lives, what size man-  
sion the guy lives in? Who  
cares? His manager does, I  
suppose, and it makes good  
press, but all these exagger-  
ations of the star's import-  
ance are bad, ultimately, for  
the star himself.  
"Unless he's a very special  
kind of guy, he's going to  
inevitably be carried away

feeling that's about, for sure.  
I'd feel hostile, anarchic, a  
sense of futility and hopeles-  
ness. I dislike hypocrisy very  
much."  
What's good about the  
new wave is that they're  
shooting down the old estab-  
lishment, that's the rock stars  
tinsel in many of his works,  
especially on the "Turn  
stiles" album.

**JOEL'S** idol is Lenny Bruce.  
He identifies with the  
star's tilt at the establish-  
ment and sacred cows. Right  
now, Joel also finds himself  
aligned with the attitude of  
the new wave, if not with  
much of his music.  
"I'll be in England right  
now I'd sympathize with that

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But it's sad and it's sweet  
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Now, he had time for a  
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And he's talkin' with Davy  
and the manager gives me  
And probably will be for  
life  
And the waitress is practis-  
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As the businessman slowly  
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Yes, they're sharing a drink  
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It's a pretty good crowd for  
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BILL BRUFORD first solo album

for the rest of my life.  
"It was also funny having  
all these Hollywood types  
coming up and saying 'Hey,  
you might be in the record  
business.' I knew some  
people who could help you. I  
always tried not saying no, I  
like what I'm doing."

"I could pretty much sum  
up a guy and see what sort  
of tips I could get out of  
him. Like if he looked Irish,  
I'd play an Irish song, and  
held him a few bucks. Easy!  
What a game!"  
Then in 1972 he returned,  
frustrated, to New York and  
cut "Piano Man." The way  
title track from that album  
was totally autobiographical,  
based on his own lifestyle dur-  
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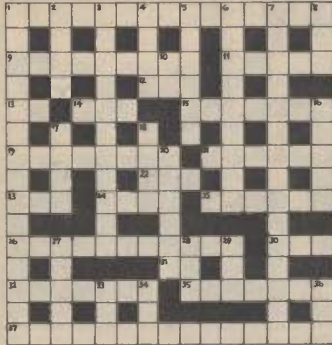
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# Crossword



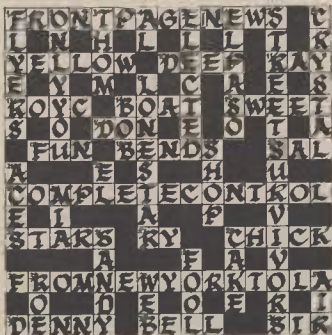
## ACROSS

- 1 Building material for six units (8,3,4)
- 9 Feathered creatures found out back? No, a Sixties British r&b group (9)
- 11 Screaming aristocrat (5)
- 12 When to instal tubes? (3)
- 13 Doubled after She to make rock 'n' roll revivalists (2)
- 14 The concluding number by the Doors? (3)
- 15 Brotherly bird doggers (7)
- 19 Listened — that's what Marvin did through the grapevine (1,5,2)
- 21 Backward Dolly's no trawl (6)
- 22 Creme (3)
- 23 CCS's turn-on? (3)
- 24 What Reed did on the wild side (4)
- 25 Twitty's Welsh birth-place? (6)
- 26 White Trash found around this time of year (5,6)
- 30 Mist on the Tyne (3)
- 31 How 15 were sad (2)
- 32 Not Evita's suitcase, nor her hall (7)
- 35 Moraz (7)
- 37 Gilbert O'Sullivan is persistent, without success (2,6,3,1,3)

## DOWN

- 1 Double soaking for 15 (6,2,3,4)
- 2 Find Laura in any room (4)
- 3 City dreamer (5,6)
- 4 Act performed three times by the Byrds (4)
- 5 Reply to me (6)
- 6 Outlaw hunted by the Eagles (9)
- 7 Del Shannon's promiscuous girl (6,4,5)
- 8 Doubled by Fame? Right! (3)
- 10 Perform the bus stop! (2)
- 16 She was under doctor's orders (5)
- 17 Beatles' version of 'S.O.S.'? (4)
- 18 Invoice for Buford (4)
- 20 Symbols for early lion-sleepers (6)
- 27 Seven rooms full of mis-ery (5)
- 28 World's summit for Car-penters (3)
- 29 Scabies (3)
- 33 What Steeleye went all around (3)
- 34 Rocked through by Haley (3)
- 36 Used to unlock Stevie's life songs? (3)

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# Jazzscene

## By George, he's busy



GEORGE SHEARING: 'the quintet is not finished by any stretch of the imagination.'

**BEFORE** going down to London's 100 Club the other week I had a listen to Stéphane Grappelli on an album called "The Reunion," on which he was reunited with George Shearing after a record separation lasting more than 30 years. I suppose they rank with the most famous of all European jazz players.

The French violinist, who was appearing at the club with Diz Dizey's Trio, spoke afterwards of his pleasure at meeting again, on a 1976 tour of the USA, the pianist he had admired and helped in London during the war years. Shearing, then, was his first choice for West End job, a record date, or a tour.

### by Max Jones

It had been many years since Grappelli and I had discussed George, and therefore the arrival of the London-born piano star at the Dorchester Hotel seemed some kind of coincidence. Anyway, it wasn't long before Shearing was asking after "Steph."

As it happened, I couldn't locate him and I had Grappelli left for the States (on Sunday, December 18) without another reunion. When we met, however, he talked with fond amusement of their re-togetherness in San Francisco a few weeks before the MPS album was cut in April of '76.

Though undeniably 30 years older, George found Grappelli had changed little in manner or even accent ("Almost as fractured as it used to be"). George enjoyed the meeting as much as the older man — there is 11 years between them — and the idea of recording together again struck them both as a natural.

"He came up for dinner and we talked about the album. I had thought we'd get at least half of it together there and then, but no. We tried out a couple of tunes. I think, and he felt everything would be all right. Steph's very casual, as you know, just as he used to be. I think it paid off, though, in a kind of freshness of sound the album has."

"Oh yes, he's great — playing better than ever — and we had Andy Simpkins on bass and Rusty Jones, drums, who were with me at the time. Well, Rusty's still with me but Andrew has got something good of his own going. I can't tell you exactly when I last worked with Stéphane but we first recorded together in 1940, and the actual touring with his band was done in the early Forties."

Working with Grappelli on the record meant that Shearing had to play a lot of backing piano. It is something he likes doing and does well. He has, of course, supported quite a few singers on record, among them Peggy Lee, Nat Cole and Peggy Wilson.

popularise this particular chordstyle, who died last summer.

"That was sad, wasn't it. Milt was the real originator of that locked-hand thing. I'm sure. He was the first I heard, at any rate, as early as '44 or '45 on records. I met him several times but didn't know him well."

"Perhaps I've told you this before but, anyway, the two main derivations of my locked-hand style — and of what has been called the Shearing sound — were Milt Buckner and the Glenn Miller record section. Take Miller's 'Moonlight Serenade' and play that on piano, with the

octave melody, and you will be playing, really, the basis of the Shearing sound. Oh, and Nat Cole's Trio with 'Sweet Lorraine.' That was a third derivation."

Shearing had flown into London on the Tuesday, with his wife, Ellie, in readiness for the TV special, Vera Lynn Sings, which Thames screened on Boxing Day. He seemed happy with the recording of the show and mentioned that this was another reunion from the wartime years when he and Vera used to work together on troop entertainments.

continued on p30

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# by Colin Irvine

## Folk personalities offer their thoughts and fears for '78 . . .

**I**T GOES against the current wave of controversy to say so, but I think that 1977 was basically a good year for folk. Basically . . . and the reservations are important.

As we seem to be in the midst of one of the scene's occasional bouts of crisis and self-analysis, and the New Year being the traditional time for looking ahead, we have this week taken the liberty of inviting various people involved in the scene to offer their thoughts and hopes for the coming 12 months.

Personally, in 1978 I'd like to see clubs concentrating on building a unified atmosphere billed around their residents, attracting a regular audience irrespective of the guest and, in consequence of this, encouraging more new talent; I'd like to see a return to the scene by Magic Lanterns, a return to recording by Richard Thompson and Bob Peck; and a return to the First Division by Southampton. I'd like to see Shirley Span achieve the full colossal potential of their new line-up and, in refined glory, give the club scene the biggest lift it's had in years; I'd like to see Bob Conner get an MBE, and I'd like to see a more liberal and imaginative attitude to the music all round. But then you don't want to know what I think, do you?

**BILL CADDICK:** "I'd like to see me make a million pounds! I wish people would widen their attitudes . . . there's still this attitude where clubs won't book traditional singers or contemporary singers, an attitude I thought was dying out, but it's not. It's well hidden but you still get it."

"And I wish this idea of festivals wouldn't stop the continuity of the clubs. Festivals should give the artists more scope to do what they wouldn't normally do in a club act, like at the traditional session at Cambridge when various people performed with one another. It seems a shame when you have all these festivals and instead of giving you another side of a performer, you just get a delop of what some-body does in their club act."

**SEAN CANNON:** "I think I might learn a few more songs. It's about time I got down to it — I've been sidetracked a lot: we had a baby and what with mending cars, there's not so much time for the music. Maybe the clubs will have to get reorganised,

something along the lines of the continent, though we don't have the same licensing hours here to do that. I hope the clubs will pick up and I hope that Sean and Jane (the Ogleby/Winter agency) keep going because if they don't, I don't think there's anybody who can replace them. You'd have to work it yourself and I don't think I could work it. If I get dates for myself, I get confused — I go to the club and it's not, on that night or something."

**RICHARD DIGNANCE:** "My main hope is that West Ham stay up. Er . . . what have the others said? It would be nice if more people had the opportunity to play bigger places. Bill Caddick did a gig with Joan Armistead that I couldn't do. And he went down really well — there's a bloke with wide appeal, but he's confined to the folk clubs; people like that deserve a wider spectrum. He proved it can be done if promoters would be prepared to take a gamble."

From a personal point of view, I'd like to go to America with Doug because I



DAVE BURLAND: an end to holier-than-thou/MAGIC LANTERN return to the scene?

## Wishin' and hopin'

wasn't too happy when their horns a little bit. Jane was saying there are more singers' nights but I think that's a good thing. It's not just the function of a folk club to book a pro singer even though I'm a pro singer myself. Singers' nights can strengthen a club."

"I'd like to see people a little less concerned with showbiz, and I'd like to see some of the newer talents getting more publicity. Somebody like Mick Ryan and Jon Burge have gone about it the right way, fogging round the circuit; it's the only way. But the revival's doing its job. I applied this move to English country music. Bands like Old Swan and Flowers and Frolics are in the vanguard of a scene that will inject life into the dance and festival scene."

I applaud the return of Robin and Barry Dransfield; they're far too talented to be out in the cold just because they're prickly personalities, and the same for Bob Peck. There's always been people saying it's all dead, but it's a lively corpse, and I'd like to see journalists plug the more positive side instead of the disasters. Somewhere should sort out a good folk television series, and if the producers want ideas they should come to me — I've got four flocksaps of ideas."

**NEIL WAYNE:** "There's a lot of things I thought would happen last year, like the revival of music-hall. I've been amazed at the way albums have been accepted by people like Old Swan and Flowers. And Frolics and people are being introduced to a lot of simple music, though it's probably Ashley Hutchings' fault rather than anything we've done."

"I don't know if the concept of rock management and folk is in conflict. I've got these big record companies the ones where they have different names for their jobs and stage-management people and their managers. Hopefully there's an easy compromise there. I don't know what company will fill the gap left by Transatlantic, if there is a gap. I'm looking at people like B & C and DJM. But some of the best folk clubs are the ones that get the hat rather than the cabaret ones which book the McCannas and charge £120 to go in, and I think the same principle applies to festivals."

**TONY ENGLE:** "I always like to see a greater awareness of living traditional music as opposed to the revival thing. That's the most important thing, everything else seems to be happening."

"Bands like the Watsons are getting recognition, but it's a shame they haven't got a record by somebody like Fred Jordan and you know beforehand that what's going to happen. I'd like to see folk money, I'd like to see folk clubs, obviously, and I'd like to see the booking policy of some clubs closed in the future. I'd like to see the folk scene as a whole, not just the folk area. Club organisers should do that irrespective of what their own particular preference is. But I think it's as strong as it ever was — there's always been this cycle of clubs closing and others opening."

**MARTIN SIMPSON:** "I'd like to see folk clubs organising themselves together, but not get too big and get too expensive. I'd like to see the folk scene as a whole, not just the folk area. Club organisers should do that irrespective of what their own particular preference is. But I think it's as strong as it ever was — there's always been this cycle of clubs closing and others opening."

**ANDREW CRONSHAW:** "I think it might be a good idea if a lot of clubs closed in there were less clubs with more people. I'd like to see the folk scene as a whole, not just the folk area. Club organisers should do that irrespective of what their own particular preference is. But I think it's as strong as it ever was — there's always been this cycle of clubs closing and others opening."

ended. It would be nice if more space was devoted to this in the media. It's used to see the people getting put on at Loughborough but I'd like to see more clubs putting on these singers in a sympathetic way. The other thing is that it seems to be a bit stagnant. It would be nice to see new people coming up and clubs showing more experimentation."

**ALEX ATTERTON:** "I wish people would remember that folk clubs started out representing something wider than pure folk singing. If folk clubs are to keep going they've got to present entertainment in a wide spectrum as possible within the folk area. Club organisers should do that irrespective of what their own particular preference is. But I think it's as strong as it ever was — there's always been this cycle of clubs closing and others opening."

**NIC JONES:** "I hope that Dave Burland stops wearing those silly razor blades and safety pins and smashes all his Black Sabbath records. I hope that I make a fortune. First and foremost I hope Tony Hall is declared genius. I hope Neil Wayne plays higher standards. Bill Leader records occupy the top five places in the MM hit parade."

"I hope there's an annual shoot for bad morris dancers, that Mr. reporters stop lining up round at folk festivals in disguise, and that people stop wearing beer standards around their waists. I hope that clubs find a way of getting interest from younger people. The scene is getting a middle-aged spread."

"I hope that Steeleye Five, Hind Reel and Fairport Convention go acoustic, and I hope I get booked at lots of folk festivals, including Cambridge. I hope my car doesn't break down. And I hope that the bloke who wrote me a rude letter from Kingston is eternally damned."

**PETER BELLAMY:** "Let's hope the malaise that has crept over the scene in the last couple of years might be dispelled, or 1978 might see a further development of the scene into the large wealthy, good-time clubs and the small music clubs. (This is not a traditional versus modernism war) — ask Steve Ashley or many musicians in other fields who refuse to be impressed by Bernard Manning."

**FRANKIE ARMSTRONG:** "I would want to see some passion. Provided it's not being limited to something like the National Folk I'd like to see things done with conviction and belief. There seems to be a lot of amateurishness, there's such a casual, apologetic attitude which saddens me. Because there are so many fine singers around and there's no need for people to put themselves down."

"I'd like to see people who are concerned about a range of social issues given their proper place and not given the fund-raising, well-meaning, and the pill of the cause all the time. Conviction and integration, that's what we need."

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# June is blossom

An official decision on whether the festival goes ahead in '78 has still to come from Brighton, but Woods' decision and the obvious problems the event had both in its pre-planning and subsequently, suggest we may not see it take place this

An addenda to his statement, apologizing on his own behalf "to any artists who have been inconvenienced in any way" gives further clues of Woods' disenchantment with Brighton Corporation, who sponsored the event, and their subsequent handling of



**ALISON McMORLAND**

The Celler Folk Club at London's Cecil Sharp House has a strong list on New Year guests lined up, with Nic Jones (January 14), Cyril Tawney (21), Shirley and Dolly Collins (28), Cosmothea (February 4), Alistair Anderson (11), John Doonan and Dave Bulmer (18), Strawhead (25), Tom Paley & Joe Locker (March 4), Geoff & Pennie Harris (11), Mel Dean (18).

music is in a marvellous state around. For the record, the "The Banks Of Sullane," "The Win Cottage Poikas," but they musicians with whom the tunes and thus act as a healthy like Jim Keefe and Johnny

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Headline + Joe Long

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+ Kevin Coyne + Zoot Money + Friends + Nick Lee

Sat. 11th Jan. 1978

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Non-members at the door £1.60

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+ Support + Jerry Floyd

Tues. Jan. 10 7.30

**BETHNAL**

+ Support + Joe Long

**THE PIRATES**

+ Support + Jerry Floyd

**ADAM & THE ANTS**

+ Support + Ian Fleming

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**VAN DER GRAAF**

Tickets to members £1.40 in advance

Non-members at the door £1.60

**FOXES GREYHOUND**

AT THE PARK LANE CROYDON

Sunday, January 8th

**SLAUGHTER & THE DOGS**

+ THE RAGE & DJ Peter Fox

Sunday, January 15th

**THE DAMMED**

OPP. RANK SUITE WEST STREET BRIGHTON

January 8

**X RAY SPEX**

+ **PSYCHO NORMAL**

+ **DJ PETER FOX**

Sat. 14th ADVERTISING + THE RAGE

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**REINUS DOWN BOULEVARD**

**PAINTED LADY** ALL BAND

**COCK SPARRER**

**FILTHY MCNASTY** CHAS TROTHMAN AND FRIENDS

Sat. 9th

Sun. 10th

Tues. 11th

Wed. 12th

Thurs. 13th

Fri. 14th

Sat. 15th

Sun. 16th

Mon. 17th

Tues. 18th

Wed. 19th

Thurs. 20th

Fri. 21st

Sat. 22nd

Sun. 23rd

Mon. 24th

Tues. 25th

Wed. 26th

Thurs. 27th

Fri. 28th

Sat. 29th

Sun. 30th

Mon. 31st

Tues. 1st

Wed. 2nd

Thurs. 3rd

Fri. 4th

Sat. 5th

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100 OXFORD ST. W.1.

7.30 till late

ALTERNATING NIGHTS

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**THE BLACKBOTTOM STOMPERS**

**MONTY SUNSHINE'S JAZZ BAND**

+ The Trevor Anthony Band

**THE GENE ALLAN JAZZ MEN**

+ Blues Festival

**ERROL DICKSON AND HIS BAND**

**TEQUILA BROWN BLUES BAND**

+ GARETH WATKINS

**NEW WAVE EVENT**

**THE LONDON JAZZ BIG BAND**

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ALAN STEWART OCTET

**RAT WARLIGH & HARRY KLEIN**

with Tony Lee Trio

**DON WELLS, BRIAN SMITH**

with Tony Lee Trio

**SETTY SMITH**

with Tony Lee Trio

**BRIAN SMITH**

with La Sage Trio

**DON HARPER, DENNY WRIGHT**

QUARTET

**BILL LESAGE, VIBES**

with Tony Lee Trio

**DON WELLS**

with Tony Lee Trio

**THE KENSINGTON**

RUSSELL GARDENS, W14 522 3545

**KI BEACON & THE SERENADERS**

**NIGHT FLIGHT**

**BASIL'S BALLSUP BAND**

**PAZ**

**ROGER THE CAT**

**SOUNDER**

**THE KNIGHTS**

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**SOUTHERN RYDA**

**SCARECROW**

**+ ROLL-UPS +**

**LANDSCAPE**

**HEADLIGHT**

**COOLAN BROTHERS**

**THE KENSINGTON**

RUSSELL GARDENS, W14 522 3545

**KI BEACON & THE SERENADERS**

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**+ ROLL-UPS +**

**LANDSCAPE**

**HEADLIGHT**

**COOLAN BROTHERS**

**THE KENSINGTON**

RUSSELL GARDENS, W14 522 3545

**KI BEACON & THE SERENADERS**

**Thursday**

**BLUNT INSTRUMENT**

CHARITY GIG

**HILTON HOTEL**

PARK LANE, W1 (NO KIDDING)

**CITY ARMS**

**ROGER THE CAT**

**DOUBLE SIX, BASILDON**

**JERRY THE FERRET**

**NAGS HEAD, ROCHESTER**

**HOTLINE**

**NEW ORLEANS RAMBLERS**

The Crown, Edgware Rd. (Junction of Sussex Gate) 12.30-2.00 Free

**SWAN, HAMMERSMITH BROADWAY**

**LANDSCAPE**

**WESTERN COUNTIES, London**

**ROLL-UPS**

**Friday**

**BRENTWOOD GETS PUSSY POWER AGAIN**

**ROGER THE CAT**

AT KEYS HALL, WARLEY

IN AID OF MUSCULAR DYSTROPHY

8 TILL LATE

**BRIDGE HOUSE**

Barbington Road, Canning Town

**ROLL-UPS**

**EDINBURGH ROOM, Alexandra Palace**

**HUMPHREY LYTTTELTON & HIS BAND**

**CROUCH END ALL STARS**

**JAZZ BAND**

13 January at 8.00 pm. Bar admission £1.75. Tel. 444 7203

**FREMASON'S TAVERN**

Penge Ridge, Penge SE25

**SUCKER**

**GOLDEN LION, FULHAM**

**JERRY THE FERRET**

**NEW ORLEANS RAMBLERS**

The Crown, Edgware Road 8.30-11.00 Free

**JAZZ CENTRE SOCIETY 930 4261**

Burgin to Jazz Centre Society, 6/10 CA, 12 Carlton House Terrace, SW1 930 4261

**AT THE PHOENIX, Cavendish Square, W1 (Oxford Circus Tube)**

Wednesday January 4

**GEOFF CASTLE'S DANCING FRUIT**

Wednesday January 11

**TERRI QUAYE'S MOONSPIRIT**

+ MARC CHARG/ELTON DEAN DUO

At SEVEN DIALS, 27 Shafton Street, W2 (Covent Garden, Leicester Square Tubes)

Don Rendell "FIVE"

At STAR & GARTER, The Embankment, SW18 (Putney Bridge Tube) 8.30 pm

**ALAN JACKSON QUINTET**

+ DON WELLS + HENRY LOVITNER

## Club Calendar

**THE CENTRE**

12 Avenue St. W2

**BURY BERRETT BAND**

30th March 30p. Guitars 8.00

**THE PLOUGH**

STOCKWELL RD. SW9

**EVAN PARKER**

**JOHN STEVENS GROUP**

**FREE ADMISSION**

**WESTERN COUNTIES**

**HOTLINE**

**Saturday**

**BLUNT INSTRUMENT**

**NAGS HEAD ROCHESTER**

**HIGHCLIFF MARGATE**

**HOTLINE**

**SATURDAY 7th JANUARY**

**RAM**

Red Lion, Welford

**SOUTHALL, HAMBOURGH TAVERN, PUSSY POWER IS BACK.**

**ROGER THE CAT**

**THE BRECKNOCK, Camden Rd. NW1**

**ROLL-UPS**

**SWAN IN SUGARLOAF PUB, SOUTH CROYDON, SPM.**

**STEVE BOYCE BAND & DOPPELGANGER**

**Sunday**

**AT THE TORRINGTON, 811 HIGH ROAD, N. FINCHLEY**

**OTIS WAYGOOD BAND**

**N/W DICK MORRISBY**

**AT THE TRAM SHED NEXT WICK**

**MAX COLLIE'S RHYTHM ACES**

**THE SWAN**

HAMMERSMITH BOY, W6

14th Hammersmith Broadway, District: M14, Hammersmith, Hammersmith

**LANDSCAPE**

**SOUTHERN RIDER**

**SMILER**

**PAINTED LADY**

**Band enquiries 01-858 7438 or 01-858 0507**

**Grand HOTEL**

**THE GOLDEN LION**

**Mon. 8th Jan. BRECKNOCK**

**Tues. 9th Jan. THAMES POLYTECHNIC**

**Happy New Year Woolwich**

**Wed. 11th Jan. ROCK GARDEN**

**GREENWICH THEATRE, 8a**

White Horse Rd. SE18

**MICHAEL, DAVE BUTTLE, COLIN WALKER, IAN BIRD, 1**



# Entertainment Guide



## WINDSOR CASTLE

Thursday 5th  
Friday 6th  
Saturday 7th  
Sunday 8th  
Monday 9th  
Tuesday 10th  
Wednesday 11th

FRANKENSTEIN  
SCARECROW  
GUEST BAND  
80205  
THE BREAKS  
LITTLE BO BITCH  
29th AND DEERBOORN



## The Pegasus

109 GREEN LANES  
LONDON, N16  
BUSES: 141, 171  
30 (Essex Road)



## 'TRACTORS'

AT  
The Jolly Farmers  
Southgate Road - London N1

FRIDAY, 6th  
DOLL BY DOLL  
SATURDAY, 7th  
FIRST AID



SUPERFLY PRODUCTIONS GROUP

13 Great Western Rd, W9, 01-286 0184/7700

presents at

## THE CITY ARMS

City Road, London EC1

Thursday 5th

ROGER THE CAT

Friday 6th

SKINDEEP

Saturday 7th

MEDIUM WAVE BAND

Sunday 8th

LAST RESORT

Monday 9th

DOLL BY DOLL

FREE ADMISSION EVERY NIGHT

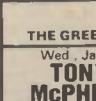


## THE BULL

High Street, Hornchurch, Essex

Thursday 5th  
Friday 6th  
Saturday 7th  
Sunday 8th

BUGSY  
THE SOMME  
J. J. JAMIESON  
REDKNIGHT



## OSCARS

THE GREEN GATE, HORN ROAD, ILFORD

Wed, Jan. 11  
TONY  
MCPEES  
TEREPLANE

Wed, Jan. 18  
ELECTRIC  
CHAIRS  
Featuring WAYNE COUNTY  
Adm. £1

Licensed Bar 8 till 1

## REMUS DOWN BOULEVARD

Thurs 8  
12  
18  
26  
Fri 6  
8  
14  
20  
Sat 13  
19  
25  
Sun 20  
26  
32

Box Club, Nottingham  
Fauld Green Hotel, Leeds  
South Bank, Poly  
Dingwall  
Rock Club, Chatterford

Why yearn to  
play when you can  
learn to play?

Don't just envy your mates who can play a musical instrument, join 'em.  
Don't stay on the outside listening in, get yourself an instrument and play man play.  
Guitar? Clarinet? Trumpet? Organ? Flute? Drums?  
With a little help from somebody who knows how, most musical instruments are fun and easy to play even if you don't aim to become a star.  
Discover the joy of making music, two thousand musical instrument shops throughout the country are ready and eager to give you free advice and the benefits of their experience.  
Drop in to your local music shop today. Stop that yearning. Start that learning. MAYBE soon you might start earning.

from page 23

Dame Vera had, I gather, asked to have her old pianomate on this gala TV programme.  
Much to his taste was the hand-picked group assembled for the Thames special, Frank Riccio (violin), Louis Stewart (guitar), Chris Lawrence (bass) and Chris Karen (drums). George went through their names carefully and told me how well the session had gone.  
He smiled enthusiastically at mention of the guitarist, with whom he recorded in Villages last June. That MPS session, he thought, had been immensely successful and uncommonly productive, also an easy one for him because of the musicianship of Stewart and bassist N. H. Orsted-Pedersen.  
In the old days — I mean, before they introduced all the new tape techniques and nonsense we've all make maybe five or six takes to make two or three albums. Well, in Germany we

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## ROCK AND ROLL

ST. HILIER'S ARMS  
VERNON AND THE G's  
Resident Group

Admission 40p  
Midland Road  
Canterbury



## STILLETTO

Fr, 6 Jan

## THE BRAKES

Sat, 7 Jan

## JAPAN

Sun, 8 Jan

## THE DEPRESSIONS

Wed, 11 Jan

## THE FLYING ACES

Hammersmith Road, W.6



GEORGE SHEARING: 'It's a lot more fun with the duo.'

there would be no difficulty in assembling quickly a satisfactory group because of the large number of musicians he could draw on from past personnel. But for some years he has been trying to get away from the quintet format and of late has worked frequently in a duo or trio context and performed at numerous concerts with major symphony orchestras.  
His ever-widening interests are reflected in the recordings he has made — and plans to make — for MPS. Their catalogue shows several different examples of the things Shearing likes to do; and the pianist isn't worried about how people classify his work.  
"We've made solo and trio albums, 'My Ship' and 'Light, Airy And Swinging'; and then there were 'Continental Experience' and 'The Way We Are' by a septet with congas and so on, and the quartet one with Stephane. That's five, and they have a piano album of mine not released.  
"Now we've done three with Niels and Louis Stewart, which makes nine, and we're about to cut an album with Robert Farnon, that will be ten, and none by a quintet.  
"When I leave here I'll go home to San Francisco and think about the Farnon project. Later we'll probably lay the whole rhythm section tracks in Germany, with Niels and Louis, and then come back over here and do the strings and things with Farnon, who will score and conduct of course. It won't be the cheapest album in the world but it should be interesting."

I had heard that Shearing was thinking about working with a new (for him) format featuring two horns in the front line, and he said Leonard Feather suggested the original guitar-vibes quintet sound — and wanted him for a long time "to do a Horace Silver-type thing with two horns and rhythm." It was just that he hadn't found the time.  
With tenor and trumpet in the group, but I'd want to write my own music, and I think MPS have in mind this album with orchestra under the baton of Robert Farnon. I have to shelve the other idea for the present. In any event, I'm tied up until June.  
That means no playing visit to the UK in the near future? George says he has shopped around Piccadilly for shirts for himself, a coat for Ellen, some crystal for their home, and in the leisure time between crystal and the hearing and recording had enjoyed eating good food and playing bridge.  
I tried to buy some more Meccano. I'm a Meccano freak, and I remember hunting that store as a boy. Now I'm going to haunt it as a man."

just myself and Victor Gaskin on bass — followed by the Holiday Inn, Chicago, for three weeks. Same duo.  
"Yes, we have several long engagements booked in 1978. There's a lot of call for it since we get a good response from the patrons. We have the Jazz Cruise to Bermuda and Nassau coming up. That's on the Rotterdam, you know, and the Thad Jones Mel Lewis Orchestra is on the cruise, too. Marvelous band, I'll go to hear them regularly and be paid to do it."

So, anyway, George said, before leaving to do some important shopping. I could see what was happening to him. He was keeping on going, doing too much travelling ('Nine or ten months of the year and that's a lot of months), but hoping to reduce it soon.

"I intend to cut down on flying and long bus rides and be at home more, or at least be in one place for a while. I can cut down on my own kitchen where I make good tea. The Carlyle, for instance, is a lovely hotel and we spend a lot of time there. Yes, I like New York. I may move there, who knows?"  
"The thing is, I don't mind working in '78, even doing the same amount as before, if I can cut down on the travel. In the autumn of '75, on a 'community' tour with the quintet, we played 56 concerts in 63 days and covered about 20,000 miles in the process. There's no way you can do that and listen to new music."

What if solo piano? George can handle it, of course, and in a manner which is a joy to hear. When to mind, but he told me without uttering concert music, he knew after Oscar Peterson and Art Tatum I don't think I dare. Shearing said, as he had when I first met him in the late Forties, bright and businesslike, and he had been in what he said.  
During his short stay in London, he has shopped around Piccadilly for shirts for himself, a coat for Ellen, some crystal for their home, and in the leisure time between crystal and the hearing and recording had enjoyed eating good food and playing bridge.

I tried to buy some more Meccano. I'm a Meccano freak, and I remember hunting that store as a boy. Now I'm going to haunt it as a man."

# Work

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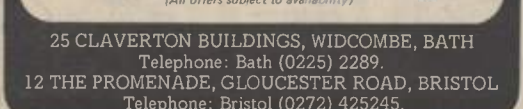












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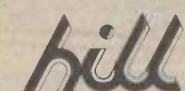
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