

Melody Maker

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AT READING

Hillage plus Purse

JIMMY PURSEY and **STEVE HILLAGE**, high priests of Punk and Hippiedom, meet head-on at Reading Festival tomorrow (Friday) in a unique musical confrontation. But it won't be a clash. More a meeting of minds, promises Hillage.

Hillage says he has accepted an invitation from Pursey to sit in with his band and protests against the "hippie" tag that has been stuck on him. "I get really fed up with it and it's a false picture. Jimmy's song 'If The Kids Are United' says the same thing I've been saying, but in a different context. I met him recently and got on really well with him. It's a big hoax that everyone is in a different cult with rigid labels and can't meet or have any rapport. I feel very close to the guy."

Steve Hillage talks about his dislike of the "hippie tag," and his rapport with punk rock in an exclusive interview with Chris Welch on page 8.

● Reading Festival preview: page 5.

Joe Venuti dies

Obituary:
page 39

Rory re-opens Glasgow Apollo

page 34

REZILLOS

WHO CAN'T stand the Rezillos? This week, their new single, "Top Of The Pops," enters the MM singles chart at 23 while their debut album, "Can't Stand The Rezillos," is at number 20.

And to confirm their emergence as a major new band, the Edinburgh group gave an outstanding performance to a full house at London's Music Machine last Thursday.

But the Rezillos' rise has not been so fast. They were first brought to national attention via a Melody Maker article over a year ago, when they had released a single on the independent Edinburgh label, Sensible. Unlike many bands who rushed to London, they decided to keep their home town as base — and consequently record companies didn't rush in and sign them.

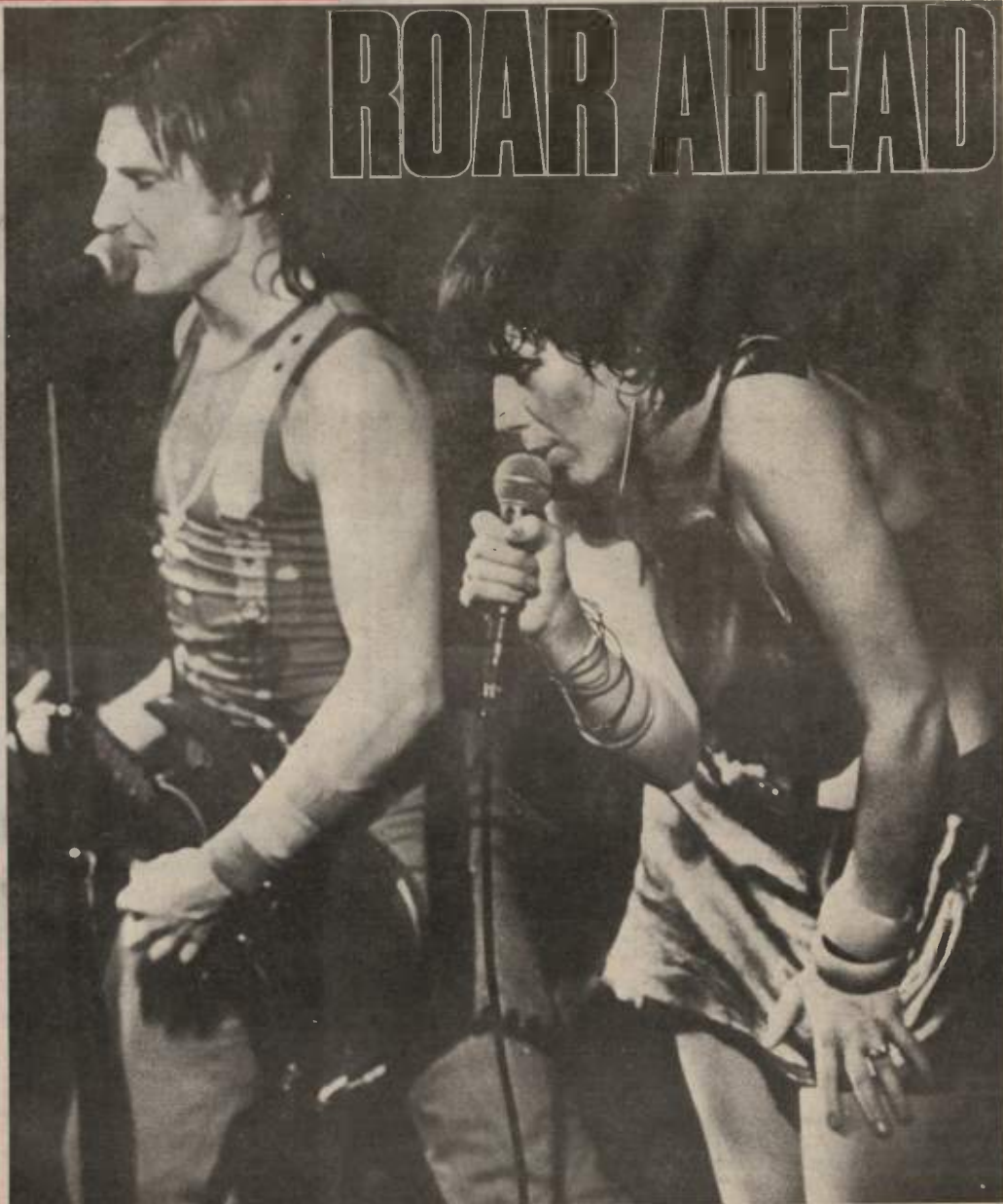
Towards the end of last year, Seymour Stein, head of the American new wave label, Sire, stepped in to claim the band for his company and the first result was a classic single which did nothing in the charts, "(My Baby Does) Good Sculptures." In February, the Rezillos went to New York to record their album. But because of distribution problems in Britain, the album was not released until last month.

Since then, the Rezillos' life has become hectic. They have appeared on ITV's Revolver (singing "Top Of The Pops") parodying Top Of The Pops and a few weeks later they were on TOTP itself. And their current British tour is attracting large audiences.

Pictured are Jo Callis, guitarist and writer, and singer Fay Fife.

● Concert review — page 13.

ROAR AHEAD



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Come to the movies with MIM and see The Buddy Holly Story

WANNA see the British premiere of *The Buddy Holly Story*—free? This week we're offering 100 pairs of tickets for the first public showing of the movie that documents the legendary rock and roll figure's life.

September 7 marks the start of the third Buddy Holly Week, which is sponsored by MPL. Paul McCartney's management

company, and to open the proceedings (at midnight on September 6), the movie of Holly's life will be screened at the Odeon, Leicester Square, London.

The *Buddy Holly Story* stars Gary Busey, a young American actor, and is directed by Steven Rash, with Ed Cohen as executive producer. The film has

not yet found a British distributor so we are offering readers a unique opportunity of a preview.

A number of celebrities will be present at the premiere and it is highly likely that McCartney, who owns the copyright to Holly's songs in America, will also be there. Those attending are asked to wear Fifties-style dress.

Holly, who died 19 years ago, was a major influence on many major rock bands, including the Beatles and Rolling Stones, and at the end of September, MCA are releasing "The Complete Buddy Holly," a six-album set featuring every recorded track and a number of previously-unreleased radio interviews with Holly.

To win a pair of tickets for The Buddy Holly Story premiere, all you have to do is write, in not more than 100 words, why you think Holly was such an influence. Send your entry, to reach us before August 30, to: Holly Film, Melody Maker, 24-34 Meymoat Street, London, SE1 9LU.

Allan Jones gets punked...

TUESDAY: To delightful Camden Town, where Sid Vicious is to appear this evening at the Electric Ballroom with his good friends Glen Matlock and Steve New, from the Rich Kids, and Mr Rat Scabies, the percussionist, original member of the Damned and, more recently, the leader of his own combo, the White Cats.

Plastic trousers and Day-Glo hair-does mingle with Genesis tee-shirts and shoulder-length barretts. The immediate impression, with all these darling young children in their bondage striding, brothercreepers and leather jackets, is of the old Roxy with rooin to collapse.

Andy Dunkley is at the turntable, favourably electing in his selection of records. The audience is surprisingly placid, shuffling from the bar to the dancefloor and back to the bar with none of the grizzly antagonism that one might have encountered later in the week when Penetration appeared at the Lyreum.

The Runaways, several members of Blondie, Paul Cook and a further assortment of the new wave's minor celebrities are present; and we have already encountered Rat Scabies demonstrating his skill as a motorcycle stuntman to the queues outside shortly before we entered the ballroom.

Sidney looked as if he'd just been dragged by the feet out of a fatal car-crash and clutched together by a bungling surgeon. Glen Matlock, coming to his left, the traditional stiff-legged bass player looking miserably natty in his black and his tartan jacket to reveal a scarred torso.

One group, if memory serves, played a delicate new song, "Don't Slip Me A Limp" to be the notorious "Belsen Is A Gas." The latter provoked a typical exchange between Sid and some members of his adoring public.

"—or!" bellowed a voice up there. "—or, come up here and make me [—or—] was Sid's glittering riposte. The dialogue did not end there. Sid began to shower Sid with gobbs of nucus. Sid returned the compliment.

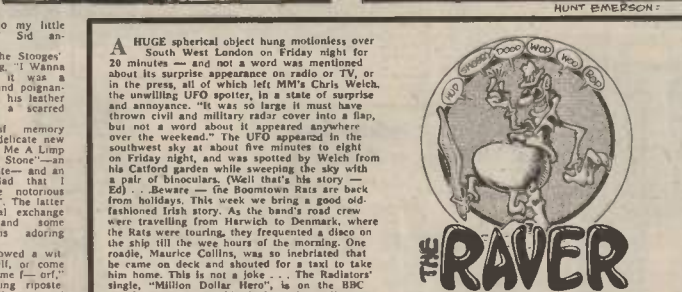
He replied provoked a more ferocious downpour of gob than this clearly too much for Mr Vicious, who stamped his feet upon the stage like a penguin, and then picked up the microphone stand, brandished it as one might a heavyweight javelin, and then threw it, at point-blank range, at the head of one of his admirers.

It was thrown back at Sid. He picked it up as one might a club, but before he could launch himself into the audience to exchange a joke or two with his fans, he was physically restrained by a nodule, who confiscated the offensive weapon.

Sid carried on with a toothy grin, and played "My Way." This was followed by a toasting interpretation of "My Way," "Search And Destroy" and "Cochran's 'Something Else'.

At an encore, they performed the entire set again (though to prove their versatility, the members of the White Kids performed the tunes in a different order).

At the talented young thing's



A HUGE spherical object hung motionless over South West London on Friday night for 20 minutes—and not a word was mentioned about its surprise appearance on radio or TV, or in the press, all of which left MIM's Chris Welch, the unwilling UFO spotters, in a state of surprise and annoyance. "It was so large it must have thrown civil and military radar into a flap, but not a word about it appeared anywhere over the weekend." The UFO appeared in the southwest sky at about five minutes to eight on Friday night, and was spotted by Welch from his Catford garden while sweeping the sky with a pair of binoculars. (Well, that's his story—Ed) — Beware — the Boomtown Rats are back from holidays. This week we bring a good old-fashioned Irish story. As the band's road crew were travelling from Herwich to Denmark, where the Rats were touring, they frequented a disco on the ship till the wee hours of the morning. One roadie, Maurice Collins, was so inebriated that he came on deck and shouted for a taxi to take him home. This is not a joke... The Radiators' single, "Million Dollar Hero", is on the BBC playlist. Now the world will hear the Radiators.

SPOTTED in deep conversation at the Rezillos' Music Machine gig on Thursday night were Sex Pistols drummer Paul Cook and Rich Kids (and former Pistols) bass guitarist, Glen Matlock... Radio Star's Martin Gordon had just arrived home from holiday in Greece, when he was told that he had three hours to rest before departing with the rest of the band for a festival appearance in Belgium... How embarrassing! Hosting Roundtable on Friday evening, Blondie's Deborah Harry informed Kid Jensen casually that Eric Carmen used to play with the Raspberries. "Did Eric Carmen play with them?" asked an astounded Jensen. Tut, tut, Kid. Debbie was further asked of reports of a forthcoming marriage to her guitarist Chris Stein. "There's no truth in the rumour that I'm marrying Chris because he's pregnant," replied our Deb, and there the conversation ended... Danny Kustow, Tom Robinson's guitarist, was upset at being cut out of a picture of the band in last week's MIM. But it was nothing personal. Danny, just purely a matter of space. The shape of the page and picture meant that it had to be cut to avoid having an arm or a leg missing. Rather than leaving bits in, we took out Danny's entire body. But we'll make sure the whole of him appears in our next portrait of the band.

RUMOURS abound that the Grateful Dead are making a film beneath the Pyramids. They're certainly arranging to have tons of equipment jetted out to Cheops City. You won't need your compass, boys. Just plug into pyramid power... The latest Tom Robinson Band bulletin is ready and available from PO Box TRB

4XT, London W1. Dinna forget to enclose an S.A.E. Following on from the article about Nick Mobbs and his brand, spanning New Automatic label, he wants to hear from all future legends in the making. Tapes should be sent to The Automatic Record Company, 5 Avery Row, London W1X 9HA.

AVOID new movie FM, out this week, a puerile story about a Californian radio station which is not making enough money for its owners. Despite the presence of Martin Mull and a soundtrack which includes music by Steely Dan, Devo, Wilco, when Young was in the band, and B. B. King, the film is kiddie pop... Neil Young news: It seems that his long-awaited album will have to be awaited even longer. Due out in July, it now may not be released until well after September while Young personally inspects the quality of the master cuts for every country of issue. Meanwhile, his manager, Elliot Roberts, has now become the manager, too, of Devo, with whom Young was in the band when he included them in his latest movie.

ALAN CLAYSON of Clayson and the Argonauts writes to say: "I was surprised and disturbed to read certain statements attributed to me on page five of last week's MIM. The reason why various members left my group are nebulous, the general feeling being that disagreement over my musical aspirations and other issues had built up over the months up to each other's armies. All Argonauts are equal, only some are more Clayton than others. I am currently involved in further development of the group, the results will be revealed shortly."

...and finked

THURSDAY: To glamorous Leicester Square, where this evening EMI Dancing and EMI Records, in collaboration with the Daily Mirror Pop Club (one of our most august institutions), are bringing to us the London Final of the — gasp — UK Disco Dancing Championship.

Leicester Square is collapsing beneath the international weight of hundreds of marauding tourists (acned Yanks with expensive Jap cameras and the inevitable hordes of sheikhs and towel heads) as we arrive at the Empire Ballroom.

We are thrilled to learn that over the last eight Saturdays in no less than 12 EMI Dancing venues in such far-flung outposts of our diminishing empire as Blackburn, Doncaster and Oldham (not to mention Hanley, Watford and Hull), first round heats of this deliriously exciting competition have already been held.

And, from the eight intrepid contestants in this evening's spectacular event, one lucky individual will be nominated for the UK Final, which will be held, once don't hold your breath, now — sometime this coming autumn.

The Empire is full by the time we take our balcony seats. The audience is eager and impatient; the atmosphere pitched on the emotional barometer somewhere between the wild anticipation of a football crowd and the borderline hysteria of a religious convention. The boys in girls pressed in sweating mass around the bar and against the saloon railings are dressing mostly in threads from High Street boutique and catalogue costume, costly estate debts with teasing smiles and their boyfriends who spend Sunday morning on the bonnet, the car, the car, or taping their names alongside those of their girlfriend on the windscreen of the old motor.

Some, of course, have the money and phone. In host, is our compere. He has something of the obnoxious, smarmy charm of Noel Coward. "These are the rules," he promises us on behalf of the contestants, "will make John Travolta look like a spastic hobbit. I would advise, if you're a professional cretin, or whether it's merely a hobby."

He introduces us to the judges. His verbal are generally drowned by the fanfares of the motley collection of cabaret musicians behind him (called, I think, the Village People, they will also provide the music to which the contestants will dance; they also put me in mind of Bernard Hermann and the Northern Dance Greencrabs).

Lionel Blair, the dancer, is among the judges. He waves flamboyantly to the audience. They acknowledge his presence by heckling him. Clifford Davis, representing the Daily Mirror Pop Club, receives the same vocal cult. American disco artiste, Sylvester (who recalls a black Demi Moore), is cheered. So is Miss TV Times. "Stand up, Yvonne," urges Adrian Lowe, gushing charm like a rancid Hummer.

The competition is finally underway and the first contestant hurtles down the catwalk. Adrian Lowe accompanies the dancer's violent gyrations with a running commentary of the kind we might more commonly associate with Michael Aspel or Terry Wogan providing a running commentary of the form of beam queens in the finals of the Miss Hemel Hempstead contest.

The dancer we witnessed had more in common with an energetic display by the RATs than anything I could possibly recall from my dancing days. The dancer, a young man named Skewen, who I heard to have Devo in mind in Live Sculpture.

The eventual winner of this London final one Susan White from Notting Hill, for instance, thoroughly exhausted me with his performance. I mean, he was seen back there, walked on his hands and hurried himself through the air like a trapped artist in a cage. I mean, he was seen back there, walked on his hands and hurried himself through the air like a trapped artist in a cage. I mean, he was seen back there, walked on his hands and hurried himself through the air like a trapped artist in a cage.

The new season wait for the World Final. This competition, which will be held in December and will be seen on television, will be held in December and will be seen on television, will be held in December and will be seen on television.

"WE don't want the biggest festival, we want the best!" Jack Barrie, manager of London's Marquee Club, and stalwart of the NJF, up to his neck in scaffolding, portable toilets, hot dog stands and half a mile of bedrolls, was perusing the site of this year's Reading Festival with an optimistic eye.

Incredibly, this is the 18th year of the festival, an event that has become part of the British Way of Life, more popular than the Boat Race. As an open-air, three-day rock festival it has become the envy of all who dare bring together big crowds of rock fans, and a byword for organisational excellence. While there have been grumbles in the past about "safe" billing, there is no doubt this year's mixture encompasses all tastes from punk rock to jazz. With Sham 69 due to share the billing with the Jam on Friday night, there can be no com-

Small but beautiful

Chris Welch previews this weekend's Reading Festival

plaints that the new wave is being ignored.

Says Jack Barrie: "The festival reflects the kind of music that has built up over the past year at the Marquee Club. It has always been that way, right back in the early days, when we started out as a jazz club and then progressed to rhythm and blues."

When fans go to Reading they know that while there may not be a giant attraction like, say, Bob Dylan, Pink Floyd or Heavy Sausage, they can be assured a view of the stage, a space in the car park, delicious hot snacks at reasonable prices and a spot of highly digestible rock.

While Nitz, Speedometer, and Gruppo Sportivo may not be names to set the heart racing, who knows, they may emerge as the stars of tomorrow with sparkling performances that send the fans wild with excitement? That's just the kind of crazy thing that makes a pop festival "tick" (as we say in the Biz).

And then there are the heavyweights: Status Quo, without whom no festival can be complete, and the Tom Robinson Band, to ensure bouts of gaiety and community singing. What will we make of Foreigner, that Anglo-American band who have achieved such success in the Americas? And will Patti Smith turn Sunday night into a deeply moving, spiritual occasion?

The nice news about Reading is that it is always a musical event, a showcase for bands, who get the chance to play to big crowds on a (hopefully) pleasant day in the sun, a kind of rest cure from the dark, dank clubs and halls they play throughout the year.

The MM can remember some classic nights at the various NJF festivals, from Richmond, where it all started, on to Kempton Park, Windsor, Plampston and Reading. We remember such past headliners as Cream, making their debut, the Nice, Herd, Yes, Rod Stewart, Jeff Beck, the Animals, Yardbirds, Rolling Stones, George Fame and Graham Bond.

The bands have changed but the festival lives on, organised by Harold Pendleton and his NJF cohorts. Says Jack Barrie: "As usual we offer a value-for-money festival. Everything has been going fine since we started working on the site a few weeks ago. This is the 18th consecutive festival and incidentally it is the 21st anniversary of the Marquee next April."

"There won't be any new facilities at this year's festival — why alter a successful recipe? We always try to make it the best organised event anyway. If we can't do it properly after all these years, then who can?"

"Obviously the music changes and in a way it is a festival of the Marquee Club, reflecting the music that the club features over the year, and that represents what will become the musical tastes of tomorrow."

"Last year saw predominantly new wave music featured; in keeping with our musical policy, we always present what is happening now. Sixteen years ago it was R&B which superseded jazz in the club and at the festival."

Some people have loudly criticised the National Jazz Federation for not presenting jazz in the past, a reasonable enough

complaint in view of the company's name. It seemed more like a hangover from the past than an organisation devoted to promoting jazz. But in the last couple of years attempts have been made to introduce jazz into the rock festival, with varying degrees of success.

"We felt that with the success of the Monday Jazz event we launched last year, we should follow it up, and this year we have Chris Barber's Monday Date in the backstage area, which will be converted into a public arena."

Artists scheduled for Monday's session will include Chris Barber's Jazz and Blues Band, Alvin Alcorn, from New Orleans, blues pianist Tommy Tucker, Cousin Joe, vibist Milt Jackson, the Morrissey/Mullen Band with Viola Willis, Pat Halcox' Summer Band, the Sammy Rimington Quintet and also a special New Orleans Marching Band consisting of all the artists.

Tickets for the Monday Date are on sale at £2 in advance, from the Marquee Club, 90 Wardour Street, W1, and £2.50 on the day. Don't forget a stamped addressed envelope. Accompanied children will be admitted free.

Jack: "The Monday Date is in aid of Reading Sports Council and is presented in association with the Reading Evening Post and Radio 210. We won't be presenting the jazz and blues on the main stage because we have tried it in the past and it was not a success. In view of the new wave it is even less likely to be accepted. But we are still a jazz and blues festival and we have a nice arena for the Monday Date."

"Really, it's identical to the way the festival started out with a small stage and a little arena holding about 4,000. It'll be nicely laid-back and very pleasant. Monday Date starts at 5 pm and runs until 10 pm."

Did Jack have any bets on who would be this year's surprise audience winner? "Well, I don't know. Foreigner I was pleased to get, because I tried to get them as far back as January 1977, long before they had reached their present fame."

"Patti Smith says it's going to be a people's event, and that's the way we want it too. It's not a liggers event. Status Quo will be stars of the show anyway, and I think Motory will do well."

"But I think we can expect a lot of surprises from the lesser-known bands like Speedometer and the Business."

"The important factor to remember about Reading is that we don't have 100,000 people coming with only 70 per cent actually seeing or hearing anything. We have 30,000 and most of them will see everything, especially as we have a huge video screen at the centre of the stage, which we first introduced six years ago and is now standard procedure."



FROM LEFT TO RIGHT: JAM / LINDISFARNE / TOM ROBINSON / JOHN OTWAY / SHAM 69 / FOREIGNER: new wave, old wave and blow wave



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Jet RECORDS

NEWS

THE Troubadour is going through some changes. The nightclub on Santa Monica Blvd. that has been presenting folk, pop, jazz, and country acts for 22 years will inaugurate a new booking policy on Tuesday when the Heartaches Razz Band, from Canada, open an engagement.

From Tuesday to Saturday, owner Doug Weston will now present cabaret and comedy acts. The traditional Monday Hoot Night will continue, as will the policy of presenting new wave bands on Sunday night.

STEVE LILAKI, producer of Teen Angel, and talent scout Joyce Selznick have set August 17 as the day they will review girl singers as possible leads for their \$2 million film.

According to Selznick, they will be looking for five all-American teenagers who can act, sing rock 'n' roll and play a musical instrument. The all-day casting session will be at the Whiskey. Music supervisor is record producer Nick Venet (Beach Boys, John Stewart, Dory Previn, etc.).

The film will go before the cameras on October 30 for nine weeks on Southern California locations.

WOLF & Rissmiller Concerts will present a September 23 Anaheim Stadium show featuring Boston, Black Sabbath, Van Halen, and Sammy Hagar. Quiludes are not included in the ticket price. The Commodores will be at the Forum for two nights over the weekend. Miles Schneider will return to Studio One on September 5.

The Cars have added a budget concert (\$3.00) at the Santa Monica Civic on August 24. The Puerres, Palmeri and Jose Fajardo will be at the Hollywood Palladium this week.

MICK JAGGER and the Rolling Stones have

Troubadour goes cabaret

Los Angeles: Harvey Kubernik

been in Los Angeles for quite some time working on a studio album and are reviewing some live tapes from the recently completed U.S. tour at the Magic Wand Studio in Burbank.

Ronnie Wood and Keith Richards have been hanging out in Hollywood, last seen munching on some dinner at Musso & Frank's.

Jagger has been looking for a house to rent in Southern California as he prepares to re-enter the film world. In September, Mick is probably going to begin shooting Wings of Ash, a film based on the career of Theatre of Cruelty founder Antonin Artaud.

Andrea Marcovicci will appear opposite him as Anna Nin. Jagger is also considering co-producing a film on the life of blues great Robert Johnson.

SPIRIT did a three-night stint at the Whisky, and once again Randy California proves that he's a great guitarist on the western hemisphere.

It looks like Randy is getting close to success which has always escaped him for some reason. He's a dazzling guitarist.

He and Spirit are getting close to a U.S. distribution deal for their next album.

BLUE OYSTER CULT, long a favorite in Southern California, gave a strong concert at the Forum on Thursday evening. BOC

has a smooth, almost layered vocal guitar approach, complete with still powerful lead guitar work of Buck Dharma.

Besides the original material, The Cult played versions of Steppenwolf's "Born To Be Wild," MC5's "Kick Out The Jams," and a throbby version of the Animals' "We Gotta Get Out Of This Place."

SEE this if possible despite Randy Hansen's Tribute To Jimi Hendrix show. This 23-year-old kid can play all the licks and Hendrix fans and followers will get a big kick out of Hansen's act.

He does a 90-minute program and doesn't stop a second to breathe. Entertaining and electric.

Hansen is from Seattle, like Hendrix, and last week opened for the Kinks at the Beach Boys in front of 22,000 fans in his home city. On vacation at the Starwood, where Hansen and trio played two nights was intense. Three nights ago he would blow Boston off the stage.

CONGRATULATIONS are in order for Kim Fowley who was married recently to the former Cindy Wheelon, a Brentwood resident, debutante and Westlake graduate.

The groom will continue his career in the music field, where he's currently writing songs for Mary Kay Place and Mary Russell, as well

as developing some screenplay ideas and producing new and established acts. The bride will study marine biology at UCLA in September and list Cream, Bruce Springsteen and Andy Williams as musical favorites.

THE first West Coast Jazz Festival, produced by L.A. Laker basketball star Kareem Abdul-Jabbar, will be held from September 6-10 at the Ahmanson Theatre. The proceeds will go to combat sickle-cell anemia.

The concerts will feature Marlena Shaw, Freddie Hubbard, Chick Corea, Stanley Clarke, Bobby Hutcherson, Roy Ayers, Michael White, Lenny White, Ubiquity and Dee Dee Bridgewater. The promoters are also negotiating with George Benson.

CBS Records have donated \$5,000 to the Cannonball Adderley Scholarship Fund, which the UCLA Center For Afro-American Studies disburses to students to cover research expenses.

DONT be surprised to hear the name Arlyn Gale in the next few months. His debut ABC album is out soon, and based on a test pressing I heard at the company offices, once again Mike Appel proves he can find talent.

Appel and Louis Lahav (who, along with Appel, co-produced the first two Bruce Springsteen albums), co-produced this 24-year-old singer-songwriter's debut.

Gale, from Chicago, fronts a tasty jazz-rock group with tasteful use of electric piano. His lyrics are crisp and descriptive and he's currently putting together a band for tour.

LOS ANGELES: BLUE OYSTER CULT's set now includes a throbby version of the Animals' "We Gotta Get Out Of This Place."

Taking Heads' mark on Electricity

New York: Stanley Mises

TALKING HEADS' first New York City concert in 1978 sold out the original date and added an evening performance and both shows lived up to the very high expectations of this band's ardent and long-standing followers.

The Heads covered every song from their recorded history, plus one new song "Electricity," it is apparent from even a casual listening that their compositions are the most ambitious — lyrically and musically — of any New York new wave group, but it was a real surprise at this concert to hear how the members of this group have developed on their instruments.

Chris Frantz's drumming was never more clear and precise; Tia Weymouth is not only fun to watch, dancing in a peculiar tight crouch, but her bass lines inspire hairy feet; Jerry Harrison's keyboard and rhythm guitar fills, rounds, and smooths the Heads' sound; and, above all, David Byrne is letting himself out loose on lead guitar, and he exhibits a guitar style no less quirky or endearing than his singing.

Opening the programme at the Intermedia Theatre was New York reggae group Moryaka, who were joined by the mighty Dillinger in his first New York appearance.

Though the audience was impatient for the Talking Heads, Dillinger managed to acquit himself fairly well and was applauded.

HURRAH's discotheque, which has been turning Sunday, Monday, and sometimes Tuesday nights into new wave rock dancing nights, has also opened up the floor to live entertainment.

This makes Hurrah's the first club above 14th Street (the DMZ for downtown Manhattanites) to attract punks, as well as geeks.

This week, the 240-person capacity club was filled with close to 1,000 fans who came to hear a late Sunday set by the Ramones.

The place was so crowded, the mirrors within the walls were completely fogged by moisture from body heat. Nothing new from the Ramones, except to say they were great, and new summer Markie Bell

has been worked in well.

JESSE WINCHESTER and the Midnight Bus (the name of his new album, also the name of his new band) played a weekend at the Bottom Line, and filled the humid summer air with some calming melody.

It wasn't a loudback set, just that it rocked without hostility and rolled without feeling vulgar. Prior to the show, Warner Brothers publicity head Gary Kenton hosted a small get-together at his home for Jesse Winchester, and I think Jesse impressed everyone as an unassuming, shy, but friendly man; these are qualities of his music, too.

JOHN McLAUGHLIN's Dr Pepper Central Park concert was a complete success, and brought him Sinatra's upcoming US/British tour. Shankar is the best soloist McLaughlin has employed in his groups and their trade-off riffs were dizzying and delightful.

McLaughlin played with the kind of intensity that raised listeners from their chairs during guitar runs.

His intensity also caused several of his guitar strings to break in the course of the evening. Violinist L. Shankar has employed in his groups and their trade-off riffs were dizzying and delightful.

IF YOU can't wait, you won't have to much longer. Warner Brothers Records in the States and WEA in Britain are mounting a joint massive advertising campaign for Frank Sinatra's upcoming US/British tour. All of Sinatra's records will be promoted and hyped to the hilt, especially the album which is being readied for sales in the tour's wake.

THE KNOW, led by ex-Blondie lead guitarist Gary Valentine, performed at Max's Kansas City, and their act was as enjoyable as any Blondie set I've caught. (Admittedly, I'm not such a big fan, though I hear Blondie's new album is different, terrific, etc.)

Valentine's group is markedly hard-sounding, due in large part to

his fine heavy-metal guitar playing, but I liked the overall approach of the Know and predict they'll sign on with a major label soon.

A "BRING Abbie Home" (the Abbie is Abbie Hoffman, a people and American exile for the last seven years) benefit concert at the Felt Forum in late August will feature Kinky Friedman, Odetta, Eric Andersen, Silesto and other yet-to-be-announced musical acts.

THERE were several "big" acts in town last week, but from an outside position on the track, the Cars took over first place among top concerts. The power pop group from Boston performed at the Bottom Line for two nights, drew a heavy press and industry contingent, played great, and have been reverberating on the New York airwaves since.

They weren't even the headliners. States Island's (and Atlantic Records') Jimmie Mack, with a strong local following, was the pull for paying customers, but the Cars' strong initial record sales and attendant hype outside the city made their local debut the most talked-up event in a week which also saw Linda Ronstadt, the Isleys, Pat Smith, Southside Johnny, the Kinks, and a mega-concert at Giant Stadium pass through New York.

The Cars proved that they can craft some very singable, yet rhythmically intense, songs that synthesize punk and pop, and that they'll be that even more find them just right — this is going to be a big group.

Punks may find them a little wimpy and hard-core AM radio fans may find the Cars a little harsh, but I'll bet that even more find them just right — this is going to be a big group.

THE Laserium show at the Hayden Planetarium is planning a special laser light exhibit for the premiere of the new Who album. This is the first time the Laserium has changed programmes to keep up with a popu-



NEW YORK: TALKING HEADS perform every song they've recorded, plus one new one, at their superb concert.

lar release; they normally use Pink Floyd, ELP, etc., as soundtracks for their astral noodling.

THE state of stadium rock concerts in New York, around the New York metropolitan area, Giant Stadium in New Jersey was brimming with 60,000 fans for the first time in a long while. Fans of Journey, Mahogany Rush, Ted Nugent and Aerosmith.

EDDIE MONEY's sets are getting tighter and tighter, and his opener for the Kinks was about as good as he's been. Eddie's debut

album has sold phenomenally well in New York, and on each visit to the city he is a native) the size of his venues double.

After his set, Eddie donned dark shades, dropped into the shoulder-to-shoulder crowd, and got rip-roaring high with the cognoscent. A regular fellow.

THE SENDERS with Johnny Thunders experiment didn't work. It Kansas City he didn't seem to mesh very well with any in their department. They played a mercifully short set.

Northern Lights

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At last Steve Hillage comes clean...

I'm a hippie!

...and he'll prove it by jamming with Sham 69 at Reading

"I'M NOT a weak-assed hippie!" Steve Hillage grinned and tried hard to be angry. But he wasn't making a very convincing job of it. Hillage is too civilised to allow himself to be infected by negative passions. But he had a cause for annoyance.

It has become not merely fashionable but almost a duty to ridicule and abuse a figure like Hillage, who unconsciously sets himself up as a target when he expresses and lives out a lifestyle and philosophy that is diametrically opposed to the current authorised code

Interview by Chris Welch

of conduct

At least, it might seem on the surface that Hillage is quite apart from the punk ethic which has permeated rock politics.

That's ANOTHER thing that annoys Steve. He doesn't think he is OPPOSED to the punks, any more than he tries to preach or become a leader of mass movements. He calls it all a hoax. He insists the

barriers are raised by other people who just don't understand him.

And in the course of a fascinating interview, conducted over the course of several pleasant hours in bars and cafes of downtown London, Hillage found myself understanding Hillage a little more and liking him a lot.

I liked him for his total lack of pretension for his patient honesty and for his unaffected and humorous which lets him enjoy the joke unconsciously directed against him.

For example, when Al Clarke, Virgin's famed press officer, obligingly read out last week's NM trailer of coming events to Steve, which claimed that he would talk about hotel working, nudism and cricket, instead of protesting at such banalities "God knows who wrote it," he gently pointed out that he wasn't really that interested in cricket.

When accused of being a romantic, he firmly countered with the suggestion that all romantics were, in fact, realists. When it was put to him that perhaps working class chaps were too busy at the factory bench to indulge in high flown ideas about UFOs, parallel worlds and the gates of perception, he dismissed that as prevarication.

"You could think about that in the time it takes to put it down," was the just of response.

What had greatly pleased Steve was the recent discovery that he could relate to Jimmy Pursey of Sham 69, supposedly the very antithesis of Steve Hillage of the woolly cap and rephrased music.

Steve Hillage and Jimmy Pursey. The mind boggles. But they have a lot in common, as titular heads of music movements of kids who follow their every word and died.

And anybody who thinks that maybe the hippie image is being out to the skin, heady of Sham 69 should have been at London's Wearers recently, when it was played with Hillage's daughter.

When Steve met Pursey they got on as well together that Jimmy invited the author to sit in with his band at the Reading Festival and the invitation was generous, say, fervently accepted.

Steve would defend his own beliefs and motivations to the last gasp. He won't accept that ideas and beliefs formulated in the heyday of the underground have become become any less important with the passage of time.

In fact, during the period generally referred to as the hippie era, around 1966-67-68, he was only a schoolboy and watched from afar.

He insists that his beliefs relate to NOW, and that past and future are unimportant. Far from being a relic of the past, he is a force for the present. A few hours in his company were enough to convince me of the truth and importance of his words.

Steve doesn't have to preach about peace and inner contentment and greater awareness. His personality is so frank and revealing it says it all for him.

He even claims to be an incoherent babble, incapable of putting into speech the ideas that inspire him. But I found that he talked with that mixture of perceptive abrasiveness that makes any conversation with Pete Townshend such a stimulating experience.

"I'm into all different kinds of music and the kind I'm trying to do is a very wide-scale fusion, involving the dance, the sophistication of what they call jazz and, although I don't really like that term,

"We've also got spacey music, and some, and guitar playing. I'm trying to get many different influences and make the music as broad as possible."

It's the fact that I'm trying to do that and involve ideas



means I put this new tag of hippie slapped upon me, and I get really fed up."

"I don't REALLY mind," said Steve, backpedalling a bit. "It's not something I get neurotic about. But it's so contrary to what I'm really doing, it presents a false picture. I'm hoping all this will gradually fall away. The main thing I've got to do is keep working and keep doing the music."

What about the link with Jimmy Pursey?

"His song 'If The Kids Are United' virtually says the same thing I've been saying, obviously in a completely different context, because here's a different sort of guy."

"It was incredible I had a real rapport with him. I know I wasn't speaking to A PUNK, I was speaking to Jimmy Pursey."

"He wasn't speaking to A HIPPIE. He was speaking to Steve Hillage. Right? And I really got on well with him."

"In fact he's invited me to play with him at Reading, and I'd like to do that because it points up the big thing that everyone is in different cuts with label and that they can't meet or have any rapport."

"There's very little that Jimmy Pursey says that I don't feel is the same as I say. He makes it crude rock 'n' roll whereas my music is quite sophisticated."

street music.

"I see punk as urban folk music, whereas the sort of music I'm involved in, although it encompasses dance and rock music, also has a more musically approach."

"But I like to do many sorts of music, Jan Lloyd, the reggae musician, wants me to play on his record, and I'm into doing it. I'm really interested in rising above these rapid categories I feel lumbered with — and I'm sure other people feel lumbered as well."

"But at the same time I'm going to change what I play. What I play and do is ME. The most important thing is to reach a balance, as in politics, between the community and the individual so each one is ticking over in harmony."

It's like the balance between communism and capitalism. All these artificial barriers and labels are like a mental illness people have that continues to divide them, and to a certain extent it's the root cause of war."

"Look at the conflicts — between Catholics and Protestants, Arabs and Jews. They're basically all the same people, it's just they have a different kind of programming in their heads. It's all a big hoax. Even if you try to bring up above this mire of categorisation, it's still making everyone to the same."

"Each year all we as a complete individual, a spark of fire, and there is no rung to even a ladder to be the same. Unity and diversity

should harmonise together."

"I have a mystical attitude. I feel I was meant to meet Jimmy Pursey and he was meant to meet me. I felt this very deep feeling of brotherhood with him, as if I had met him in another life, although I'm not a reincarnation fanatic."

"I don't think our verbal interchanging was anything but a mutual exchange of feeling. I felt very close to the guy. It was quite an event. I was quite touched."

WHAT did Steve and Jimmy find in common when they met?

"What I told you — about the balancing of the individual and the collectivity of society. It's like the balance between the objective and subjective worlds."

"Somebody in the objective world becomes completely imbalanced and becomes a fanatic, because there's too much input and no output. Somebody unbalanced in a subjective way is all output, like Hitler laying his trip on everybody else, a psychotic completely addicted to his projections. All he sees is himself and he becomes every body else. We talked about that."

"No matter how much injustice there is in the world, it's up to the individual to make his own choice. The basic similarity between Sham 69 and myself is that we've each got this really wild fire of very dedicated love and that's very important."

"People can say what they

like about me being an out-of-date hippie, which I completely dispute anyway, but there are a considerable number of people who really love what we're doing and they support us at the gigs."

"I owe a great debt to them. I'm hoping our live album will be something they really get off on and will feel a part of."

Who did people have such a down on hippie idealism anyway? It seemed to me at its worst, harmless, and at best, positive and creative. If it meant Axis, Bold As Love, and Sgt. Pepper — alone, it was all worthwhile.

At the risk of sounding brash, there is a certain inner strength needed to be able to live a spiritual philosophy, as opposed to talking about it over a coffee table, and people balk at that inner strength.

It's easy to talk about spiritual ideas and people don't like it, and in a way they have a right to dislike it because it's a bit of a masochism. But when they see people make great efforts to actually live out their ideas in a kind of respect it."

"As a social and political movement, the hippie thing didn't achieve very much. It changed the way people dressed and thought about sex and heralded the dawn of liberation. It changed quite a bit actually."

But you can talk about world peace and harmony, but to actually get there it involves a complete lifetime, and the next lifetime. You can't just talk about it for five minutes and then think — "Oh, it hasn't worked. Failure."

That's what went wrong. People got disoriented very much. There are lots interested in what I'm saying and they're not trying to ape the lifestyle of a previous generation because they didn't know about it.

A lot of what I'm into is just common sense. It's about people and invisible forces as well as... Steve Hillage says: But it's not a mystical attitude. I feel I was meant to meet Jimmy Pursey and he was meant to meet me. I felt this very deep feeling of brotherhood with him, as if I had met him in another life, although I'm not a reincarnation fanatic."

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"People can say what they

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continued on p44

The new (defensive) 10cc talk to Colin Irwin . . .

MY ARRIVAL at the Warren Lodge Hotel coincided with Shepperton Studios most exciting event of the week.

A nice yellow S-registration Cortina was negotiating the narrow car park, and edged slowly and deliberately on to a ramp dipping sharply into the river. With unerring accuracy it rolled down the ramp and hit the water with a resounding splash.

A guy leapt out of the car with surprising agility, and, curving the brakes, set about the laborious task of removing the Cortina from the river, assisted by an enthusiastic gang of highly amused kids, doubtless enjoying the highlight of their summer holidays. The man responsible for taking the Cortina for a swim wore — almost inevitably — a 10cc sweat shirt.

I found Eric Stewart and Graham Gouldman quietly observing another stretch of the river from the dignified comfort of the hotel lounge. I asked if they knew a bloke with grey hair wearing a blue 10cc jumper. Oh yes, they said, that's Graham, the roadie. Why?

Beautiful unison

Oh, he's just driven a car into the river. In beautiful unison the hands go to the heads, horror registers on the faces, and cries of "JEEZUS" cross their lips. One peaceful morning by the riverside lies in tatters with the entry of journalist. But it broke the ice . . . a bit.

These are tense times for press encounters with 10cc. With the launch of a tour and a new album imminent, it's nerve-wracking enough for a band, and these two are currently particularly wary and sceptical of the media.

Once the darlings of the press during the time of "10cc" and "Sheet Music," they now seem to harbour a bitterness and resentment against journalists that borders on the pathological. Yet Gouldman and Stewart have cause for immense satisfaction from the events of the last year. They have emerged from the Great Gizmo split better than they could possibly have hoped . . . the last album, "Deceptive Bunch," had been their most successful; the single "I Think We Do For Love" outsold ever. "I'm Not In Love," also breaking through in America, and the first offering from the next album, "Dreadlock Holidays," is hurtling towards the top of the charts with undignified haste.

They repeatedly impress upon me that 10cc — who are currently preparing their first tour for nine months — are a band of six equals, and not Stewart and Gouldman with session musicians. The other members of the band have contributed material to the new album and are just as much 10cc as they are, they explain. Stuart Tosh even sings lead on one track.

One thing that particularly irks them is the popular conception of them as the pop end of the old 10cc, the inference being that Creme and Godley were responsible for all the clever stuff.

The new album, "Bloody Tourists" (modestly described by Graham as "sensational"), is a simple collection of short songs played virtually straight, will do nothing to dispel such opinions.

"We read everywhere that the creative side had gone, y'know, and everyone brought us down. We were the commercial ones. You know, we were looked down on because we weren't stuck in a garret in Stockport any more, so we felt we had more to prove."

Eric Stewart says — this one's a real mind-boggler — that he hasn't heard either Godley and Creme album, "Consequences" or "I."

"I've no desire to." Really? — It's a funny thing. I heard the first side of "Consequences" as they were doing it just before the split, and that was the last thing I really wanted to know about anything they were doing.

"But we saw Keye other night." ("Last night," Gouldman tells him)

"Yeah, well, we had a good ol' rap, you know. He's all right. We're okay. He's pleased for our success and we're highly disappointed about 'Consequences' lack of success, because we know the amount of work that went into it."

"The only thing they lack is a producer. To control them. There's a massive talent there but you've got to harness it in some way."

Graham, who has heard both albums ("I want to know what they're bloody up to") chips in. It's very hard to produce them. I should think, because they're very single-minded. On their new album there are flashes of . . . genius. And then the next track is a real let-down.

They attempt things they shouldn't attempt because they're not jazz musicians. It's all these nice little abstract notes and it doesn't really work for me because it's not Oscar Peterson playing. But then other tracks are amazing.

He saw "Consequences" as a conscious bid to be as anti-10cc as possible and, as Eric were, he feels, a restraining influence on Creme and Godley, who, after that, went, they completely burst out and O.D. totally.

Though still apprehensive, the runaway success of "Dreadlock Holidays," a song which reflects Gouldman and Stewart's genuine passion for Jamaica ("the best place in the world") has given them heart.

"Bloody Tourists" has

10cc

evolved as a result of their excursions last year when they travelled virtually the whole world. The subject matter and the album title seemed to suggest an ideal target for 10cc's famous caustic wit.

"No, it isn't cynical at all," says Stewart with some force. "I don't think there's a cynical track on it" (shame — in my book a cynical lyric is a healthy lyric).

"We're not cynical. I think we're the most UP-thinking band in the bloody country. I don't know where this cynical — came from."

Cynical

"Well, 'Art For Art's Sake' for one."

"Uh, yeah, but it was poking fun basically at ourselves. We weren't being cynical about anybody else."

"We've never been downright doomy and depressive about anything. I think that since the group split, it's been a very positive direction all the way, being up."

They blame the new wave and its concomitant establishment-bashing for the media turning against them, though they generally welcome the movement as a breath of fresh air, blah blah.

"The difference is," says Graham, "our musical traditions go back to the Beatles, which was probably one of the musical heights of all time, whereas the new wave audiences only go back maybe three or four years. So



10cc

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CHRIS BRAZIER makes many correct observations in his article *Taking Care Of Biz-ness* but these are made from an undoubted position of privilege, which rather dulls the point. I am sure that many readers will have realised that fantastic splees are funded with their money, but, due to the monopoly of the typewriter, they get no chance to comment, as access to the media is limited to token sops such as "prizes" offered to those letters most likely to provoke further comment and so help circulation.

Mr Brazier may be temporarily frustrated, but I'm sure his next salary cheque, will help him get over it. I'm sure also that he is unlikely to turn his back on the corrupt "Biz" and join the freedom fighters.

Meanwhile, people will still be dying in Eritrea, as he prints out, and, maybe less exotic, but closer to home, his readers will still go off to boring, underpaid jobs whilst supporting him.

Of course, this is only to be expected in the extreme capitalism of a business which produced queues last week such as "It's no crime to make money" and "Not only the poor have something to say."

An aspiring talent with a Woolworth's guitar stands no chance at all and there are still groups about who can extirpate more equipment in one night than a fan could afford in a lifetime. The excesses are not always behind the scenes.

If Brazier wants to perform a positive act, then I respectfully suggest that he does a good favour by attending the next big "fig" he is invited to and turning a flame-thrower on the assembled parasitic vermin in attendance. — **ROBERT MORRIS**, Warley Hall Road, Oldbury, West Midlands.

● **LP WINNER.**

I feel moved to express my sympathy for Chris Brazier when he bewails the seemingly irresolvable tension between critical analysis and enjoyment in reporting a rock

The biz parasites

BIZ (MM, August 12).

In fact, the same dilemma was pointed out by E. M. Forster with respect to the criticism of novels. Forster eventually concluded that the ideal solution was to combine total abandonment of critical faculties with uncompromising criticism — a feat impossible for all but the schizophrenic.

Worse still, a *big* is a unique event and cannot be re-read like a novel. Given this situation, however, it is useful to remember that a concert is a complex experience. It may be assessed on numerous levels, in its atmosphere, style, material, technique, audience reaction, the aims of the performer and so on.

To say that a gig was good is to say practically nothing. Furthermore, is it not better to be critical in retrospect?

Determined impartiality is really a slightly negative attitude. I would suggest

that the critic throw his lot in with the audience before he judges the artist. — **PUS**, New Barnes Way, Chigwell, Essex.

● In Renaissance Art? I can't help getting an impression of Chris Brazier as a turncoat writer, supporting punk whilst it is quite the in thing to do, yet I can see him kicking it in the lower region once a "new" form is adopted.

His remark that Annie's voice is at the top due to slack competition is pretty much sour grapes, and shows his ability (his only ability) to scrape the bottom of the barrel as far as snide remarks go.

In spite of Mr Brazier's subtle defence of his Poly Styrene, I feel that Renaissance have added a breath of fresh air into something that has become stale and tasteless. — **D. J. STANFORD**, Kings Highway, Plumstead, London.

Wake up, deejays!

● How refreshing to discover just how well informed our deejays are. On a recent edition of Round Table, both Kid Jensen and Anne Nightingale seemed in blissful ignorance of the fact that the new single by the Jam (pictured right), "David Watts", is merely an unimaginative and vastly inferior cover of a Kinks classic.

My only consolation is that Pye, who generally milk the Kinks back catalogue as thoughtlessly as possible, may get round to re-releasing the original EP—**ANTHONY TEAGUE**, Crawford Street, Motherwell, Lanarkshire.



Perrin the prince

EULOGIES for the departed are customary and often suspect, but every tribute to the late Les Perrin will be felt from the heart, for he was a prince among men, a very kind and forgiving person, and this perhaps surprising in the bustling arena of show-biz publicity, in which field he was supreme.

Before he went into publicity he was a booker with the Wilcox Organisation and when I took over his duties back in 1949 he was generously forthcoming in his advice, steering me clear of many pitfalls in the booking jungle.

Jazz fans have every reason to be grateful to Les. In 1949 there had been an official

ban on American musicians appearing here for 16 years, but in a daring scheme which he and Bert Wilcox executed, the great clarinetist Sidney Bechet made an appearance at the Winter Gardens Theatre with the Humphrey Lyttelton Band.

This was the illegal appearance that breached the dam of bureaucratic objections to foreign entry and eventually resulted in the flow of American jazzmen to this country. — **JIM GODBOLT**, Lissenden Gardens, London.

THE power of one man Dylan had 250,000 at Blackbushe, the Pope, leader of many, had 100,000 for his burial. Times are changing. — **D. FOSTER**, Virginia Water, Surrey.

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WE DIDN'T know what hit us. The Rezillos' amazing technicolour cartoon show swept savagely through London's Music Machine on Thursday night, cleansing us of a growing lackadaisical outlook and replacing it with a revitalised optimism. It was like the Ajax ad with the magical white tornado on the telly.

In all probability, I'm going over the top with this, but that always happens when you witness a great gig. And take it from me, this was one of those.

I've rarely seen a band with such an infectious brand of humour and energy. The Rezillos forced people to dance, sing and generally enjoy themselves, and that despite the lateness and uncomfortable heat of a packed venue. So packed indeed that it was like the Black Hole Of Calcutta, but I still wouldn't have missed this performance, not for all the breathing space in Australia.

On stage, the Rezillos accentuate even further the super-animation of their songs. They are, as I have said before, cartoon characters sprung to life, and the nature of their personalities is very much dependent on the songs' lyrics, from the satirical composition of "Top Of The Pops", "Flying Saucer Attack" and "Cold Wars" and the cold-blooded ruthlessness of "Someone's Gonna Get Their Head Kicked In Tonight".

Eugene Reynold, singer and maniac, even scared me as he introduced the latter by reaching for someone in the audience and threatening to dismember certain parts of his body. It had something to do with the fact that Eugene didn't like being hit by glasses thrown by a few of the more unruly elements in the audience. Mind you, it did inspire the perfect mood of bar violence for the song.

With Fay Fife, Reynold conducts a stunning frontal attack on visuals. Both rely on the stage with amusing defiance and incredibly still have enough breath left to sing the songs perfectly, when, in the circumstances, you could have forgiven them for blurring their way through. But that is why, in the end, the Rezillos, it's the whole show, or no show.

The songs, mostly written by Impish guitarist Jo Callis, have the sharp commercial feel of many Sixties standards intertwined with the menacing hard rock guitar edge of '78. "Can't Stand My Baby" (My Baby Does Good Scandals) is the current single. "Top Of The Pops" will all be realised as classics for years to come. The set is further spiced by a couple of cover versions,

notably the Sweet's single, "Ballroom Blitz" (my favourite ever single), and a rather haphazard rendition of Twinkle's "Terry", as well as the Dave Clark Five's "Glad All Over" which appears on the band's debut album. I like the Rezillos and I'd like you to like them too. Apart from everything else, they have an attractive sense of FUN that marks everything they do. Their trademark is a smile. But don't treat them as a joke. — HARRY DOHERTY.

MILT JACKSON

If you are feeling blue and need something to pick yourself up out of the dumps, just yell out, and send you out into the ugly grey world to do battle once again with the dragons of despair, then run, do not walk, to London's Ronnie Scott's, where you will be treated to an evening of music that hasn't got one bad vibe going for it.

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JOAN BAEZ: only reinforcing the self-righteousness of those with woolly beliefs

respect for Milt Jackson when I say that, for me (and I think everyone else in the club), the revelation of the evening was the Dick Morrissey-Jim Sullivan quartet. Morrissey, of course, is well known as a sax-player, alternately lyrical and brooding, but Sullivan was no more than a name to me.

He is a really superb electric guitar player, picking out runs of extreme complexity and beauty with his thumb with a look of startled ecstasy, and his face as if he has only just discovered the instrument.

Quite apart from his solo talents, the way in which he backs up Dick's horn should be a lesson to all guitar players.

He doesn't really play what you could call "rhythm" behind the sax; his approach is more like that of a keyboard player, filling in behind the soloist, creating inverted dissonances which he takes down the Register in Counterpoint against the obvious progression of the bass, punctuating rather than backing.

And the ensemble passages, where he duetted with Morrissey, were a joy. Don't miss this. — KARE DALLAS.

This seemed to be a funkier, more bluesy Baez than I heard last time he was here, though as usual he was feeling out the mood. And it was interesting to hear John Marshall playing on the board, a musician in which the technical perfection of his playing was less evident on the stage than in the studio. However, I mean no dis-

comet last Friday was very much a re-run of 1977. Punks galore were being ebullient everywhere... don't 32 months of being pretty vacant get pretty boring?

The Banzers hardly merit their name. They are so laid-back that "The Droning Lamp-post" might be more appropriate. If they have any music they don't move them. Simultaneously limits her vocalisation to a wailed wail and her choreography to four precise movements. Movement one is to hang her fist on the side of her head as if she's forgotten quite what she's doing here; movement two is a

diagonal chopping stroke with both hands as if she's taking an axe to the crowd; movement three is a rapid plunk-plunk gesture with the mike stand as if she's extremely thirsty; movement four sums it all up: vigorous jerking on an invisible ladder chain.

I rather liked the fluorescent light show that left the Banzers looking like a pair of startled cats. That left the Banzers looking like a pair of startled cats. That left the Banzers looking like a pair of startled cats.

Support for this dismal apology for musical entertainment took the shape of Matt Wynne and the Decorators who somehow didn't inspire me to go out and paint the town red. — ROBIN MACWHIRTER.

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SURMAN / WESTBROOK

AN INSPIRED idea it was to have a "reunite" John Surman and Mike Westbrook on a London stage for the Riverside Jazz Festival's Friday night concert.

Absolute originals both, each has been a life force in modern British jazz. Surman most often as a barrier-breaking soloist (though his famous Trio and the SOS band with Mike Osborne and Alan Skidmore have also passed as a maverick composer/bandleader who has lived with controversy for years. And it was as a member of Mike Westbrook's band in the late Sixties that Surman's international reputation finally took off.

Even on Friday night, in the bar during the interval, people were still furiously arguing the toss about Westbrook, who played a solo piano set for the first half. He himself would be the first to disclaim virtuoso status as an instrumentalist (he also plays a euphonium with his current Brass Band, which he has recently released his first solo album ("Plans") which shows him to be no mean performer. His Riverside "apogee" was more or less based upon this recording, with "Same Chicago" from his Goose Sauce revue included for good measure.

Westbrook is a born romancer in the sense that he directly from his hero Ellington. Nothing, to him, is sacred, so that a reworking of the Stylistics' "You Make Me Feel Brand New" that old warhorse hymn "Abide With Me" and compositions based upon poems by Yeats, Emily Brontë and William Blake all mingle unself-consciously.

West, as ever, impressed with his meditative power, Westbrook's probing style, however, tends to be of group interaction, and seemed uncomfortable with his own "Cues" satisfactorily at times.

This is hardly true. Surman — though he played his first-ever solo concert in London's Purcell Room last year — but surprisingly enough he too suffered as a soloist in the second half until the two came together at the end in a heavily worked-out version of Westbrook's Tennysonian "The Eagle", a slight piece on record but simply prodigious on Friday night with Surman's saxophone.

Surman's formidable range takes in baritone and soprano, bass, clarinet, recorder (for a shakuhachi interlude) and a large electric chamber. Up till now, the latter device, frowned upon by the purists, seems to have worked well for

him, but on Friday it threatened to become farcical, hampering the even flow as Surman waited endlessly for echoes to die away before embarking on a new take.

It reminded me of nothing so much as a glum stare of unrelated tuning-up exercises. Surman sounding ever minute for all the world like a fleet of seagulls, the next like an Irish Celtic band. Impressive, but a little indulgent.

Eventually moving away from the echo chamber, he got his chops together in "Hercules", knotty style, only to break several of his own records as Westbrook's "The Eagle", with the pianist supplying vamping percussive drive and Surman blowing his heart out. Music for the mind and body, indeed. — MAUREEN PATON.

NO DICE

BARBARELLAS Birmingham saw one of just three gigs by No Dice last week, between recording, and therefore was an opportunity not to be missed, seeing as I rate them as one of the best rock bands in years. Traces of the Stones, the Faces, and yet still fresh and original.

The set kicked off with the powerful "Come Dancing," a new number, which laid straight into "Haggis In The Shanty-yard." It was immediately apparent that they were better than ever. Deezel's guitar work was a blistering light, while Gary Stranger's pulsating bass built on the wedge of rhythm laid down by Chris Wyatt on drums, with Dave Moore on keyboards adding an extra magic touch to the whole set.

More on page 34

Vocally, they've got one of the best new rock voices around in "Peasants' Fords, who can belt out the dynamic power of rock like "Haggis In The Shanty-yard." "Three Sheets To The Wind" and "Shooting In The Dark" and still melt gently into the soft romance of the haunting "I Keep It To Myself" or the now classic anthem "People That Make The Music."

Old gems such as "Why Sugar" really balanced the set as they roared out with "Jailhouse" and the ancient "Slow Down." Undoubtedly this lot are top league and for once let's try and keep it to ourselves. After all, why build first-class models just so we can give them to those damn Yanks? No chance. No Dice. No doubt. — MIKE DAVIES.

Some things to decide

SIOUXSIE AND THE BANSHEES

"Siouxie and the Banshees' "Honour" "Kong Garden" was Ian Birch's single of the week last week. The same page carries a large advert for the single. And here am I reviewing the band which kicked off the first night of the Edinburgh Rock Festival.

All this adds up to good luck or good promotion, depending on your point of view. I do doubt that the single will do well, but I found the performance a disappointing scene at the Festival. The start at Edinburgh Clubs dis-



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Armchair revolution

ON SUNDAY afternoon, I and a couple of hundred others marched from Hyde Park to the Czech Embassy to commemorate the Warsaw Pact Invasion of Czechoslovakia ten years to this week. A few hours later, Ms Joan Baez invited over 20 times as many people in the Wembley Arena to stand for a minute's silence for the same purpose.

No doubt the 8,000 people in her audience felt that they were doing their duty by the Czech people, but I found myself wondering once more about the limits of protest in the concert hall.

There is no doubting the sincerity of the lady, and she has certainly laid herself on the line more frequently, and more consistently, than others of her generation.

But if singing a protest song in a concert, instead of getting the audience so riled up that they want to leave en masse and do something about it right then, only reinforces their cosy sense of self-righteousness in having the right, rather woolly beliefs about peace and freedom and non-violence, she has then it would be better if she stuck to love songs like the excellent "Dia-

monds And Rust".

Not all her self-penned songs are of this quality. She did two new ones which should well have ended up in the wastepaper basket at Baez Mansion: an "honour" lullaby, which attempted to document what it had been like to be a sophomore folkie in the Fifties, defending her virginity against all comers, and another look back at the same period, this time constructed out of every folksong cliché, from "Fair and tender maidens" to "Pretty Boy Floyd."

The voice is still magnificent, of course, though with that tendency to bray on the high, loud notes, which can turn passion into mere acidity. She has learnt to create a slightly disenchanted, wryly self-deprecating persona on stage which is as much like the real woman as "Mary Hamilton" is to a proper Child ballad.

The people who like the sort of things she does loved it, though, judging by the variability of the applause level, even they were not unaware of the rather dull patches. For me, the high point was her delivery of Isabela Parra's "Gracias a la Vida". She missed the opportunity of pointing out I came from Chile — KARE DALLAS.

Singles

REVIEWED BY

HARRY DOHERTY

Batman & Robin's Swan Song

The BIG news first

Major features

● **RICH KIDS:** "Ghosts Of Princes In Towers" (EMI). How, you may ask, can he slag off the album one week and highlight the single the next? Simple, really. It's a powerful composition that eclipses, by far, anything else the Rich Kids' debut album has to offer. The title itself has a folkloric feel and that is the charming characteristic that is prevalent throughout. The band, and in particular, guitarist Steve New, function dynamically. It's Matlock's best song since his split from the Pistols, better by far than the inconsequential minor hit "Rich Kids".

● **BLONDIE:** "Picture This" (Chrysalis). Mellow, soft-core pop from Blondie. Intended, I presume, to consolidate their position in Britain. It was, apparently, a record company choice and the band themselves wanted to go with another track from the forthcoming album, "Parallel Lines". Having heard the album, I'd say there are at least four other tracks that could pass as superior singles. Let's not mean too much, though. This is a good, if unspectacular, song that captures Blondie's fresh pop vitality. More interesting is the flip, "Fade Away (And Radiates)", a more demanding, winding track that features Robert Fripp, formerly

of King Crimson. Blondie may have to wait a couple of months before they emulate the pitch that "Denise" and "Presence" hit, and then it'll be with the next single.

● **999:** "Feelin' Alright With The Crew" (United Artists). An inventive single from a band that may just be starting to sort out their musical direction. This single is built around an infectious three-beat riff, frequently branching out to make the overall effect much more colorful. I doubt if the commercial prospects go far beyond 999's present set of fans but I'll be interested to hear their next album if this is a sample of their progression.

● **TOM ROBINSON BAND:** "Too Good To Be True" (EMI). Here comes Tom again with his prophesies of doom and disaster but, thank God, he manages a good musical backdrop. The music is powerfully subtle; a relaxing backing track that is viciously brought to life when Danny Kusow (he really is a good player) cuts loose with a fierce solo that beautifully counterpoints the otherwise lazy mood. The best track from the album, "Power In The Darkness", the title track of which is on the flip of this.

DAVE EDMUNDS AND ROCKPILE: "Deborah" (Swansong). Single of the week? More like single of the year, this one. Dave Edmunds (I've got to say it, mum) is my hero. The man gets such a monstrous sound, on voice, guitar, EVERYTHING.

This song is from his new album, "Tracks On Wax" (start saving now), and is written in

coll . . . a . . . collab . . . dammit, with Nick Lowe (Batman and Robin have nothing on these two).

Dave brashly recycles his beloved R&B, gives the song his famous Wall Of Sound treatment and emerges with a masterpiece. The song itself recalls the Bob Fuller Four's "I Fought The Law" and Edmunds (so the lads tell me) plays a Byrds solo (from "Wasn't Born To Follow") note for note. When Edmunds and Lowe get together, nobody's safe.



MOTORHEAD: "Louie Louie" (Bronze). Metallic version of the Chuck Berry standard and, my God, it's painful. Guitars churn out chords relentlessly and there's a singer whose throat is like a gravel-pit. I'll pass on this one, thank you very much.

FRANKIE VALLI: "Grease" (RSO). Now for the title track of the movie that brought you thingamajigger ("You're The One That I Want" to you, pal). Before the month's out, you'll be sick of the sound of it. But

right now, it's quite pleasant. What surprises me is how a movie that attempts to capture the romanticism of a rock and roll high-school era can have a funky, disco-orientated track as its anthem. A case of confused time-warps to me.

BLUE OYSTER CULT: "I Love The Night" (CBS). Put your axes back in your

holsters, folks. BOC have forsaken the Charge Of The Light Brigade vibe for a while to soothe your ears with, yes, a ballad. It's not of the same epic proportions as "Fear The Reaper" and is really quite mediocre in comparison. Not being a fan of the Cult and not comprehending their finer aspects, I'll just have to put 'em down as one-hit wonders in Britain, I'm afraid.

Down-page fillers

do the washing to. I'll probably even be a hit.

THE BRATZ: "The Bratz Are Coming" (Famous). "Hey, hey, we're the . . . Another anthem. Poor stuff, actually. It shouldn't represent an up-front hard rock band but it falls flat.

GOLDIE: "To Be Alone" (Bronze). The singer sounds like a cross between Rod Stewart and Terry Steeles (or Crawler). This takes rock further into middle-of-the-road cabaret.

HOT WATER: "Different Morning" (Duff). More or less standard thrash rock but this one is helped by a couple of interesting twists. The impression, however, is of a band that doesn't know what direction it should take. The flip side is "Premium Bondage".

BEAVER: "Break Down And Cry" (Rockburgh). A fairly ordinary pop song that Cliff Richard might well perform better. Has this band's credibility?

MINDRORCOMIC: "I Don't Have To Be Confused With Nick Kent's amazing . . . I Don't Care" single (now on A&M, folks). This one is rather crude rock 'n' roll and is of very minor consequence. Forgettable stuff but John Peel will probably mumble something incoherent about it being "very good" and "excellent" or something.

FLYING SQUAD: "Backroom Boys (Night After Night)" (Epic). " . . . Smokin' "n' women 'n' whiskey "n' wine. You get the idea where these boys come from. It's the hard rock 'n' me and the boys' routine performed with littleless. The sort of thing that it's good taste to ignore. America goes crazy about it. Francis Rossi of Status Quo produced.

KIRBY: "That's Some Dream" (Hot Wax). An excellent guitarist, formerly of Elmer Gantry, Curved Air and the under-rated Stretch, perhaps Kirby should stick to interpreting songs rather than writing them. This one's a bit on the ordinary side. Just 'cos Joe Walsh does it doesn't mean every guitar hero has to follow suit.

SHAKIN' STEVENS: "Treat Her Right" (Epic). This one's been getting played a lot on the radio and is pleasant enough but that droning, ultra-cool 'n' roll dialogue gets tedious. Unfortunately, Steve Gibbons does it much better, anyway.

SOUL

● **PLATINUM HOOK:** "Standing On The Verge (Of Gettin' It Only)" (Motown). The band are Motown's newest self-contained unit, brought to the company by the Commodores' manager. The record is a hectic and heady version of the Parliament oldie.

● **BARBARA PENNINGTON:** "All Time Loser" (United Artists). After conspicuous early successes with Barbara and Evelyn Thomas, producer Ian Levine has now settled down to making solid, confident, effective disco records. Here's another one.

● **CHARLES JACKSON:** "Ooh Child" (Capitol). Sophisticated at its best and to think there are a couple of even better cuts keeping this one company on Jackson's "Passionate Breezes" album.

● **TAVARES:** "Slow Train To Nowhere" (Capitol). It's not a patch on the first three hits 1971 punky pop hit performed by Edy Grant. The equal who was always more equal than the others. The murderous bass line and some swaggering dance make it undeniable appeal.

● **GARY BART:** "Shake Your Body" (Capitol). Respected saxist unwittingly involving himself in a sort of sanctified Parliament groove.

● **TONY MORGAN:** "Black Skin Blue Eyed Boy" (Ice). A remake (just) of the Equals' 1971 punky pop hit performed by Edy Grant. The equal who was always more equal than the others. The murderous bass line and some swaggering dance make it undeniable appeal.

● **GRACE JONES:** "Do Or Die" (Island). Standard Jack-lustre disco.

● **LEE ROYCE:** "Tears" (MCA). Drear Northern Soul oldie.

● **JUDY CHEEK:** "Mellow Levin" (Ariola). Middle-of-the-road soul.

● **KAREN YOUNG:** "Hot Shot" (Atlantic). Superior disc. — BOB GALLAGHER.

REGGAE

● **CYGNUS:** "Babylon, You Got To Set Jah Children Free" (Greenpeace). Disco 45. Probably signing to the remarkably consistent Greenpeace label show promise with this, if not very original first release.

● **SONNY TOMM:** "Movement" (Tempus Disco 45). Excellent arrangement and production add quality to an otherwise fairly ordinary lovers' rock tune.

● **CHALAWA:** "Piccadilly Hop" (Tempus Disco 45). Tasty instrumental from the Canadian band shows their abilities to fast-track their dull "Exodus Dub" album.

● **THE BOLD ONE/CLINT EASTWOOD:** "Try Up Your Tree" (Chalawa Disco 45). Probably superb song, a good new vocalist, strong Channel One rhythm, fast-rhythm toaster combine to powerful effect.

● **TEYTRACK:** "Let's Get It Together" (Jungle). Mellow. "Each One Teach One" (Hawk eye Disco 45). Two top quality reggae to very popular on one 12-inch. What more could you want? Easily the best release of the week.

● **FAMILY CHOICE:** "Use To Be" (Jungle). Probably the most reggae reggae of the soul song. This kind of thing seems to be very popular at the moment but it seems rather superfluous to me.

● **BUNNY WAILER:** "Roots Radics Rockers And Reggae" (Island Disco 45). Probably the worst record he's ever made. The two tracks from "Blackheart" are on the B side serve to demonstrate by contrast reggae. Unfortunately, they seem to have declined. — DAVE RAMSDEN.

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Reviewers: Chris Welch, Michael Oldfield

Albums

BOSTON: "Don't Look Back" (Epic). Tom Scholz (lead guitar), Brad Delp (vocals), Barry Goudreau (lead, slide guitar), Sib Hashian (drums), Fran Sheehan (bass). Produced by Tom Scholz. Recorded at Tom Scholz Recording Studio.

AMERICA has learned its lessons well: we could not expect British bands to reign supreme in their country for ever. Even though the vocal harmonies that make up much of the appeal of Boston recall the sound of early Yes, there is no doubt this most successful of modern America bands has a cool professionalism that goes beyond mere heavy metal tub thumping or blind rhetoric.

They play with a confidence and good taste that offsets the somewhat calculating and clinical expertise. It is hard not to be impressed by the surging power and authority they go into an arrangement like "Don't Look Back," and I regret the absence of a serious new British competition in this particular branch of rock music.

Boston, under the direction of Tom Scholz, apply an intelligence to the making of white guitar-orientated-rock that results in perfectly valid and satisfactory music.

I can almost hear the complaints of "pomp rock," invariably directed at any band that plays more than two chords and two tempi.

However, like most American bands, they have a way with a boogie beat. Hard guitar boogie, on arrangements like "It's Easy," which follows the brief sound portrait "The Journey" on side one, is blended with imaginative vocal and instrumental textures, which give Boston their weathered maturity.

They sound like they've been playing together a long time, although it is only in the last two years that they have become a commercial success outside their native city.

It's odd how times change. If this album had been released in say 1967-8, it would have been accorded a critical acclaim to equal that given such bands as Love, the Experience, Vanilla Fudge and



BOSTON: cooking and uncluttered

all the loving experimenters of that period. Now there is a feeling that perhaps Boston are merely a synthesis of all that has gone before, given modern gloss and expertise.

Perhaps this is a correct assumption but one must remember that as far as Boston's young American fans are concerned, now is the time. They couldn't care less what has gone before or is yet to come.

Boston, with their lush arrangements, pretty vocals, and big, fat, romantic chord sounds on dramatic songs like "A Man I'll Never Be," and "Feelin' Satisfied," have that yearning, nostalgic quality often detected in Irish rock. I've no idea if the members of Boston are of Irish descent. Tom Scholz doesn't sound like he comes from County Clare, but the name Fran Sheehan has a Celtic ring to it, and there are times when the whiskey slops in the jar.

However, the twin lead guitars (also favoured by another band out of Boston — Aerosmith), can get bogged down, as on the pot boiler "Party," but doubtless this is included as light relief from more intense American fare.

Everything in this situation becomes subservient to the guitars of Scholz and Goudreau and the rhythm section does not have a chance to lead or prod them into more interesting rhythmic and harmonic areas. At their best, on a song like the neatly constructed "Used To Bad News," Boston are a cooking, uncluttered combo.

And any band that still uses Hammond organ through a Lesley speaker is all right by me. Thank God, as they proudly boast on the sleeve, there are "no synthesizers used. No computers used." — C.W.

AMERICAN RAM JAM: "Portrait Of The Artist As A Young Ram" (Epic) / DMZ: "DMZ" (Sire).

THERE'S nothing like a new rock movement, and especially one like the present new wave, which places such high value on originality and such a low value on musicianship, to bring the old hype merchants out of their

Beverly Hills mansions and back into the fray to earn a few more bucks towards their pensions.

Thus we have had Richard Gottehrer, former member of Sixties punks the Strange-loves, producing Blondie, Kasenetz-Katz, who ten years ago ran an enviable string of bubblegum artists, masterminding Ram Jam (now quaintly supporting "American" before their name in this country, presumably to avoid confusion — remember Ted Nugent's "American" Amboy Duke?), and now Flo and Eddie, i.e. Mark Volman and Howard Kaylan, who in the sixties were warbling "Happy Together" with the Turtles and more recently have been setting as the bachelors in the U.S. rockbiz, have crawled out from under a stone to unleash the appalling DMZ upon us.

Personally, I find it impossible to take people of this calibre seriously; I'm always expecting them to announce their retirement and admit "Foolish you!" Maybe on their 30th anniversary in "showbiz" there'll be one of those gross Hollywood backslapping T-shirts titled Richard Gottehrer, 30 Years Of Junk, or something.

Whatever, no-one need take American Ram Jam seriously after their heavy metal demonstration of "Black Betty". This new album (and it's just typical that the title should be a parody of James Joyce) finds them, with all the unsuitability and eye for the main commercial chance at their producers' command, mixing heavy metal with punk to produce a glorious cacophony of sound.

And glorious is not used sarcastically, for "Portrait" is one of those albums that's so crass it's hard to dislike it. Every trick in the book comes in at one point or other, every frenetic punk riff, every gross metal guitar lick is thrown in. No need to print "Play this album loud", on the cover. "Portrait" is ear-splitting with the volume switched off.

Full marks for cheek — which is a saving grace that DMZ do not have. But they try. Their press release opens: "DMZ have been described as true punks," not the punks of two years ago but of the mid-Sixties, as captured on that seminal collection "Nuggets," compiled by Lenny Kaye five years ago. The most peripheral listen to "DMZ" shows that whoever described the band in such terms has either (a) never heard DMZ,

or (b) never heard "Nuggets", or (c) is deaf.

True, DMZ do have a link with the Sixties: they are utterly dismal imitators of the Stooges, right down to lead vocalist Mono Mann repeating Iggy Pop's screams and screams.

Given that, you are now in a position to enjoy this press release to the full. Having attempted to get some intellectual credibility with the "Nuggets" reference, it now claims that another influence is "mid-Sixties British r&b-orientated pop" and goes on to cite a "rockably" influence on "Baby Boom". True, the track is a lift from one of Chuck Berry's faster songs — but that ain't rockability.

The beat is yet to come — to capture their almost back-to-mono total band sound, DMZ brought in past masters Flo and Eddie to produce "DMZ", and the resulting album has little for anyone to carp about. That sentence gives me two things to carp about: How do you get an "almost back-to-mono total band sound" on a stereo album? and: Of what are Flo and Eddie past masters?

But I wouldn't dream of carping about the music. I condemn. Utterly — M.O.

Siouxsie and the Banshees

Short takes

ORIGINAL SOUNDTRACK: "Revenge Of The Pink Panther" (United Artists). Routine soundtrack by Henry Mancini which features the original catchy theme as well as an updated treatment. The only unusual feature of the album is a version of "Thank Heavens For Little Girls" sung by "Chief Inspector Clouseau", which is no joke.

OAK RIDGE BOYS: "Room Service" (ABC). Superb musicianship (from the cream of Nashville and LA sessionmen) — but this is still a dull album. The majority of the material is bland neo-country, top-heavy with boring ballads with only the Gospel harmonies providing interest. "Callin' Baton Rouge" and the funky "Lay Down Your Sword And Shield" are the sole cuts that show what this band is capable of.

ORIGINAL SOUNDTRACKS: "Shaft" (Stax) / "The Swarm" (Warner Bros.) / "An Unmarried Woman" (20th Century). Bar Isaac Hayes' "Theme From Shaft," which seemed to open the floodgates for wah-wah guitar, there's little of interest, musically speaking, here. After his superb opening, Hayes soon sinks into soul Muzak; Jerry Goldsmith's "The Swarm" is a routine disaster movie soundtrack; and Bill Conti's "An Unmarried Woman" has occasional bright periods, provided by an (uncredited) saxophonist.

C. J. & CO: "Deadeye Dick" (Atlantic). An album of Detroit disco featuring guitarist Dennis Coffey and a vocal group who clearly hold the Trampas in high esteem. Let's call the whole thing functional and leave it at that.

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Albums

Reviewers: Maureen Paton, Chris Welch



LARRY CORYELL: obsessive ragbag mentality.

Much ado about nothing

LARRY CORYELL / PHILIP CATHERINE "Splendid" (Elektra KS2096). Larry Coryell (acoustic guitars, six- and 12-string), Philip Catherine (acoustic guitars, six- and 12-string, and fretless electric guitar), Joachim Kühn (piano on "Deus Xango"). Produced by Siegfried E. Loch and engineered by Thomas Kuckuck. Recorded in Hamburg, February 1978, at Rüssli Studio.

EVEN successful businessmen — sometimes — need alter egos to survive. Larry Coryell's, it would seem, is the Belgian guitarist Philip Catherine, with whom he has established a back-to-the-roots relationship of some spontaneity.

It may at times sound like a

dreadful college-kid jam session as C&C put heads together and lovingly recreate their hundred best licks — as at London New Victoria Theatre with Jean-Luc Ponty some while ago — but even this has the edge on the Eleventh House, blandest of bland jazz-rock outfits.

That, at least, was confirmed by the recent "Back Together" album which reunited Coryell (plus Catherine) with Eleventh House drummer Alphonse Mouzon, once, like the band itself, a name to watch. A disaster for all concerned, it proved once again how musically redundant Eleventh House had become. Chug-a-lug rhythms and keening electric guitars; such a cliché.

"Splendid" (incidentally, what a cack-handed title — bombast like this seems to be endemic to jazz-rock) takes up the Coryell/Catherine story where "Twin House" left off.

As a romp through all the guitar styles that have ever influenced C&C — from flamenco, with its obvious Arabic textures, through blues to rock and modern jazz — the album makes for very pleasurable listening. Neither musician could be

accused of lacking catholic tastes, which is where the gripes start.

Simply, the obsessive ragbag mentality precludes any really satisfying thematic developments, such as, say, their mutual hero, Django Reinhardt, would have managed on his own composition, "My Serenade," which here hovers between flamenco and blues with predictably wimpy results. Neither mode is established sufficiently before the two guitarists are off on another tack, endlessly slithering up and down the scale in search of the all-purpose chord.

"One Plus One," too, sees everlasting idiom-switching, with some classically beautiful moments (Coryell's sudden trill of notes in an Eastern-sounding solo halfway through) all but lost in the rush.

Snatches of popular tunes undergo a see-change, so that the fat, roaming bass sound of "Father Christmas" (actually a tribute to Charles Mingus, the great jazz bassist, but sounding remarkably like Eberhard Weber instead) becomes an almost faithful reminder of Acker Bilk's "Stranger On The Shore."

Nothing intrinsically wrong with that technique, of course; music

thrives on those re-workings; but Coryell and Catherine are tempted into blatant overkill, as if sharing some private joke. I began to lose count of the barely recognisable rehashes.

The two successes of the album are almost worth its price. "Deus Xango," for one, is an extravagantly expressive Argentinian composition. The influence of Jarrett on guest pianist Joachim Kühn's (for once) emotionally overwhelming keyboard work is paramount, and the combination of fretless electric guitar and glistening acoustic as they take up the theme from piano is faultless. As elsewhere on the album, no real climaxes are reached, but here at least creative momentum is sustained.

Compare that with Jimmy Giuffrè's "The Train And The River" classic, one of the rockier tracks on the album and so single-mindedly mobile that the absence of drums is never noticed.

The old jazz-rock dilettantism, however, is a tradition that dies hard. . . . Somewhere along the line, Larry Coryell has lost out on heart. And soul. And . . . profundity? — M.P.

FOREIGNER: Double Vision (Atlantic).

AMERICA seems to be full of British musicians who got fed up with trying to make it in their own crazed country and found friendly ears in the land of opportunity. What it is to be a prophet in your own backyard. Instead of worship you get bricks.

That's what those well-known foreigners, Ian McDonald, Dennis Elliott and

Mick Jones, found. So they quit the likes of Gilman, Ian Hunter and Spooky Tooth, packed their visas, picks and toothpaste and hit the road in the States with a bunch of sympathetic locals.

Thus Foreigner was born and to the delight of all, including Atlantic Records, the band took off with unexpected success. A giant hit with "Cold As Ice," and sell-out tours and albums followed.

Now they are one of the most popular bands in the world — but not in Britain.

Their homeland has, until now, spurned them, but I'm sure there is a ready-made following here for their kind of expertly crafted, attacking rock.

The gritty lead guitar work of Mick Jones is contrasted and blended perfectly with

snatches of acoustic, and this is particularly notable on "Back Where You Belong." "Hot Blooded," which opens proceedings, typifies the Foreigner approach which seems to mix sexual bravado with technical aggression. I must admit that in

Foreigner's case this is a rare case where a band sounds considerably better on record than it does live. When I saw them at JFK Stadium, Philadelphia recently they moved me not one jot nor tittle.

Away from the clamour of a baseball stadium filled with cops on horseback and sky-writing biplanes, one has a better opportunity to examine such arrangements as "Double Vision" and the absorbing "Tramontane." The latter employs the "sheets of creaminess"

technique originally devised by the Italian Robert. It was he, you will recall, who first discovered the tonal spectrum of the parallel universe which features incredibly high frequencies normally only audible to bats. I'm not sure if I REALLY like these frequencies, or the spirit that moves the band, but something seems to be causing a jolt situation to develop. For those who like their descriptive reviews neat and tidy, I'd give this three jots and a tittle. — C.W.

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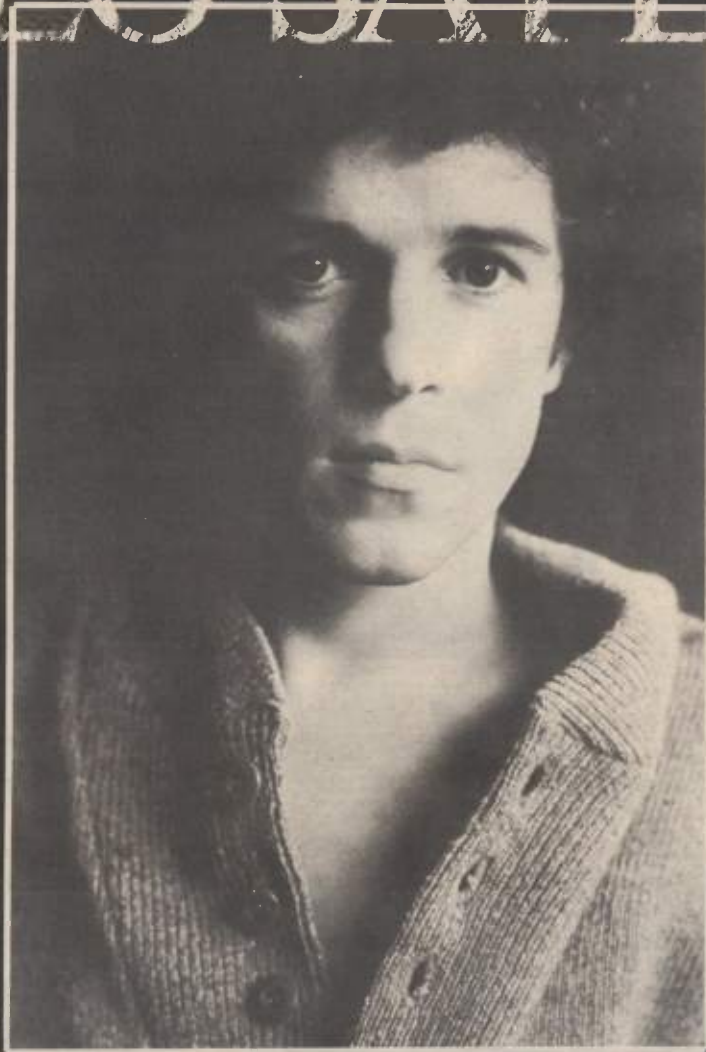
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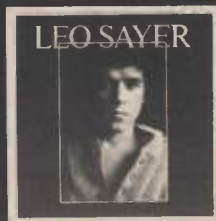
Leo Sayer. It's the name of the man and the title of his latest album. On it you'll find a mixture of his own compositions, songs by Jackson Browne, Andy Fairweather Low, and classics like Buddy Holly's 'Raining in My Heart.'

Leo Sayer is an album that's more introspective than his previous albums. Naturally there are some real rockers

as well but it's on the slower numbers that the Leo Sayer magic will reach out and touch you.

Listen to Leo Sayer. He's a man who's been through several changes himself. Perhaps you know the feeling. You'll certainly find it on his latest album.

Listen, that's all. Just listen.



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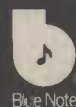
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Top Thirty Singles

- 1 (1) THREE TIMES A LADY Commodores, Motown
- 2 (2) YOU'RE THE ONE THAT I WANT John Travolta and Olivia Newton-John, RSO
- 3 (9) IT'S RAINING Darts, Magnet
- 4 (5) BROWN GIRL IN A RING/RIVERS OF BABYLON Boney M, Atlantic
- 5 (14) SUPERNATURE Cerrone, Atlantic
- 6 (3) SUBSTITUTE Clout, Carrere
- 7 (21) DREADLOCK HOLIDAY 10cc, Mercury
- 8 (6) FOREVER AUTUMN Justin Hayward, CBS
- 9 (7) NORTHERN LIGHTS Renaissance, Warner Bros.
- 10 (4) BOOGIE OOGIE OOGIE A Taste of Honey, Capitol
- 11 (11) 5-7-0-5 City Boy, Vertigo
- 12 (14) IT'S ONLY MAKE BELIEVE Child, Ariola Hansa
- 13 (13) BABY STOP CRYING Bob Dylan, CBS
- 14 (8) IF THE KIDS ARE UNITED Sham 69, Polydor



ANDY GIBB: the Bee Gees' kid brother smokes in at 25 with 'An Everlasting Love'

- 15 (20) JILTED JOHN Jilted John, EMI
- 16 (—) OH WHAT A CIRCUS David Essex, Mercury
- 17 (27) WHO ARE YOU Who, Polydor
- 18 (10) SMURF SONG Father Abraham, Decca
- 19 (23) COME BACK AND FINISH WHAT YOU STARTED Gladys Knight and the Pips, Buddah
- 20 (17) LIFE'S BEEN GOOD Joe Walsh, Asylum
- 21 (—) ANTHEM New Seekers, CBS
- 22 (—) BRITISH HUSTLE Hi Tension, Island
- 23 (—) TOP OF THE POPS Rezillos, Sire
- 24 (26) WALK ON BY Strangers, United Artists
- 25 (—) AN EVERLASTING LOVE Andy Gibb, RSO
- 26 (29) GALAXY OF LOVE Crown Heights Affair, Mercury
- 27 (15) DANCING IN THE CITY Marshall Hain, Harvest
- 28 (16) STAY Jackson Browne, Asylum
- 29 (19) WILD WEST HERO Electric Light Orchestra, Jet
- 30 (—) HOT SHOT Karen Young, Atlantic

■ The Melody Maker chart is used by the Daily Mirror, The Sun, Daily Telegraph, Sunday People, News Of The World, scores of evening and weekly newspapers throughout Britain; and quoted in papers all over the world.

BEST SELLERS

Four-page MM Factsheet
US Charts courtesy Cashbox



ANNE MURRAY: the Snowbird enters at 25 with 'You Need Me'

U.S. Singles

- 1 (1) THREE TIMES A LADY Commodores, Motown
- 2 (2) GREASE Frankie Valli, RSO
- 3 (2) MISS YOU Rolling Stones, Rolling Stones
- 4 (4) HOT BLOODED Foreigner, Atlantic
- 5 (5) LOVE WILL FIND A WAY Pablo Cruise, A&M
- 6 (8) HOPELESSLY DEVOTED TO YOU Olivia Newton-John, RSO
- 7 (12) BOOGIE OOGIE OOGIE A Taste of Honey, Capitol
- 8 (14) AN EVERLASTING LOVE Andy Gibb, RSO
- 9 (9) SHADOW DANCING Andy Gibb, RSO
- 10 (11) MY ANGEL BABY Toby Beau, RCA
- 11 (13) SHAME Evelyn "Champagne" King, RCA
- 12 (7) LAST DANCE Donna Summer, Casablanca
- 13 (6) LIFE'S BEEN GOOD Joe Walsh, Asylum
- 14 (19) KISS YOU ALL OVER EXILE, Warner Bros.
- 15 (17) FOOL (IF YOU THINK IT'S OVER) Chris Rea, Magnet
- 16 (10) COPACABANA (AT THE COPA) Barry Manilow, Arista
- 17 (20) YOU Rita Coolidge, A&M
- 18 (26) SUMMER NIGHTS John Travolta and Olivia Newton-John, RSO
- 19 (25) HOT CHILD IN THE CITY Nick Gilder, Chrysalis
- 20 (23) GOT TO GET YOU INTO MY LIFE Earth, Wind and Fire, Columbia
- 21 (22) STUFF LIKE THAT Quincy Jones, A&M
- 22 (24) TWO TICKETS TO PARADISE Edie Money, Columbia
- 23 (—) REMINISCING Little River Band, Harvest
- 24 (28) CLOSE THE DOOR Teddy Pendergrass, Philly Int.
- 25 (—) YOU NEED ME Anne Murray, Capitol
- 26 (30) YOU AND I Rick James, Gordy
- 27 (—) DON'T LOOK BACK Boston, EMI
- 28 (29) MACHO MAN Village People, Casablanca
- 29 (—) LOVE IS IN THE AIR John Paul Young, Scotti Bros.
- 30 (—) WHENEVER I CALL YOU "FRIEND" Kenny Loggins, Columbia

U.K. Soul

- 1 (2) THREE TIMES A LADY Commodores, Motown
 - 2 (4) STUFF LIKE THAT Quincy Jones, A&M
 - 3 (1) B. I. E. OOGIE OOGIE A Taste of Honey, Capitol
 - 4 (13) YOU MAKE ME FEEL MIGHTY REAL Sylvester, Fantasy
 - 5 (3) YOU AND I Rick James, Motown
 - 6 (7) SHAME Evelyn "Champagne" King, RCA
 - 7 (5) NIGHT FEVER Carol Douglas, Gull
 - 8 (6) USE TA BE MY GIRL O'Jays, Philly Int.
 - 9 (17) LET THE MUSIC PLAY Charles Earland, Mercury
 - 10 (8) COME ON DANCE DANCE Saturday Night Band, CBS
 - 11 (—) COME BACK AND FINISH WHAT YOU STARTED Gladys Knight and the Pips, Buddah
 - 12 (—) GALAXY OF LOVE Crown Heights Affair, Mercury
 - 13 (8) MAGIC MIND Earth, Wind and Fire, CBS
 - 14 (11) I THOUGHT IT WAS YOU Herbie Hancock, CBS
 - 15 (—) BRITISH HUSTLE Hi Tension, Island
 - 16 (13) IS THIS A LOVE THING Raydio, Arista
 - 17 (—) LET'S START THE DANCE Hamilton Bohannon, Mercury
 - 18 (8) MIND BLOWING DECISIONS Heatwave, GTO
 - 19 (15) EVERYBODY'S SINGIN' LOVE SONGS Sweet Thunder, Fantasy
 - 20 (—) SLOW TRAIN TO PARADISE Taveres, Capitol
- Two titles tied for 13th, 16th positions

U.S. Soul

- 1 (1) THREE TIMES A LADY Commodores, Motown
- 2 (3) GET OFF Foxy, Dash
- 3 (2) YOU AND I Rick James, Gordy
- 4 (5) SHAKE AND DANCE WITH ME Con Funk Shun, Mercury
- 5 (10) HOLDING ON (WHEN LOVE IS GONE) L.T.D., A&M
- 6 (6) CLOSE THE DOOR Teddy Pendergrass, Philly Int.
- 7 (9) YOU McCrary, Portrait
- 8 (11) GOT TO GET YOU INTO MY LIFE Earth, Wind and Fire, Columbia
- 9 (7) I LIKE GIRLS Fatback Band, Spring
- 10 (4) BOOGIE OOGIE OOGIE A Taste of Honey, Capitol
- 11 (8) LAST DANCE Donna Summer, Casablanca
- 12 (16) TAKE ME I'M YOURS Michael Henderson, Buddah
- 13 (13) VICTIM Candie Station, Warner Bros.
- 14 (15) BABY, I NEED YOUR LOVE TODAY Sweet Thunder, Fantasy
- 15 (18) IF YOU WANNA DO A DANCE Spinners, Atlantic
- 16 (17) GROOVE WITH YOU Isley Brothers, T-Neck
- 17 (—) FIRST IMPRESSIONS Stylistics, Mercury
- 18 (—) SATURDAY Norma Jean, Bearsville
- 19 (—) SMILE Emotions, Columbia
- 20 (—) I'M IN LOVE, AND I LOVE THE FEELING Rose Royce, Whitfield



STYLISTICS: in at 17 with 'First Impressions'



DARTS: airplay for 'It's Raining'

Radio's Top Spins

- HALLAM, SHEFFIELD: Picture This (Blondie) Don't Wanna Say Goodnight (Candidate) Too Good To Be True (Tom Robinson Band) Again And Again (Status Quo) What You Waitin' For (Stargard)
- CITY, LIVERPOOL: Three Times A Lady (Commodores) It's Raining (Darts) Forever Autumn (Justin Hayward) Northern Lights (Renaissance) Copacabana (At The Copa) (Barry Manilow)
- FORTH, EDINBURGH: Three Times A Lady (Commodores) Baby Stop Crying (Bob Dylan) Northern Lights (Renaissance) It's Raining (Darts) Who Are You (The Who)
- CLYDE, GLASGOW: Three Times A Lady (Commodores) It's Raining (Darts) Substitute (Clout) Boogie Oogie Oogie (A Taste of Honey) Forever Autumn (Justin Hayward)
- BRMB, BIRMINGHAM: Three Times A Lady (Commodores) You're The One That I Want (John Travolta and Olivia Newton-John) It's Raining (Darts) Brown Girl In A Ring (Boney M)
- LUXEMBOURG: Three Times A Lady (Commodores) It's Raining (Darts) Dreadlock Holiday (10cc) Baby Stop Crying (Bob Dylan) Supernature (Cerrone)
- PICCADILLY, MANCHESTER: Three Times A Lady (Commodores) It's Raining (Darts) Jilted John (Jilted John) An Everlasting Love (Andy Gibb) Dreadlock Holiday (10cc)

Singles Composer/Publishers

1. Bobbie (Richie) James Carmichael/Commodores 2. Famous Chap (John Farrar) John Farrar 3. Magpie (Jan Couder) T. Boyce/R. Harlow 4. Havana/ATV/Blue Mountain (Farrah/Farrar) Frank Farrah 5. Parache (Cerrone/Wayne) Cerrone 6. ATV (Wilson) Regis 7. Stewart/Goldman (St. Anna) L.T.D. 8. Leads/Jill Wayne (Wayne/Dobson/Griggs) Jill Wayne 9. Warner Bros. (Dunford/Thatcher) David Hentschel 10. Carlin (Johnston/Kibbel) Mical 11. Zomba/City Boy/Chappell (Mason/Broughton) Lane 12. France Day/Henric (C. Taylor/D. Mance) R. Singer 13. Big Ben (Bob Dylan) Don Davis 14. Sing A Tune (Pursey/Parsons) Pursey/Wilson 15. G. John (Sparks/Sparks/Kennel) 16. Ric/Loyd Webber (Evita/Leeds) 16. Ben 17. P. Tuckering (El. P. Ezzes) Glyn Johns/Jon Astley 18. Burlington (Kermer/Lind) Parre Katter 19. United Artists (McCoy/Cobb) Showaddywaddy 20. Warner Bros. (Joe Walsh) Bill Stywsky 21. MAM (Musical/Chapell) MacLay 22. Screen Gems (Ed. Joseph/Philip/Guicher) Ayval/Sadler 23. Virgin/Biu Disque 24. Bacharach/David (Carlin) Martin Rushen 25. RSO/Chappell (Barry Gibb/Gallatin) 26. Planetar Non (Nerangis/Britton) Nerangis/Britton 27. Copyright Control (Willy/Marshall) Neil 28. Lorne (Williams) Jackson Brown 29. J&RUA (J&R Lynne) Jeff Lynne 30. Carlin (Khan/Borosiewicz) Khan/Borosiewicz

Albums Producers

1 — 2 — 3 — 4 Don Devito 5 Frank Farian 6 — 7 Jeff Wayne 8 Tony Visconti/Thin Lizzy 9 James Carmichael/Commodores 10 Glimmer Twins 11 Jeff Lynne 12 Earl Pitterson 13 Jeff Jarett/Dan Reedman 14 — 15 Tony Carle 16 — 17 Andrew Powell 18 Robert John Lange 19 Todd Rundgren 20 Gus Cassimour/Lance Quinn/Tony Bongiovanni/Rezillos 21 Bill Szymczyk 22 — Anderson/Ultavus 24 Peter Jenner 25 David Hentschel 26 Jack Gold 27 Fleetwood Mac Roger Torkler 28 Tim Huxton 30 Andrew Lloyd Webber/Tim Rice George Martin

U.K. Reggae

- 1 (1) SHE WANTS A PHENSIC Tapper Zukie, Front Line
 - 2 (2) PRODIGAL SON Steel Pulse, Island
 - 3 (3) WAITING IN THE PARK Chantells, Phase One
 - 4 (15) WITH YOU BOY Revelation, Write Sounds
 - 5 (5) ROCK Matumbi, Harvest
 - 6 (17) USE TA BE MY GIRL Family Choice, Union
 - 7 (12) DJ JAMBOREE Clint Eastwood, Jamaica Sound
 - 8 (7) CRUCIAL IN A BABYLON Dillinger, Jamaica Sound
 - 9 (4) EQUAL RIGHTS Dennis Brown, Lightning
 - 10 (19) BREZZING Tradition, RCA
 - 11 (13) NO MORE WAR Prince Far I, Front Line
 - 12 (18) MIDNIGHT Willie Lindo, Black Wax
 - 13 (6) SATISFY MY SOUL Bob Marley and the Wailers, Island
 - 14 (—) SUZIE WONG Tyrone David, D-Roy
 - 15 (8) I LOVE MARIJUANA Linval Thompson, Attack
 - 16 (9) JESUS DREAD Trinity Grove Music
 - 17 (10) JAH FEELINGS Revelation, Write Sounds
 - 18 (—) KAYA Ronnie Davis, Jamaica Sound
 - 19 (—) BLACK WOMAN Judy Mowatt, Grove Music
 - 20 (16) CONSCIOUS MAN Dr Alimantado, DD
- Two titles tied for 15th and 18th positions

U.S. Country

- 1 (4) WE BELONG TOGETHER Various Artists, Warner Bros.
- 2 (3) WHEN I STOP LEAVING (I'LL BE GONE) Charley Pride, RCA
- 3 (5) RAKE AND RAMBLIN' MAN Don Williams, ABC
- 4 (7) ROSE COLOURED GLASSES John Conlee, ABC
- 5 (8) BOOGIE GRASS BAND Conway Twitty, MCA
- 6 (1) TALKING IN YOUR SLEEP Crystal Gayle, United Artists
- 7 (2) YOU NEEDED ME Anne Murray, Capitol
- 8 (11) LOVE ME WITH ALL OF YOUR HEART Johnny Rodriguez, Mercury
- 9 (16) BLUE SKIES Willie Nelson, Columbia
- 10 (15) WOMANHOOD Tammy Wynette, Epic
- 11 (12) BEAUTIFUL WOMAN Charlie Rich, Epic
- 12 (19) I'VE ALWAYS BEEN CRAZY Waylon Jennings, RCA
- 13 (13) I'LL JUST TAKE IT OUT IN LOVE George Jones, Epic
- 14 (18) HELLO MEXICO (AND ADIOS BABY TO YOU) Johnny Duncan, Columbia
- 15 (20) IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE) Joe Stampley, Epic
- 16 (—) WHO AM I TO SAY Steller Brothers, Mercury
- 17 (—) IF THE WORLD RAN OUT OF LOVE TONIGHT Jim Ed Brown and Helen Cornelius, RCA
- 18 (—) WITH LOVE Rex Allen Jr., Warner Bros.
- 19 (—) HEART BREAKER Dolly Parton, RCA
- 20 (—) OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) Joe Sun, Ovation



DOLLY PARTON: the Wig is back with 'Heart Breaker' at 19.

Top Thirty Albums

- 1 (1) SATURDAY NIGHT FEVER Bee Gees and Various Artists, RSO
- 2 (4) GREASE Soundtrack, RSO
- 3 (5) 20 GOLDEN GREATS Hollies, EMI
- 4 (2) STREET LEGAL Bob Dylan, CBS
- 5 (3) NIGHTFLIGHT TO VENUS Boney M, Hansa
- 6 (9) 20 GIANT HITS Nolan Sisters, Target
- 7 (10) WAR OF THE WORLDS Various Artists, CBS
- 8 (7) LIVE AND DANGEROUS Thin Lizzy, Vertigo
- 9 (16) NATURAL HIGH Commodores, Motown
- 10 (6) SOME GIRLS Rolling Stones, Rolling Stones
- 11 (8) OUT OF THE BLUE Electric Light Orchestra, Jet
- 12 (14) HANDSWORTH REVOLUTION Steel Pulse, Island



DENICE WILLIAMS: her duo album with Johnny Mathis enters at 26.

- 13 (3) DOUBLE VISION Foreigner, Atlantic
 - 14 (5) SGT. PEPPER'S LONELY HEARTS CLUB BAND Soundtrack, RSO
 - 15 (4) NATURAL HIGH Commodores, Motown
 - 16 (7) WORLDS AWAY Pablo Cruise, A&M
 - 17 (6) STRANGER IN TOWN Bob Seger and the Silver Bullet Band, Capitol
 - 18 (8) SATURDAY NIGHT FEVER Bee Gees and Various Artists, RSO
 - 19 (9) SHADOW DANCING Andy Gibb, RSO
 - 10 (11) BUT SERIOUSLY FOLKS Joe Walsh, Asylum
 - 11 (14) LIFE IS A SONG WORTH SINGING Teddy Pendergrass, Philly Int.
 - 12 (12) CITY TO CITY Gerry Rafferty, United Artists
 - 13 (13) PYRAMID Alan Parsons, Arista
 - 14 (10) STREET LEGAL Bob Dylan, Columbia
 - 15 (16) THE STRANGER Billy Joel, Columbia
 - 16 (15) DARKNESS ON THE EDGE OF TOWN Bruce Springsteen, Columbia
 - 17 (19) TOGETHERNESS L.T.D., A&M
 - 18 (21) A TASTE OF HONEY Capitol
 - 19 (20) COME GET IT Rick James, Gordy
 - 20 (18) OCTAVE Moody Blues, London
 - 21 (25) BLAM Brothers Johnson, A&M
 - 22 (23) NIGHTWATCH Kenny Loggins, Columbia
 - 23 (17) EVEN NOW Barry Manilow, Arista
 - 24 (22) YOU'RE GONNA GET IT Tom Petty and the Heartbreakers, Shelter
 - 25 (26) AJA Steely Dan, ABC
 - 26 (24) SOUNDS... AND STUFF LIKE THAT Quincy Jones, A&M
 - 27 (29) RUNNING ON EMPTY Jackson Browne, Asylum
 - 28 (30) SMOOTH TALK Evelyn "Champagne" King, RCA
 - 29 (—) LOVE ME AGAIN Rita Coolidge, A&M
 - 30 (—) UNDER WRAPS Shaun Cassidy, Warner Bros.
- Two titles tied for 12th, 15th, 18th, 22nd, 27th and 30th positions.

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Working for the Musician

IN NEXT WEEK'S MM...

Jilted John, modern lover

ONE of the year's most pleasing surprises has been the success of Jilted John's single "Jilted John," which started life on the Manchester's tiny Rabad indie (which also gave John Cooper Clarke his lift-off) before being picked up by EMI and storming through Top Of The Pops with its tongue stuck firmly in its cheek all the way and ending up jumping to number 15 in this week's MM chart. Will our tearful, heartbroken, duffle-coated hero ever regain the delectable Julie from the nefarious clutches of Gordon the Moron? Does a plan for world domination lurk behind



JILTED JOHN: world domination

that seemingly innocent face? Tune in next week, same modern romance in the same playpen.

TOWNSHEND is an honoured name in rock and the music he loves. By word, deed and example, Pete Townshend has brought strength and shape to rock music for 15 years. But Pete is not alone. There are brotherly hands ready to carry the torch. Suddenly, Pete's two youngest brothers have begun to make their presence felt, and Paul, with his band Heroes, and Simon, with the Simon Townshend Band, are gaining reaction and interest on the pub and club circuits. Are they following in their famous big brother's footsteps? What was it like to be brought up in the shadow of the Who and "Tommy"? Will they break out and make their own mark in a competitive environment? What do they think about it all? Next week the MM investigates.

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Where have all the young men gone?

GEORGE LEWIS: 'He has an attitude I can't quite figure out.'

THE idea at first seems preposterous, but serious observation compels you to consider a startling theory: the young musicians whose ancestors developed jazz as an idiom of pure Afro-American origin may be drifting slowly and irreversibly away from the music black Americans created.

The danger signals by now are as obvious as our efforts to remain oblivious. Black-oriented radio stations offer a steady diet of soul sounds and r & b, with little or no pure jazz. Black colleges and universities were very slow in picking up on the initiative taken by predominantly white colleges in offering jazz as a subject for education.

There is evidence of a much more serious nature. Within the past few years, groups that had generally been all black have taken to hiring white musicians. Art Blakey and his Jazz Messengers, long considered the epitome of a jazz style in which all the best exponents were black, has hired several whites in the past couple of years.

The Brecker Brothers, Bob Berg and others, while achieving some of their early prominence as members of the previously all-black Florence Silver Quintet. Neither Silver nor Blakey ever discriminated in choosing sidemen: It was simply

that the best men to interpret their music. In other times, were overwhelmingly the blacks. No longer, it seems.

The situation has extended into the big band area, specifically the award-winning orchestra of trumpeter-composer Thad Jones and drummer Mel Lewis, both of whom have expressed concern over the increasing tilt in their own ranks.

Under its biracial leadership the band, founded in 1966, was always more or less evenly divided, but the number of black sidemen has now dwindled to four, simply because Jones and Lewis are finding it increasingly difficult to locate qualified blacks and lure them into the band.

"It's become a real problem," says Jones. "Basically, economics is at the root of it. At one time the scene was pretty well saturated with black musicians. But whenever there's any times of privation, they affect the black musician three times as heavily as the white, so he'll take whatever he can find to survive. Meanwhile, for every black musician there's going to be ten white guys waiting and ready to join us."

Surely, I suggested, the opportunity to join a prestigious band must still be an incentive to young blacks.

"Not if they're already gotten into club dates, rock shows, things that keep them in town and eliminate the need for traveling expenses. As for their identifying with

r & b, this is killing their creativity and confining them to a quick turnover, fast-buck business.

"A case in point is a young black trombonist named George Lewis who I think is phenomenal. He was with Basie, but only for a short while; he has an attitude that I can't quite figure out, and we haven't been able to persuade him to come with us.

"Jon Faddis, the brilliant young trumpeter who was with our band from 1972-3, is a freelancing in New York now, making good money, I guess, but I can't understand why he's into that kind of commercial life at the age of 24.

"When you're young is the time to go out and make artistic inroads, explore the world. There's time enough in your late '30s and '40s to sit down and live on your accomplishments."

Mel Lewis points out an ironic aspect of the situation: the shortage has been caused in part by the opening up of job opportunities long closed to blacks, particularly in pit bands and studio work.

"Various organizations were formed to get steady jobs for young black musicians. Well, they're getting them, but the idea has backfired, because it's to their own musical detriment. They're going forward on the bandwagon, they never have jumped on in the first place. Too many young

black musicians today don't appreciate jazz as a vital part of their racial heritage."

"Right," said Jones, "and some of the harm has been done not by the lesser-known people but by some of the more celebrated musicians. I think Donald Byrd is a drag, man, and I think Quincy Jones is a drag. I really do. Quincy was in a position to be a real leader in jazz, but he sold out so fast it was funny — for a while, until you found you weren't laughing. Donald's sell-out was very obvious and there was nothing musically valid in what he did, but Quincy had the capabilities."

Another aspect that deeply concerns both Mel Lewis and Thad Jones is the lack of role models on television for young blacks.

"Mel and I did a radio programme with Congressman John Conyers of Michigan and we brought up this point. Every form of popular music is performed on the TV network, but jazz is almost totally ignored. Now if politicians can have equal time to rebut one another, why aren't jazz musicians entitled to similar treatment?"

"I said we should demand this equal time through the FCC. And the Congressman said we might have a point. So what we have to do is send out letters to jazz musicians around the country and arrange to have everyone sit down in Washington and work this out."

The television problem is more harmful for blacks



JON FADDIS (right) with Stan Getz: brilliant young trumpeter

prospect of getting back to the original half-black, half-white constitution looks dim.

"The musicians are out there," said Mel Lewis, "but we don't hear from them. We wish they would get in touch with us. A lot of them won't even come to New York."

"As things stand at the moment, we've been flooding the market with white performers who can really play, and if they want to come with us, of course we take them. But this integration business is a big, hard search."

"Even Count Basie can't find people any more. If the guys who are with him now all quit, and he had to reorganise, he'd have to hire mostly white guys in order to put it back together. The young black musicians simply have to be made to realise that there is a future for them in this great music that their people created."

Jones' and Lewis' points need to be taken seriously by the young black musicians who are at the crossroads. They can opt for a life of economic ease, playing pseudo-jazz fusion and crossover music, rock and pop.

They can cut tracks for record dates so anonymous that they don't know whose album it is, because the singer will come in next month to lay on his overdubs. Alternatively, they can undergo the educational and esthetically valuable experience of being part of a stimulating ensemble playing music that will live long after those commercial sessions are forgotten.

The choice is theirs; but meanwhile, the survival of jazz as a medium for creative artists in the tradition of Armstrong, Tatum and Parker hangs precariously in the balance.

NO ONE would have believed, in the last months of the year 1975 (to paraphrase the immortal opening words of Herbert George Wells' science-fiction classic), that human tastes were being watched keenly and closely by intelligences greater than man's and yet as mortal as his own.

In London the wife of an American hit singer of the Forties was finishing a script for a project planned by her stepson, who had graduated from writing award-winning TV singles to producing one of the great rock 'n' roll nostalgia songs of the Seventies ("Rock On").

In New York, a world-famous Welsh actor was whiling away the time between his entrances in a Broadway play by reading a 19th-century precursor of *Close Encounters*. It so happened that the subject of the script being written in London was the book the Welsh actor was reading, and it was a coincidence that on the day after he finished the book, he was sent a copy of the London script with a request that he narrate the story for a forthcoming album.

But it is no coincidence, once can see with hindsight, that Jeff Wayne's double album of "The War Of The Worlds," with Richard Burton narrating in his best brassy, and - soda - sodden - preacher - gone - to - the - dogs tones, has become one of those runaway successes that hog the headlines around the world literally for months, in the noble company of "Bridge Over Troubled Water," "Ulysses," "The Godfather," "The Godfather Part II," "The Godfather Part III," "The Godfather Part IV," "The Godfather Part V," "The Godfather Part VI," "The Godfather Part VII," "The Godfather Part VIII," "The Godfather Part IX," "The Godfather Part X," "The Godfather Part XI," "The Godfather Part XII," "The Godfather Part XIII," "The Godfather Part XIV," "The Godfather Part XV," "The Godfather Part XVI," "The Godfather Part XVII," "The Godfather Part XVIII," "The Godfather Part XIX," "The Godfather Part XX," "The Godfather Part XXI," "The Godfather Part XXII," "The Godfather Part XXIII," "The Godfather 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Caught in the Act

Fast-out menace

PENETRATION were billed as the principal attraction on Sunday at the Lyceum in London, but I think I must be faithful to my own tentative enthusiasm and devote most of the space available for this review to one of their support bands, the Fall.

Let's first, however, introduce some element of chronology here: Ed Banger and His Group Therapy had just taken to the stage when I arrived (apologies therefore to Punishment of Luxury, whose opening set I missed).

They were not destined to spend much longer on this particular platform. They had barely begun to play when an admittedly crude course through the introduction to their first number — spastic riffs played nervously across the boards in an unremarkable manner — when the cans started to smack about their heads.

The idiotic punks making such desperate attempts to seriously injure the band with cans and missiles and forced off the stage after three songs. It was a pathetic spectacle, as Andy Dunhilly courageously made clear to the merric borders. I feared a similar reaction to the Fall, who are not known for being immediate crowd-pleasers; but their uncompromising musical stance seemed, most fortunately, to defeat the hooligan tendencies of the Lyceum audience.

I had been attracted to the group by their recently released single, "Wingo Master's Braak-out," which, despite its amateur production and the apparently limited technique of the

musicians, successfully conveyed a group identity that was as yet immature but nevertheless quite distinctive.

The Fall proved on Sunday to be faithful to the mood of emaciated menace they contrived to create on their record: their music is uncompromising in its barren and desolate intensity.

Mark E. Smith, their vocalist, declaims the harsh lyrics — usually fragmented word patterns, acerbic but fully evocative of a threatening future and a present that is no less turbulent — in a manner not unlike that of a catatonic Howard Devo.

The musical backdrop that supports his bellicose harangues is predictably sparse: their songs are almost psychotically lean on melody.

Martin Bramah contributes guitar lines that might be compared to broken glass being ground onto concrete or sheet metal beneath heavy boots: Yvonne Pavlette punctuates the metallic screech of the guitar and the monotonous thud of the rhythm section with occasional keyboard squeals (which owe more, I suppose, to a minimal technique than any more considered approach to the music).

Their songs — "Rebellious Jubilee," "Industrial Estate," "It's The New Thing" among them — are occasionally disturbing perspectives on contemporary anxieties; frequently they might be dismissed as naive and ranting, but most have an oblique power that demands attention.

One untitled song, much of which was especially compelling, with



PENETRATION: only of limited interest

its militaristic tempo coloured by occasionally melodic stabs from Bramah's guitar. They're still a young band; and not yet fully in command of their resources and often technically inadequate but they may yet mature into an authentically interesting group.

Penetration, briefly, I found less convincing, despite the clamorous support they received from the audience. I had last seen them on their home turf in Middlesbrough late last year when they supported the Damned. I was relieved to find that they had improved, but disappointed to discover that their musical options were still as limited.

Simply, they are heavy metal punks and of limited interest to anyone with ears. Pauline, their singer, howls and poses (almost like a female Celtic; though God preserve us from such). She sounds occasionally like Grace Slick, most notably on the lurid "balled," the poetically titled "Everlasting Flame."

I don't think I shall be going to see them again. But they should worry. — ALLAN JONES.

TURNING POINT

EVERY musician is entitled to the occasional off night, I suppose, but for two groups of normally excellent musicians to put in dull performances is stretching the long line of coincidence so far that one is forced to ask if there wasn't some other factor at work, like the baroque venue.

It wasn't lack of public support that marred Thursday's jazz-rock night at London's Riverside Jazz Festival, Hammer-smith, so unimpressive. In fact the show was sold out two days in advance, and there were so many people queuing up for a chance to hear the Gary Boyle Band and Jeff Clyne's Turning Point that, having lost my map, I arrived only ten minutes late to find that they'd sold my tickets, too.

As a consequence, I had missed half of Doyle's performance by the time I got in, but though Gary is one of my favourite young guitarists and the break-up of Isotope was one of the saddest things to happen to the then burgeoning jazz-rock field in Britain, judging by the

bits I saw and heard, I didn't really miss much.

Technically, it was fine. There were plenty of convincing, demisemi quaver notes in the currently accepted technological vein, with occasional lapses into a more relaxed, lyrical slow mood to vary the dynamics.

If he is indeed, as Boyle said at one point, a better keyboard player than a drummer, then he is really a quite remarkable drummer. If he can only learn to keep the sticks in his hands — he dropped no fewer than four, one of them in the middle of a drum solo when, having run out, he had to scramble around on the floor for a replacement — and to vary the range of volume a bit more, he could be a very formidable percussionist indeed.

But the band seemed uninspired, particularly Gary's solos, upon which most of the music hinged. And I am sure that Shone is capable of more creative fires than the funk-fusion stuff he seemed confined to for most of the set. So much the worse, but at least we could expect better things after the interval, right? Wrong!

Just as Gary Boyle is a favourite guitarist, Jeff Clyne is, for me, a favourite bass player, but here, once again, nothing much was delivered. Potentially, Turning Point are an interesting band, with Pepe Lama's superb vocal lines duplicating Dave Dilhall's reed playing almost exactly. Unfortunately, what they actually play tends to be almost banal.

The group does have its weak points. Paul Robinson's drumming is a bit different from the usual bit-everything-in-sight-at-least-to-me-each-bar approach which is becoming standard rock-jazz practice, following in the misguided steps of Billy Cobham, but at times the economy of his playing seemed to be a cover-up for the fact that his technique just didn't allow him to do much else.

The place, as I've said, was packed to overflowing. But Turning Point didn't get an encore. It was no less than they deserved. — KAREL DALLAS.

Rory reopens Apollo

GLASGOW Apollo is to reopen on September 1 with a three-night weekend of music headed by the new Rory Gallagher Band on the first night and Sham 69 on the second.

This sudden reversal in the fortunes of an ill-fated Apollo follows the success of Glasgow promoter Mike Finch in buying the Apollo, a deal clinched this week in opposition to Mecca's plans to turn the theatre into a bingo hall.

Finch is planning the opening as a major boost to his fund-raising plans for the Apollo and all concerts will be benefit nights for the Apollo Restoration Fund. Gallagher is using the opening to debut his new trio — he is joined by his old sidekick Gerry McAvoy on bass and former Sensational Alex Harvey Band drummer Ted McKenna — and they will preview material from Gallagher's new album, "Photo Finish".

Sham 69 head a new wave show on the second night and Finch is currently organising the third and final evening of the opening.

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Chris Hayes reports from the British Musical Instrument Trade Fair

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CHRIS SQUIRE: adopted new bass guitar

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Jazzscene

AN AMERICAN jazz violinist, Joe Venuti, died at Virginia Mason Hospital in Seattle on Monday night after a lengthy illness," went a report from UPI to the press last week. It was no more than the truth. Venuti, a great survivor in a hard line of work, had gone at last at a ripe old age variously given as 73 or anything up to 82.

But the report was a little less than the truth. Venuti, quite sufficiently identified by the one name to at least two generations of jazz lovers, was acutely the American jazz violinist. In many enthusiasts' opinion he was the world's finest, and though I have met musicians and critics who slightly preferred Eddie South or Stuff Smith or Stephane Grappelli, I've not met any who didn't have the highest regard for Joe's instrumental mastery and musical fire. Indeed, he was considered a great player, not just a jazzman.

In any event, Venuti was the first jazz fiddle player to make a name for himself internationally. He and South began playing professionally in the Twenties, under his own name and with bands led by Jean Goldkette, Frankie Trumbauer and other well-known leaders, and soon became a much-admired and influential figure.

Stories of his birthplace (and date) were confusing from the start, and remained that way, doubtless because Joe wanted it so. He was a man with an odd, quirky, humorous outlook on life, and one, in my experience, not much given to small talk with semi-strangers.

And he didn't go much on critics or writers at all, referring to the former (I believe) as "empty suits," a description any writer might be prone to own.

He was, in all probability, amiable once the conversational skin had been broken but he could look truculent and, according to reputation, was known to thump those who annoyed him.

Anyway, to dispose of the matter of Joe's origins: first, he was born Giuseppe Venuti, probably in Lecco, Italy — but some say the USA and others say it was on the boat bringing Joe's immigrant family over from Italy — around 1894.

A few books, such as Panassi's Dictionary of Jazz and Feather's Encyclopedia of Jazz stick to the date, September, 1904, while repeating the "born aboard a ship" account John Chilton, in *Who's Who in Jazz*, plumps for the ship birth but prefers c.1898.

Jazz party-giver Dick Gibson, however, in a confident sleeve note to the "Joe and Zoot" Vogue double album, wrote in March, 1974, "Joe Venuti is 78 (he is supposed to be 88). This parring away of official

Venuti, violin maestro

Max Jones pays tribute to Joe Venuti, who died last week

years stems from Joe's habit of telling anthropologists that his birth year is 1906, the year he arrived in Philadelphia from Italy.

Venuti's family, in Philadelphia, is huge, old, and, shall we say, serious. One of Joe's uncles told me one night that when Joe got to Philadelphia in 1906, Joe could play the violin good when he got off the boat. If that forceful uncle had told you that, you would believe it, too.

I know what he means about the voice. It must be a family trait. Venuti's voice would have done credit to the Godfather's minder. If Joe was playing when he landed in the land of the Free, that torpedoes the born-in-cabin theory at any rate.

Myself, as an amateur jazz historian, (and an iconoclast at that), I took the earliest opportunity to check these contradictions at source. I arrived when Joe appeared

here with the Jazz Expo festival in October, 1969, and I lost no time in presenting myself to this muscular chunk of jazz history in his dressing-room at London's Hammermith (Odeon).

Unfortunately, absolute clarification was not forthcoming when I sought confirmation of the 1904 ship-board birth, though Joe's reply seemed typical of what I'd been told of his life.

"That's what they say. I don't remember it. But I'll be 71 soon and I wouldn't be 71 if I was born in 1904." It wasn't much help to any of the "facts" which included September or 1904 but doesn't tie in nearly with Leonard Feather's Seventies Encyclopedia listing of April 4, 1898 as the birth date.

This had been my first real meeting with the titan of the jazz fiddle although I had heard him, and uttered some good grating at the Club in St John's Wood, when he visited Britain with

JOE VENUTI: first jazz fiddle player to make a name for himself internationally

pulitarr Frank Victor in 1934. (They recorded with three locals in London that September.)

He grinned a bit grimly at the mention of 34 and said he had come over a time when he was unknown to the public. I wouldn't have thought this was true, because his records had been coming out quite regularly and they included a couple of

sides made expressly for British Parlophone, but he was probably right in thinking he was hardly a household name.

"They put us in at the London Palladium," he explained. "Val Parnell said we were to go and do two numbers, no more. We played them and the house broke up. We left the stage and went upstairs. Well, he came

up and said, 'Mr Venuti you have to come down,' and I said, 'Mr Parnell, I only play two numbers. I don't know anything else...'

Which sounds like the origin of a Bonnie Scott joke. It also gives a fair impression of Venuti's attitude and spirit. Of course they went back on and played for about 20 minutes. After two weeks at the

Palladium, Venuti and Victor toured up north and played up in Dulais.

"They didn't know about jazz in Ireland," Joe recalls. "No, played a breakdown. This loved that."

He reminded me that his first visit to this country had taken place back in 23, when Paul Whiteman. He was allowed to play but got paid just the same. He had been meant to come over two or three years earlier with Paul Specer's band but turned down the offer.

The reason was because he and his partner from Philadelphia, the exceptionally gifted guitarist Eddie Lang, had their own regular gig at the Silver Slipper in Atlantic City.

"We played there every summer as we didn't want to miss it," said Joe. He added that he had visited us again for the Coronation — was with Phil Harris and Gene Crosby, but that was in my drinking days.

Drinking and gambling were subjects that cropped up quite often. Talking about the recording of "Little Buttercup" (a composition credited to himself, Fred Signorelli), which Venuti made in 1931 with his Blue Four, he confirmed that it was one of his originals. As it became a hit, with lyrics by standard writer "M. M. The Sims," the credits assumed some importance.

"I wrote it and said it was Frankie for 25 dollars," he told me. "Why? Oh, well, we were at the racetrack at the time."

He had, as I've said, the reputation of being a bit wild side, of being a man who'd bash out at, or even swifter, was suggested by the result. I checked this with him. To my relief he smiled cheerfully.

"Oh, right. Well, that was in the Paul Whiteman days. Sometimes I'd be onstage and play with both eyes blacked out. But that was when I was drinking."

Having heard of some of Joe's humorous exploits — one's supposed to have seen trumpeter Wingy Manone cue-off for a present — I'm not surprised that he occasionally got battered. The marvel is that he kept any job.

Bing Crosby relates in his autobiographical "Call Me Lucky" how Joe lit a fire with

continued on p44

'Nobody's playing anything but you'

—that's what Cecil Taylor said about MARY LOU WILLIAMS, who talks to Valerie Wilmer

CECIL TAYLOR, the original enfant terrible of the piano, is not as young as he was. There's even a little paunch to be seen where once he was trimness itself. But he still makes a point of going out nightly to hear whoever is playing in New York.

And when Mary Lou Williams, the legendary pianist whose career spans the transition from Kansas City to bebop, emerged from a period of semi-retirement a couple of years back, Taylor came to hear her almost nightly. He told her, "Nobody's playing anything but you."

"Once they tag you in New York you're dead fish until you can create something else," said Williams, who has just finished a successful season at London's Ronnie Scott's. "You walk around New York to find out what's happening to keep up on your music."

Mary Lou Williams' return to active playing was the occasion for other pianists to come crawling out of the woodwork. For eight years she devoted herself to religious pursuits, composing music and developing rehabilitation schemes for musicians and others decimated by alcohol and drugs. Fellow musicians like Dizzy Gillespie and Miles Davis constantly tried to persuade her to stop neglecting her public. But it was Barney Josephson, the former proprietor of the famous Cafe Society, who gave her a job.

During the year she spent at Josephson's Cookery, Williams' most consistent visitor was Cecil Taylor. After the act, the two pianists would withdraw to a side-table to talk. "We became very good friends," said Williams. "A lot of musicians don't understand him, they think he's weird and whatnot, but I didn't find him so."

The degree of interest Taylor showed in Williams and her pianistic tastes were a little more avant

garde. But Taylor was sincere and became, for a while, Williams' unpaid publicist, dragging all and sundry to worship at her shrine. Eventually, she was to suggest that as they both admired each other, they should play a concert together.

The result, however, was not exactly the great musical collaboration of our time. During her stay in London, Mary Lou Williams was writing the lead-sheets of the compositions she had played in concert with Taylor, necessary procedure for securing royalties.

"When I first heard the tapes I said 'I can't listen to that mess he's playing.' But later on I kept listening to it and it keeps adding and flowing together. When there's an opening, go along with him and start swinging like Fats and it's a contrast to what he's doing. But before, I couldn't stand to hear it."

The album of the concert, entitled "Embraced", was released by Pablo after it was, reportedly, a feud between the two pianists over how the tapes should be mixed. In the end, the sounds as though Taylor's version won the day, but the result is confused.

"That happened was I was a little upset," said Williams, who is reluctant to elaborate on the concert in much detail. "I was doing at the moment for that. We were supposed to play them and then lead into avant garde."

"See, I used to do that in Kansas City. Musicians when we'd jam would say, 'Mary, play some zombie music' — that's what I called it then — and I'd go out for them."

It was, ironically, when Mary Lou

Williams found herself playing music that echoed the sound of plane crashes and destruction that she turned to religion. She had spent several years in Europe and was somewhat disorientated on her return to the States.

Eventually she found refuge in the Catholic church. Her absence from the scene distressed a number of musicians because her position had been a unique one.

Born in Georgia in 1910, Williams rose to prominence with the Andy Kirk Orchestra, with whom she played piano and to which she contributed arrangements, frequently unpaid.

Her arrangements were played by many bands over the years, notably Ellington, Gillespie, Benny Goodman and Tommy Dorsey, but it was in the early Forties, when bebop was in its infancy, that she filled a special role.

Williams was already respected for her work in the Kansas City Swing style when she moved to New York in 1940, taking Art Blakey with her as her drummer.

She soon identified with the musicians who were breaking away from the meandering swing of the Thirties and the way that white culture had colonised the innovations of people like Ellington and Fletcher Henderson.

For some reason, probably because she was a woman, her Harlem apartment became a meeting place for the young musicians who were restructuring the music.

It was there, under her watchful gaze that Bud Powell and Thelonious Monk met Charlie Parker and Dizzy Gillespie to discuss the new music.

There were, stresses Williams a lot of her ideas incorporated into arrangements that later became famous.

"If anybody got stuck — like Miles or anybody — they'd say 'Play something for me, Mary, help me with this.' See, she was a lot more charitable than, they helped each other. They respected me as being somebody who would help them or wouldn't lie to them if it wasn't right. They came to my house to be inspired."

"Thelonious Monk was there every day, we were going to do a three-piece thing with him, but he said,

"All day, that's all we did was play and talk. They'd write something and bring it in to me. I'd brought a thing on 'Yesterday' changes to the house and I started playing. He had stop after a while because I was doing an octave of their music I wasn't doing mine. I had to stop completely."

"I was too involved with them bringing them inspiration. It was like when you have two or three kids. In that era men always brought on women to do most of their jobs for them, help make a background for them. But we all cooked, we all did things together."

"They never ventured into anything unless they asked my advice. Most used to tell his wife, 'Woman, come over and see what Mary's doing. I only one I'll listen to.'"

It is ironic that since Williams' rather uncomfortable alliance with Cecil Taylor, she has once again found herself, at the age of 67, in need of attention for young critics.

"A lot of the free cats came to see us to play jazz and I discovered that at the end of the evening they should have picked up an instrument — weren't even musicians."

"Jazz is very hard. You have to have a mind like lightning. If you make a mistake and it's outstanding, because my mind isn't clicking."

MARY LOU WILLIAMS: "We used to call the avant garde 'zombie music'"

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See intro!

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AUGUST BANK HOLIDAY

Advertisers are reminded that copy for issue dated **SEPTEMBER 2nd** must be with us by **THURSDAY AUGUST 24th**

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Elka 2300	2179 229	Elka Semblers	72 -
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YAMAHA CS 4250
RORG 1000 4250
KORG Prest 1475
MICRO RORG 1475
AMP 4410
ARP Delvay 4995
ARP Org 4410
MICRO-MOD 4440

AMPS
ORANGE overdrive 4215
PEAVEY 200w Bass 4215
PEAVEY 200w 4215
MUSICMAN 130 Combo 4450
MUSICMAN 80W 4450

PA
PEAVEY 800W 1600 4450
CUSTOM 800W 1000w Sale 4325
MM 1000w Sale 4325
MM 200 + Top Shelf 4325
MM 1200w Stereo 4325

DRUMS
PETERS 13" Drum 4475
PETERS 13" Drum 24" 4450
PETERS 13" Drum 4525

PEAVEY 200W Bass 4215
PEAVEY 200W 4215
MUSICMAN 130 Combo 4450
MUSICMAN 80W 4450
PA
PEAVEY 800W 1600 4450
CUSTOM 800W 1000w Sale 4325
MM 1000w Sale 4325
MM 200 + Top Shelf 4325
MM 1200w Stereo 4325

PERLESS BASS 4475
GIBSON Les Paul Customs 4475
3000 Series 4475
GIBSON Les Paul Arcton 4475
200 Series 4475
GIBSON 135" Bass 4475
200 Series 4475
SHROGOLD Stereo Bass 4475

IRAZAN Amp Series 4475
YAMAHA Amp and Sil Series 4475

H/H IN THE WEST END

INSTRUMENT AMPS		P.A. SPEAKERS & HORN	
100 Watt Amp	£160.00	4" x 6" 15W	£15.00
150 Watt Amp	£180.00	4" x 6" 25W	£15.00
200 Watt Amp	£200.00	4" x 6" 50W	£15.00
COMBINATION AMPS		12" 100W	£25.00
100 Watt Amp 12" Speaker	£200.00	12" 250W	£25.00
150 Watt Amp 12" Speaker	£220.00	12" 500W	£25.00
200 Watt Amp 12" Speaker	£240.00	12" 1000W	£25.00
HEAD AMPS		15" 100W	£25.00
100 Watt Amp	£140.00	15" 250W	£25.00
150 Watt Amp	£160.00	15" 500W	£25.00
200 Watt Amp	£180.00	15" 1000W	£25.00
MIXERS		18" 100W	£25.00
4 Input	£100.00	18" 250W	£25.00
6 Input	£120.00	18" 500W	£25.00
8 Input	£140.00	18" 1000W	£25.00
10 Input	£160.00	18" 2000W	£25.00
12 Input	£180.00	18" 4000W	£25.00
14 Input	£200.00	18" 8000W	£25.00
16 Input	£220.00	18" 16000W	£25.00
18 Input	£240.00	18" 32000W	£25.00
20 Input	£260.00	18" 64000W	£25.00
22 Input	£280.00	18" 128000W	£25.00
24 Input	£300.00	18" 256000W	£25.00
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28 Input	£340.00	18" 1024000W	£25.00
30 Input	£360.00	18" 2048000W	£25.00
32 Input	£380.00	18" 4096000W	£25.00
34 Input	£400.00	18" 8192000W	£25.00
36 Input	£420.00	18" 16384000W	£25.00
38 Input	£440.00	18" 32768000W	£25.00
40 Input	£460.00	18" 65536000W	£25.00
42 Input	£480.00	18" 131072000W	£25.00
44 Input	£500.00	18" 262144000W	£25.00
46 Input	£520.00	18" 524288000W	£25.00
48 Input	£540.00	18" 1048576000W	£25.00
50 Input	£560.00	18" 2097152000W	£25.00
52 Input	£580.00	18" 4194304000W	£25.00
54 Input	£600.00	18" 8388608000W	£25.00
56 Input	£620.00	18" 16777216000W	£25.00
58 Input	£640.00	18" 33554432000W	£25.00
60 Input	£660.00	18" 67108864000W	£25.00
62 Input	£680.00	18" 134217728000W	£25.00
64 Input	£700.00	18" 268435456000W	£25.00
66 Input	£720.00	18" 536870912000W	£25.00
68 Input	£740.00	18" 1073741824000W	£25.00
70 Input	£760.00	18" 2147483648000W	£25.00
72 Input	£780.00	18" 4294967296000W	£25.00
74 Input	£800.00	18" 8589934592000W	£25.00
76 Input	£820.00	18" 17179869184000W	£25.00
78 Input	£840.00	18" 34359738368000W	£25.00
80 Input	£860.00	18" 68719476736000W	£25.00
82 Input	£880.00	18" 137438953472000W	£25.00
84 Input	£900.00	18" 274877906944000W	£25.00
86 Input	£920.00	18" 549755813888000W	£25.00
88 Input	£940.00	18" 1099511627776000W	£25.00
90 Input	£960.00	18" 2199023255552000W	£25.00
92 Input	£980.00	18" 4398046511104000W	£25.00
94 Input	£1000.00	18" 8796093022208000W	£25.00
96 Input	£1020.00	18" 17592186044416000W	£25.00
98 Input	£1040.00	18" 35184372088832000W	£25.00
100 Input	£1060.00	18" 70368744177664000W	£25.00
102 Input	£1080.00	18" 140737488355328000W	£25.00
104 Input	£1100.00	18" 281474976710656000W	£25.00
106 Input	£1120.00	18" 562949953421312000W	£25.00
108 Input	£1140.00	18" 1125899906842624000W	£25.00
110 Input	£1160.00	18" 2251799813685248000W	£25.00
112 Input	£1180.00	18" 4503599627370496000W	£25.00
114 Input	£1200.00	18" 9007199254740992000W	£25.00
116 Input	£1220.00	18" 18014398509481984000W	£25.00
118 Input	£1240.00	18" 36028797018963968000W	£25.00
120 Input	£1260.00	18" 72057594037927936000W	£25.00
122 Input	£1280.00	18" 144115188075855872000W	£25.00
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Ex-demo M/M AP360 200w stereo slave amplifier		£179
S/H H/H/S Bass Amp. immaculate		£119
S/H H/H/1C100L valve sound reverb/amp	Immaculate	£129
S/H H/H/S Musician valve sound reverb/amp	Immaculate	£139
S/H H/H/1C100L valve sound reverb, immac		£195
S/H H/H/H stereo 50w reverb combo. Immaculate		£129
S/H H/H/H flanger footswitch. Complete with connector lead. Hardly used		£49
S/H H/H/100w Lead/Bass Cabinet. Immaculate		£129
S/H H/H/200w Lead/Bass 4x12 cab. Immaculate		£159
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Ovation Gibson R12 4 x 12" £190.00
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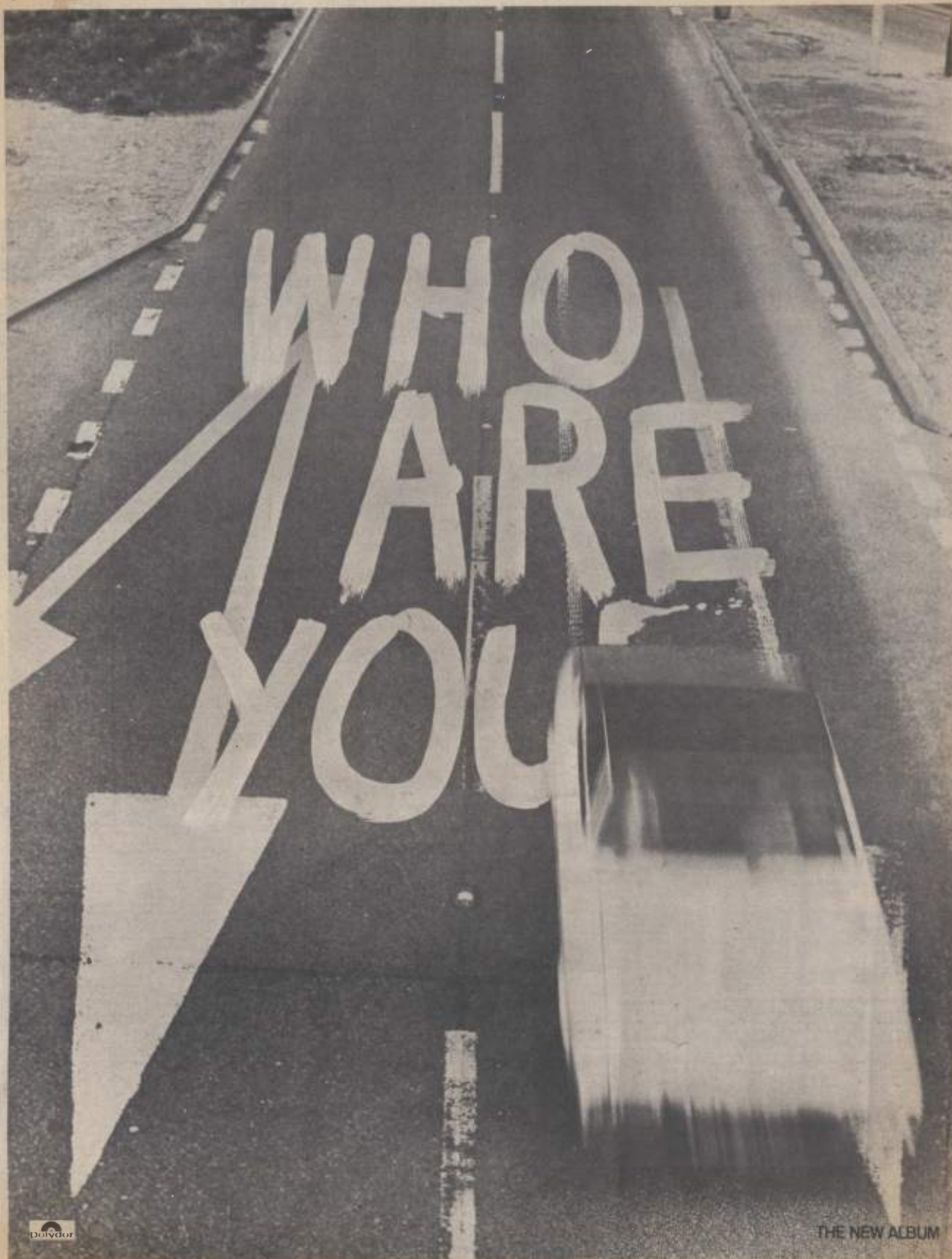
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