

Melody Maker

JANUARY 20, 1979 18p weekly USA: one dollar

VAN'S TOUR IS ON



MORRISON (pic: Robert Ellis)

by JOHN ORME

VAN Morrison, whose recent American tour was dogged by widely publicised bouts of tetchiness and exhaustion, makes his long-awaited return to Britain in February with a month of UK shows, including three nights at London's Hammersmith Odeon.

The US tour reached a creative low when the singer stormed off stage during a rough second set at the Palladium in New York, leaving his band in disarray in front of an unresponsive audience and aides to explain his erratic behaviour as the result of exhaustion, caused by going back on the road after a 3½-year lay-off.

"He was very tired, and it was a combination of a health problem and a head problem," said his record company in America. "He has always had a bit of an unstable character... and he just got freaked out." Morrison cancelled the following four US dates, while he recovered.

Morrison, who starts his British shows with six concerts in Ireland, will be touring with the band which backed him in America: singers Katie Kissoon and Anna Peacock,

Peter Bardens (keyboards), Bobby Tench (guitar), Micky Peet (bass), Peter Van Hooke (drums), Herbie Armstrong (guitar) and John Altman (sax) with Toni Marcus (violin).

The tour, promoted by Paul Charles for Asgard, starts at Cork City Hall on February 18, and continues through Belfast Whitla Hall (February 20, 21), Dublin Stadium (22, 23, 24), London Hammersmith Odeon (26, 27, 28), Manchester Apollo (March 2), Portsmouth Guildhall (4), Brighton Dome (5), Bristol Colston Hall (6), Oxford New Theatre (7), Sheffield City Hall (10), Birmingham Odeon (11), Leicester De Montfort Hall (12), Derby Assembly Hall (13), Edinburgh Odeon (18), Glasgow Apollo (16), Lancaster University (17) and Newcastle City Hall (19).

Tickets for the Irish dates go on sale on Friday, priced £5 (Belfast and Dublin) and £3.50 (Cork). Other ticket details are: London (£5, £4, £3, on sale now), Manchester, Glasgow and Newcastle (£3.50, £3, £2.50, £2), and all others (£3.50, £3, £2.50).

The Manchester, Bristol, Oxford, Birmingham, Leicester and Glasgow tickets go on sale on Monday and the Portsmouth, Brighton, Sheffield, Derby, Edinburgh, Lancaster and Newcastle tickets are available from Monday week, January 29.

A new Morrison single, "Natalia", taken from his "WaveLength" album, will be released on February 23.



The Jam
Too old at 20?
by HARRY DOHERTY (p. 13)

JAM (pic: Tom Sheehan)

Farewell to Mingus (p. 17)

by Brian Case, Max Harrison,
Richard Williams, Valerie Wilmer,

Dizzy Gillespie, Ronnie Scott, Robert Wyatt, etc.



What
is
THIS?
(p. 9)

SHRINK (pic: Barry Plummer)

CHECK THE WEEK'S TOP 60 AT LONDON'S TOP VALUE OUR PRICE RECORD STORES

OUR PRICE TOP 60 £1 TO £2.00 OFF

Tres
CHIC



**£1.20
OFF**

Includes
Le freak
Dance, Dance, Dance
Everybody Dance

ALBUMS		R.R.P.	OUR PRICE	ALBUMS		R.R.P.	OUR PRICE
1	ELVIS COSTELLO — ARMED AND DANGEROUS (INCL. LONDON FREE LIVE P.T.)	4.39	3.19	31	E.L.O. — OUT OF THE BLUE	7.49	5.75
2	WREATH — FRODO BAGGINS	7.75	5.75	32	CHICKA KHAM — CHICKA	4.39	3.39
3	ELTON JOHN — DOUBLE WHISKY	4.35	3.35	33	SCOUTS AND THE HANDMAIDENS — THE SCREAM	4.75	3.75
4	JAN FURY — NEW BOOTS AND PANTIES	3.99	2.99	34	HI TENSION —	4.70	3.70
5	CARPENTERS — HIGHLIGHTS 1974-78	4.49	3.49	35	OSCAR DE LA RUA — LOVE AND HONOR	6.25	4.75
6	AND STEWART — HUNGER HAVE MORE FUN	4.49	3.49	36	JOHN HARRINGTON — TO THE LIMIT	4.49	3.49
7	PAULANNA WILSON —	4.49	3.29	37	CRICKET MARCHING — CHILDREN OF SANCHEZ	5.99	4.49
8	EARTH, WIND AND FIRE — BEST OF VOL. 1	4.49	3.49	38	PHILIPPE SMOG — AGAINST THE ODDMAN	4.49	3.49
9	MIKEY W — NIGHT FLIGHT TO VENUS	4.39	3.39	39	JIM MORRISON — JIM MORRISON PRAYER	4.99	3.99
10	SHIMMERS RATS — TONGUE FOR THE TROOPS	4.35	3.35	40	ARMANDO BATTE — "HERE MY DEAR"	6.50	4.75
11	ERIC CLAPTON — BADLERS	4.75	3.75	41	VIA MARIANO — WAVELENGTHS	4.39	3.39
12	MEL DAMMING — YOU DON'T BRING ME FLOWERS	4.79	3.79	42	COMMUNISM — HIGHEST HITS	4.40	3.40
13	QUEEN — JAZZ	4.70	3.70	43	X. PAY RIVER — GETTING INTO ADOLESCENTS	4.40	3.40
14	KATE BUSH — LION HEART	4.70	3.70	44	WILLY NORD — COME A TIME	4.39	3.39
15	CLASH — ONE TEN ENOUGH ROPE	4.49	3.49	45	JOHN JAMES — TROUSERS	4.49	3.49
16	STEELY DAN — GREATEST HITS	5.79	4.29	46	ELVIS PRESLEY — 40 GREATEST	7.20	5.20
17	JEAN MICHEL JARRE — EQUINOX	4.75	3.75	47	SANTINA — TURNER SECRET	4.79	3.79
18	WHEELS — GREATEST	4.99	3.99	48	ROBERT JOHNSON — CLOSE PERSONAL FRIEND	4.35	3.35
19	VILLAGE PEOPLE — SMOKE	4.35	3.35	49	LARRY MOORE — BORN ON THE STREETS	4.40	3.40
20	WHY OF THE WORLDS — VARIOUS	9.99	7.49	50	EYOTA — ORIGINAL LIGHT RECORDING	4.70	3.70
21	WILLY PRESLEY — KING OF THE STREET	4.49	3.49	51	ALAN SIMPSON — FROM THE INSIDE	4.39	3.39
22	SATURDAY NIGHT FEVER — SOUNDTRACK	6.95	5.20	52	CAT STEVENS — BACK TO EARTH	4.70	3.70
23	CW — THIS CHIC	4.39	3.19	53	THE — THOMAS	4.99	3.99
24	WATTSMAN TRANSFER — LIVE	4.39	3.39	54	BOB MARLEY — RASTA MAN	4.40	3.40
25	PUBLIC IMAGE LTD. — PUBLIC IMAGE	4.89	3.69	55	LEO WATTS —	4.49	3.49
26	BOB MARLEY AND THE WAILERS — RASTA MAN	6.50	4.75	56	THE FOURMORROW — BORN IN THE BARS	6.99	5.25
27	DAVID BOWIE — IMAGE	7.00	5.00	57	POLICE — OUTLANDERS	4.49	3.49
28	JAN — THE WHO CONTS	4.75	3.75	58	THE — THOMAS	4.40	3.40
29	L.O. — THREE LIGHT YEARS	8.99	6.75	59	THE — THOMAS	4.50	3.50
30	YOUNGSTOWN — YEARS OF STONE	4.49	3.49	60	THE — THOMAS	4.39	3.39

FORTHCOMING ATTRACTIONS. George Benson. UAR (Pic Disc). UFO. Generation X. Horshlips. Bee Gees. Pierre Maerlens

**PLUS 60p to £1.20 OFF OUR
TOP 60 CASSETTES OF THE WEEK**
WE STOCK CASSETTES AT EVERY STORE EXCEPT CHARING CROSS ROAD

Everyday between 12pm at any Our Price Records Store you can hear these three great albums

Blondie

Tres
CHIC

CHUCK MANGIONE
Children of Sanchez

**WHERE TO FIND LONDON'S
OUR PRICE RECORD STORES**

137 CHARING CROSS ROAD WC2
TEL: 01-437 1713.

70 NORTH END CROYDON
TEL: 01-681 7107.

151 EDGWARE ROAD W2
TEL: 01-723 1883.

12 TOTTENHAM COURT ROAD W1
TEL: 01-636 4631.

14 CHASE SIDE SOUTHGATE N14
TEL: 01-882 5566

16 GOLDERS GREEN ROAD NW11
TEL: 01-455 1078.

95 CLARENCE STREET KINGSTON
TEL: 01-546 6353.

100 KENSINGTON HIGH STREET W8
TEL: 01-937 0257.

219A FINCHLEY ROAD NW3
TEL: 01-624 2217.

1 CRANBOURN ST LEICESTER SQ WC2
TEL: 01-734 7660.

ALL OTHER RECORDS & TAPES DISCOUNTED



U.S. news

Ah well, Kris, back to movies

New York:
Stanley Mieses

THE LIMOUSINES were wound round the block, the glant-sized trailers were camped in front of the door, but the action on stage was less than swell: Kris Kristofferson and Rita Coolidge's rare club appearance at the Bottom Line was a big yawn.

After several numbers, it was clear that spotting the likes of Burt Reynolds and Candace Bergen in the audience, surrounded by protection agency goons, was to be the highlight of the evening.

Kristofferson's material is nothing short of sullen, and his lugubrious delivery hardly brightened things up, nor did the set pick up measurably when he was joined by wife for the second half. Billy Swan's opening set was mercilessly brief — three songs — before the leaden-tongued devil joined the band, and only on occasion did Swan, guitarist Stephen Bruton and keyboard player Donnie Fritts cut loose on their own material. The "I'm glad Kristofferson has found a career in the movies."

ONE recent TV record advertisement takes the cake. The local airwaves have been inundated with a double-LP offer called "Disco Italiano," 20 tracks worth of "all time favourite Italian songs" like "Al Di La," "O Sole Mio," "Volare," and "Theme from The Godfather," done with a disco beat by Gino Ferrari and his Disco Roma Band. Bast!

THE first rock concert — the first concert of any kind — held in the general assembly of the United Nations was staged this week, featuring the Bee Gees, Earth, Wind, and Fire, John Denver, Kris and Rita, and a host of others, under the aegis of the Robert Stigwood Organization, in support of UNICEF. The concert was videotaped for

national broadcast the following evening.

THE Jefferson Starship is changing these days. First, there was report that Grace Slick's health (not to mention her erratic behaviour) would be cause for her retirement from the group; singer Helen Schneider, a New York cabaret favourite, was auditioned at Paul Kanzer's request, and made an impressive showing. Now it is reported that Aynsley Dunbar has replaced drummer John Barbata in the group, and will join the Starship for their current recording sessions.

THE Manhattan Music Playoffs went into its final stages this week. The idea was to hold open auditions for young groups (Manhattan residents only) in various neighbourhoods, and to award the winner of a "playoff" with a singles contract with the newly formed Infinity Records, a gig at the Riverboat club, and a chance for national exposure through D.I.R. Broadcasting's "King Biscuit Flour Hour" on radio. The project was sponsored by the office of Manhattan Borough President Andrew Stein (whose father, incidentally, New York lawyer and NY Law Journal publisher Jerry Finkelshtein, is funding a new entertainment industry newspaper, a Variety, tentatively titled "Entertainment").

ARTHUR Blythe has recorded a new album for CBS Records titled "Lenox Avenue Breakdown" and for this enthusiastic Blythe fan, it is everything I'd hoped for in a great album. The disc shows off Blythe's extraordinary range, not only as a soloist (and he has virtually no peer on alto among today's young players) but as a composer as well. It was released in late January in the U.S.

A mini-war between promoters is heating up in town. Ron DeSensu, who promotes concerts at the Palladium, is in the final stages of purchasing a midtown Broadway legitimate theatre with the idea of converting it into a rock club along the lines of the Bottom Line. Bottom Line owners Alan Pepper and Stanley Snadowsky, not about to roll over in face of this competitive move, have made a bid for DeSensu's lease on the Palladium, which is due to expire early this spring.



RYTA COOLIDGE (Pic: Robert Ellis)

PIANIST Dick Wellstood's tribute to Fats Waller at Michael's Pub (yes, the club where Woody Allen plays his clarinet on Monday nights, come hell or Academy Awards) was a real delight, not only for the discriminating selection of Waller tunes by the masterful Wellstood, but also for guitarist Mary Grodz's remarkable vocals, which closely resemble the late Waller's joyful phrasing and chesty timbre.

ONE New York neighbourhood has risen against creeping disco mania. The Chelsea area, under the aegis of various community groups, and an organization called Community Against Disco, blocked the opening of yet another multi-million dollar disco.

JACK DeJohnette and his group — Lester Bowie, Eddie Gomez, and John Abercrombie — sold out a two-night stand at the Circle in the Square Theatre for what proved to be not only a demonstration of great improvised jazz music, but, at least on Thursday, an evening of great fun and high musical wit as well. Thanks in most part to Lester Bowie's spirited presence.

Not to take anything away from the others, but Bowie was the focal point of my attention the entire evening from the moment he arrived onstage dressed in a white coat, looking like a funky intern. His solos, whether actually played, or hysterically pantomimed, were full of whimsy and verve, and compactly phrased. DeJohnette, not shy about using his drumkit, used the different timbres of his drums to great effect, and his cymbal work was exceptionally fine.

SOUTHSIDE Johnny and the Asbury Jukes headlined two nights at the Palladium just prior to their big New Year's show at home in New Jersey, and while Johnny Lyon's arm was still in a cast from his accident several weeks ago, his mobility wasn't apparently affected, nor did it impair the band's ability to swing.

WINTERLAND IS DEAD

San Francisco:

Joel Selvin

WINTERLAND went out in style. The Grateful Dead, in the band's 49th appearance at the historic San Francisco rock hall, closed the place down with a marathon performance that began at midnight on New Year's Eve and lasted until dawn.

At midnight, producer Bill Graham, disguised as Father Time, descended from the rafters in a gondola that looked like an oversized cream puff, as balloons and confetti poured from the ceiling.

Graham transformed the seedy old ice rink for his final concert there. Paintings of the famous rock acts to have appeared at Winterland covered the facade of the balcony. Curtains and banners decorated the normally drab lobby. For nostalgia, a light show danced on a screen above the stage. And, at the end of the concert, breakfast was fed to the capacity audience of 5,400, who paid an unprecedented \$30 apiece to attend.

In addition to the six-hour performance by the Dead, the show also featured the Bay Area debut of the Blues Brothers — Dan Ackroyd and John Belushi, of TV's "Saturday Night Live."

ALSO on New Year's Eve in San Francisco: Sammy Hagar and Derringer played a sold-out Cow Palace; Journey and Blondie appeared at the Oakland Coliseum; The Tubes, the Ramones and Little Roger and the Goosebumps performed at San Jose Performing Arts Center.

THE NIGHT before Winterland closed, Tom Petty and the Heartbreakers and



DOOBIE BROTHERS

the Greg Kihn Band gave straight-ahead Texas blues before a sold-out crowd at the venerable venue. During his encore, Petty drove into the crowd, where a couple of his more zealous fans refused to let him go.

A cadre of roadies retrieved Petty, who returned to the stage with his shirt torn and somewhat shaken, but apparently none the worse for wear.

THE TUBES gave the band's first San Francisco show of the year two nights before Petty at Winterland, where the band unveiled its new look, showcasing many of the new tunes from the forthcoming albums (produced by Todd Rundgren). Gone are the dancers, the TV sets, the extravagant theatrical vignettes, as the Tubes stripped the band's show down to pure rock. It was not uniformly successful, but the rough edges should be smoothed by the time the band plays three nights at the 600-seat Waldorf in January.

JOHNNY WINTER gave three sold-out shows at the Old Waldorf the weekend

before, concentrating on straight-ahead Texas blues with his two-piece accompaniment. Seated on a stool throughout most of the performance, Winter gave a thorough demonstration of his skills on bottleneck guitar, with extrapolations that made tunes last as long as ten minutes each.

MY thanks to the Doobie Brothers, who dedicated a song to this columnist at the band's recent Oakland Coliseum concert. The song? "What a Fool Believes." Hmmm. Maybe the Doobie Brothers have a sense of humor after all.

ALSO, on New Year's Eve, the Rubinos managed to drag a relatively intoxicated Gary Phillips, one of the band's producers, on stage at Keystone Berkeley to sing "Let Her Dance." Phillips' song from the Spittball LP. His guitar unplugged and a cigarette jutting out of his lip, public-conscious Phillips wandered up to the microphone and muttered, "Selvin? I'm not doing this if Selvin isn't here."

CAMP AFRICA

Freedom to do what you want, when you want. Freedom to enjoy yourself! That's what Camp Africa is about. Everyone is your own age, 18 to 30. No grannies or kids! Plus miles of sandy beaches, surfing in the clean Atlantic, our own disco open till dawn, your own little thatched hut to sleep in, and the bazaars and kasbahs of Tangier and Fez. The price is right, too! If this is what you've been looking for, send us the coupon for a free brochure.

TWO WEEKS FROM

GO

ATOL 7826

YOUNG WORLD HOLIDAYS, DEPT. 20 P.O. BOX 99 29 QUEENS ROAD, BRIGHTON, BN1 3YN

NAME _____ TEL: 0273-70987

ADDRESS _____

POST CODE _____

KRIS KRISTOFFERSON (Pic: Jan Persson)

LISTEN!

FRESH

meat Loaf

DIAL 01-493 7232

AND LISTEN

The charts

U.S. charts courtesy Cashbox

Top Thirty Singles

- 1 (2) **HIT ME WITH YOUR RHYTHM STICK** Ian, Dury and the Blockheads, Stiff
- 2 (1) **Y.M.C.A.** Village People, Mercury
- 3 (3) **SONG FOR GUY** Elton John, Rocket
- 4 (7) **SEPTEMBER** Earth, Wind and Fire, CBS
- 5 (4) **LAY YOUR LOVE ON ME** Racey, RAK
- 6 (5) **LE FREAK** Chic, Atlantic
- 7 (13) **HELLO, THIS IS JOANNIE** Paul Evans, Spring
- 8 (8) **A LITTLE MORE LOVE** Olivia Newton-John, EMI
- 9 (10) **I'M EVERY WOMAN** Chaka Khan, Warner Bros.
- 10 (22) **ONE NATION UNDER A GROOVE** Funkadelic, Warner Bros.
- 11 (15) **JUST THE WAY YOU ARE** Barry White, 20th Century
- 12 (12) **YOU DON'T BRING ME FLOWERS** Barbra Streisand and Neil Diamond, CBS
- 13 (6) **TOO MUCH HEAVEN** Bee Gees, RSO
- 14 (14) **I'LL PUT YOU TOGETHER AGAIN** Hot Chocolate, RAK
- 15 (28) **CAR 67** Driver 67, Logo
- 16 (—) **RAMA LAMA DING DONG** Rocky Sharpe and the Replays, Chiswick
- 17 (9) **I LOST MY HEART TO A STARSHIP TROOPER** Sarah Brightman, Ariola
- 18 (11) **A TASTE OF AGGRO** Barron Knights, Epic
- 19 (24) **MIRRORS** Sally Oldfield, Bronze
- 20 (—) **TAKE THAT TO THE BANK** Shalamar, RCA
- 21 (—) **THIS IS IT** Dan Hartman, Blue Sky
- 22 (—) **WOMAN IN LOVE** Three Degrees, Ariola
- 23 (—) **MY LIFE** Billy Joel, CBS
- 24 (20) **ALWAYS AND FOREVER** Heatwave, GTO
- (21) **SHOOTING STAR** Dollar, Carrere
- 26 (—) **DESIRE ME** Doll, Beggars Banquet
- 27 (23) **DR. WHO** Mankind, Pinnacle
- 28 (16) **IN THE BUSH** Musique, CBS
- 29 (—) **RAINING IN MY HEART** Leo Sayer, Chrysalis
- 30 (19) **DA YA THINK I'M SEXY** Rod Stewart, Riva

Two titles tied for 24th position.

U.S. Singles

- 1 (1) **LE FREAK** Chic, Atlantic
- 2 (2) **TOO MUCH HEAVEN** Bee Gees, RSO
- 3 (3) **MY LIFE** Billy Joel, Columbia
- 4 (5) **Y.M.C.A.** Village People, Casablanca
- 5 (6) **HOLD THE LINE** Toto, Columbia
- 6 (7) **SEPTEMBER** Earth, Wind and Fire, ARC
- 7 (8) **OOH BABY BABY** Linda Ronstadt, Asylum
- 8 (4) **YOU DON'T BRING ME FLOWERS** Barbra and Neil, Columbia
- 9 (14) **A LITTLE MORE LOVE** Olivia Newton-John, MCA
- 10 (13) **EVERY 1's A WINNER** Hot Chocolate, Infinity
- 11 (12) **WE'VE GOT TONITE** Bob Seger and the Silver Bullet Band, Capitol
- 12 (15) **FIRE** Pointer Sisters, Planet
- 13 (19) **DA YA THINK I'M SEXY** Rod Stewart, Warner Bros.



BARRY MANILOW (pic: Paul Conty L.F.I.)

- 14 (17) **LOTTA LOVE** Nicolette Larson, Warner Bros.
- 15 (11) **PROMISES** Eric Clapton, RSO
- 16 (20) **GOT TO BE REAL** Cheryl Lynn, Columbia
- 17 (9) **SHARING THE NIGHT TOGETHER** Dr. Hook, Capitol
- 18 (10) **(OUR LOVE) DON'T THROW IT ALL AWAY** Andy Gibb, Warner Bros.
- 19 (21) **NEW YORK GROOVE** Ace Frehley, Casablanca
- 20 (23) **SHAKE IT** Ian Matthews, Mushroom
- 21 (30) **SOUL MAN** Blues Brothers, Atlantic
- 22 (26) **I WAS MADE FOR DANCIN'** Leif Garrett, Scotti Bros.
- 23 (16) **HOW YOU GONNA SEE ME NOW** Alice Cooper, Warner Bros.
- 24 (27) **DON'T HOLD BACK** Chanson, Ariola
- 25 (—) **SOMEWHERE IN THE NIGHT** Barry Manilow, Arista
- 26 (18) **BICYCLE RACE / FAT BOTTOMED GIRLS** Queen, Elektra
- 27 (—) **DON'T CRY OUT LOUD** Melissa Manchester, Arista
- 28 (—) **THE GAMBLER** Kenny Rodgers, United Artists
- 29 (—) **HOME AND DRY** Gerry Rafferty, United Artists
- 30 (22) **I LOVE THE NIGHT LIFE** Alicia Bridges, Polydor

U.S. Albums

- 1 (2) **52nd STREET** Billy Joel, Columbia
- 2 (1) **BARBRA STREISAND'S GREATEST HITS VOL. 2** Columbia
- 3 (14) **BRIEFCASE FULL OF BLUES** Blues Brothers, Atlantic
- 4 (3) **A WILD AND CRAZY GUY** Steve Martin, Warner Bros.
- 5 (4) **GREATEST HITS** Barry Manilow, Arista
- 6 (12) **BLONDES HAVE MORE FUN** Rod Stewart, Warner Bros.
- 7 (5) **GREASE** Soundtrack, RSO
- 8 (10) **THE BEST OF EARTH, WIND AND FIRE** Columbia
- 9 (9) **C'EST CHIC** Chic, Atlantic
- 10 (11) **YOU DON'T BRING ME FLOWERS** Neil Diamond, Columbia
- 11 (8) **DOUBLE VISION** Foreigner, Atlantic
- 12 (6) **BACKLESS** Eric Clapton, RSO
- 13 (15) **TOTO** Columbia
- 14 (7) **JAZZ** Queen, Elektra
- 15 (16) **CRUISIN'** Village People, Casablanca
- 16 (13) **LIVING IN THE USA** Linda Ronstadt, Asylum
- 17 (27) **TOTALLY HOT** Olivia Newton-John, MCA
- 18 (17) **LIVE AND MORE** Donna Summer, Casablanca
- 19 (23) **MOTOR BOOTY AFFAIR** Parliament, Casablanca
- 20 (20) **SOME GIRLS** Rolling Stones, Rolling Stones



GRATEFUL DEAD (pic: Adrian Boot)

- 21 (21) **WINGS GREATEST** Capitol
- 22 (19) **GREATEST HITS 1974-78** Steve Miller Band, Capitol
- 23 (22) **PIECES OF EIGHT** Styx, A&M
- 24 (24) **GREATEST HITS** Commodores, Motown
- 25 (25) **ACE FREHLEY** Casablanca
- 26 (18) **LIVE BOOTLEG** Aerosmith, Columbia
- 27 (28) **DOG AND BUTTERFLY** Heart, Portrait
- 28 (29) **THE STRANGER** Billy Joel, Columbia
- 29 (—) **MINUTE BY MINUTE** Doobie Brothers, Warner Bros.
- 30 (—) **SHAKEDOWN STREET** Grateful Dead, Arista

U.K. Reggae

- 1 (4) **BABY I'VE BEEN MISSING YOU** Bunny Maloney, Gull
- 2 (2) **COOL MEDITATION** Third World, Island
- 3 (3) **OH LORD** Tapper Zukie, Front Line
- 4 (7) **BEST DRESSED CHICKEN** Dr. Alimando, Greenleaves
- 5 (9) **WALK AWAY** Marie Pierre, Horse
- 6 (5) **NATTY NEVER GET WEARY** Culture, Front Line
- 7 (7) **BABY MY LOVE** Fil Calender, Cactus
- 8 (1) **IN LOVING YOU** Junior English, Burning Sounds
- 9 (10) **MY TUNE** Cool Notes, Jama
- 10 (12) **ETHIOPIAN KING** Rod Taylor, Freedom Sounds
- 11 (12) **CHECK 39** Clint Eastwood, Live and Love
- 12 (6) **EMPIRE ROAD** Mambumi, Harvest
- 13 (14) **TELL ME WHAT'S WRONG** Diamonds, Cha-Cha
- 14 (14) **YOU SEND ME** Pat Kelly, Third World
- 15 (—) **FAMINE** Toots and the Maytals, Island
- 16 (11) **MONEY IN MY POCKET** Dennis Brown, Joe Gibbs
- 17 (19) **(YOU GOTTA WALK) DON'T LOOK BACK** Peter Tosh, Rolling Stones
- 18 (14) **UNCONVENTIONAL PEOPLE** Royal Rasses, Warrior Ballistic
- 19 (20) **WICKED ARE TO BLAME** U Black, Hit-Run
- 20 (—) **WISDOM** Superstar, Live and Love

U.K. Soul

- 1 (1) **Y.M.C.A.** Village People, Mercury
- 2 (3) **SEPTEMBER** Earth, Wind and Fire, CBS
- 3 (4) **ONE NATION UNDER GROOVE** Funkadelic, Warner Bros.
- 4 (5) **I'M EVERY WOMAN** Chaka Khan, Warner Bros.
- 5 (2) **LE FREAK** Chic, Atlantic
- 6 (6) **TAKE THAT TO THE BANK** Shalamar, RCA
- 7 (5) **SIX MILLION STEPS** Rahni Harris, Mercury
- 8 (17) **QUE TAL AMERICA** Two Man Sound, Miracle
- 9 (8) **IN THE TALENTED** Musique, CBS
- 10 (16) **JUST THE WAY YOU ARE** Barry White, 20th Century
- (11) **HEAT OF THE BEAT** Roy Ayers and Wayne Henderson, Polydor
- 12 (10) **DANCE (DISCO HEAT)** Sylvester, Fantasy
- 13 (7) **MARY'S BOY CHILD** Boney M, Atlantic
- (14) **I'VE GOT MY MIND MADE UP** Instant Funk, Salsoul
- 15 (13) **DR. WHO THEME** Mankind, Pinnacle
- 16 (12) **INSTANT REPLAY** Dan Hartman, Blue Sky
- 17 (—) **CONTACT** Edwin Starr, 20th Century
- 18 (14) **ALWAYS AND FOREVER** Heatwave, GTO
- (19) **NIGHT DANCIN'** Joe Farrell, Warner Bros.
- 20 (11) **IT SEEMS TO HANG ON** Ashford and Simpson, Warner Bros.

U.S. Soul

- 1 (1) **LE FREAK** Chic, Atlantic
- 2 (3) **SEPTEMBER** Earth, Wind and Fire, ARC
- 3 (2) **GOT TO BE REAL** Cheryl Lynn, Columbia
- 4 (2) **GET DOWN** Gene Chandler, 20th Century
- 5 (7) **WHAT YOU WON'T DO FOR LOVE** Bobby Cleveland, Clouds
- 6 (9) **AQUA BOOGIE** Peabo Bryson, Capitol
- 7 (15) **I'M SO INTO YOU** Peaches and Herb, Polydor
- 8 (12) **SHAKE YOUR GROOVE THING** Evelyn "Champagne" King, RCA
- 9 (10) **I DON'T KNOW IF IT'S RIGHT** Chaka Khan, Warner Bros.
- 10 (5) **I'M EVERY WOMAN** Hot Chocolate, Infinity
- 11 (17) **EVERY 1's A WINNER** Joe Simon, Spring
- 12 (6) **LOVE DON'T LIVE HERE ANY MORE** Rose Royce, Whitfield
- 13 (11) **TAKE THAT TO THE BANK** Shalamar, Solar
- 14 (8) **LONG STROKE ADC** Band, Cotillion
- 15 (13) **Y.M.C.A.** Village People, Casablanca
- 16 (18) **FREE ME FROM MY FREEDOM/TIE ME TO A TREE (HANDCUFF ME)** Bonnie Pointer, Motown
- 17 (—) **LOVE VIBRATION** Joe Raposo, Spring
- 18 (—) **NEVER HAD A LOVE LIKE THIS BEFORE** Tavares, Capitol
- 19 (—) **NOW THAT WE FOUND LOVE** Third World, Island
- 20 (—) **IS IT STILL GOOD TO YA** Ashford and Simpson, Warner Bros.

Top Thirty Albums

- 1 (1) **SINGLES 1974-1978** Carpenters, A&M
- 2 (7) **GREATEST HITS 1976-1978** Showaddywaddy, Arista
- 3 (2) **GREASE** Soundtrack, RSO
- 4 (3) **NIGHTFLIGHT TO VENUS** Boney M, Atlantic
- 5 (—) **DON'T WALK, BOOGIE** Various Artists, EMI
- 6 (5) **BLONDES HAVE MORE FUN** Rod Stewart, Riva
- 7 (4) **MIDNIGHT HUSTLE** Various Artists, K-Tel
- 8 (16) **PARALLEL LINES** Blondie, Chrysalis
- 9 (—) **ARMED FORCES** Elvis Costello, Radar
- 10 (6) **20 GOLDEN GREATS** Neil Diamond, EMI
- 11 (10) **A SINGLE MAN** Elton John, Rocket
- 12 (9) **EMOTIONS** Various Artists, K-Tel
- 13 (29) **EQUINOX** Jean-Michel Jarre, Polydor
- 14 (18) **WAR OF THE WORLDS** Various Artists, CBS
- 15 (15) **INCANTATIONS** Mike Oldfield, Virgin
- 16 (13) **TONIC FOR THE TROOPS** Boomtown Rats, Ensign
- 17 (—) **WINGS GREATEST** Capitol
- 18 (24) **THE BEST OF EARTH, WIND AND FIRE VOL. 1** CBS
- 19 (11) **BLESS THIS HOUSE** Harry Secombe, Warwick
- 20 (—) **20 GOLDEN GREATS** Doris Day, Warwick
- 21 (19) **PUBLIC IMAGE** Public Image Ltd, Virgin
- (—) **YOU DON'T BRING ME FLOWERS** Neil Diamond, CBS
- 23 (20) **GIVE 'EM ENOUGH ROPE** Clash, CBS
- 24 (22) **GREATEST HITS** Commodores, Motown
- 25 (8) **JAZZ** Queen, EMI
- 26 (—) **GREATEST HITS** Steely Dan, ABC
- 27 (12) **THE AMAZING DARTS** Darts, K-Tel/Magnet
- 28 (—) **NIGHT GALLERY** Barron Knights, Epic
- 29 (21) **LIONHEART** Kate Bush, EMI
- (—) **ALL MOD CONS** Jam, Polydor

Two albums tied for 21st and 29th positions

U.S. Country

- 1 (5) **BABY BURNIN'** Dolly Parton, RCA
- 2 (4) **YOUR LOVE HAD TAKEN ME THAT HIGH** Conway Twitty, MCA
- 3 (3) **DO YOU EVER FOOL AROUND** Joe Stampley, Epic
- 4 (8) **WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR** Crystal Gayle, United Artists
- 5 (10) **TEXAS (WHEN I DIE)** Tanya Tucker, RCA
- 6 (11) **COME ON IN** Oak Ridge Boys, ABC
- 7 (7) **I'VE DONE ENOUGH DYIN' TODAY** Larry Gatlin, Monument
- 8 (9) **THE OFFICIAL HISTORIAN OF SHIRLEY JEAN BERRELL** Staller Brothers, Mercury
- 9 (13) **EVERY WHICH WAY BUT LOOSE** Eddie Rabbit, Elektra
- 10 (14) **BACK ON MY MIND AGAIN SANTA BARBARA** Ronnie Milsap, RCA
- 11 (11) **LADY LAY DOWN** John Conley, ABC
- 12 (12) **AS LONG AS I CAN WAKE UP IN YOUR ARMS** Kenny O'Dell, Capricorn
- 13 (—) **MAYBELLENE** George Jones and Johnny Paycheck, Epic
- 14 (—) **HAPPY TOGETHER** T. G. Sheppard, Curb
- 15 (15) **GIMME BACK MY BLUES** Jerry Reed, RCA
- 16 (18) **IT'S TIME WE TALK THINGS OVER** Rex Allen Jr., Warner Bros.
- 17 (19) **YOU DON'T BRING ME FLOWERS** Jim Ed Brown and Helen Cornelius, RCA
- 18 (—) **EVERLASTING LOVE** Narvel Felts, ABC
- 19 (20) **THE SONG WE MADE LOVE TO** Mickey Gilley, Epic
- 20 (—) **LOVIN' ON** Bellamy Brothers, Curb

POINTER SISTERS GIVE YOU ENERGY

Energy: The new album from three highly charged ladies—The Pointer Sisters starring their new single 'Everybody is a Star.'

ENERGY
The Pointer Sisters
Available on Planet records and tapes

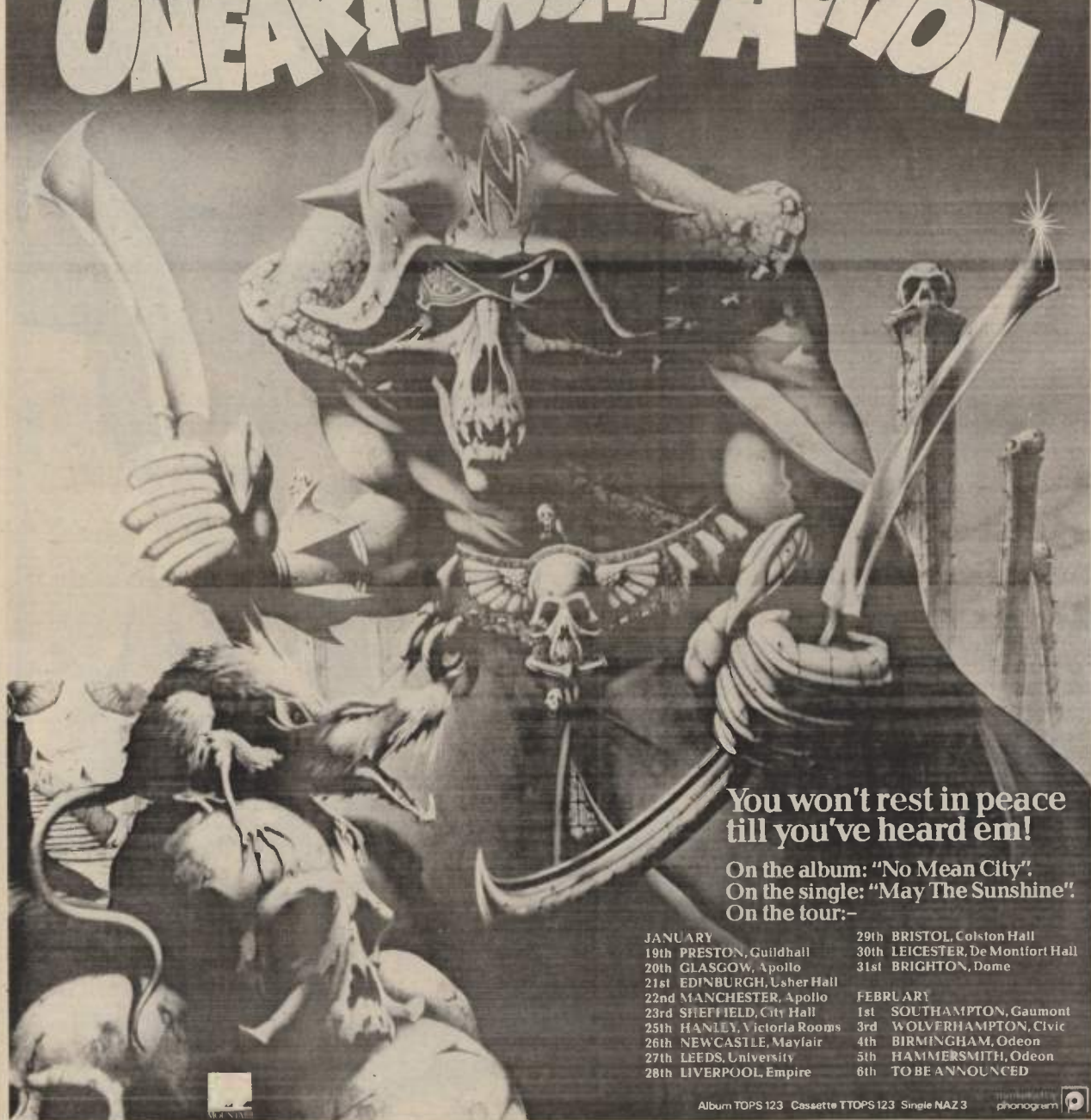
K52107



Mazareth

No mean city

UNEARTH SOME ACTION



**You won't rest in peace
till you've heard em!**

**On the album: "No Mean City".
On the single: "May The Sunshine".
On the tour:-**

JANUARY

19th PRESTON, Guildhall
20th GLASGOW, Apollo
21st EDINBURGH, Usher Hall
22nd MANCHESTER, Apollo
23rd SHEFFIELD, City Hall
25th HANLEY, Victoria Rooms
26th NEWCASTLE, Mayfair
27th LEEDS, University
28th LIVERPOOL, Empire

29th BRISTOL, Colston Hall

30th LEICESTER, De Montfort Hall
31st BRIGHTON, Dome

FEBRUARY

1st SOUTHAMPTON, Gaumont
3rd WOLVERHAMPTON, Civic
4th BIRMINGHAM, Odeon
5th HAMMERSMITH, Odeon
6th TO BE ANNOUNCED

Album TOPS 123 Cassette TTOPS 123 Single NAZ 3

phonogram





THE SECRET, left, and SHRINK, above (pix: Barry Plummer)

THERE appears to be an entire team of Koreans playing badminton in the Great Hall of the Imperial College. An interesting spectacle on a Friday evening in Knightsbridge, but not quite the kind of entertainment we're looking for. A swift change of location finds us across the street in the Students Union bar (all real ale, pool tables and the Clash on the juke-box being ignored by chaps in catalogue V-necks and flares). Three floors above us Bobby Henry, the opening act on the Oval Roadshow, is running through a soundcheck while the rest of the cast complete their various preparations for tonight's recital.

Charlie Gillett, author / journalist / deejay (recently retired), and with Gordon Nelki co-proprietor of Oval Records (whose Second Coming has been financed by A&M), is to be found in the SU bar enthusiastically promoting the collective talent of the disparate bunch he has assembled under the banner of Oval and offering simultaneously a brief retrospective on the label's history.

Oval, the more alert reader will recall, was originally instigated by Gillett and Nelki in 1975, at which time it was distributed by Virgin. Its first releases included the memorable "Another Saturday Night" compilation and a series of one-off singles, none of which impressed themselves upon the nation's consciousness. Since this early flourish, Oval has seemed to linger in dormant isolation, while its independent successors, Stiff and Chiswick, scooped the kind of commercial success for which Gillett now hopes with the revitalised Oval operation.

Gillett is actually reluctant to admit that Oval was ever dormant — "we were always chugging along" — and dislikes what he regards as the public image of the label as a graveyard for losers and commercial failures.

"The reason," he explains, "that we haven't been seen to be active is that we just haven't had any money. We've never had any money. Virgin were very kind to us in the beginning. They said, 'Use our studios and we'll bill you if you get any hits. But it's so expensive to go into their studios — it was frightening to go up to the Manor and find yourself 100 quid in debt by the end of the day. And, anyway, I don't think Virgin really understood us. They didn't see Oval in the same way as Gordon and myself. They thought we would just try to be like old American stars. We didn't think that was as interesting as finding and working with new people, frankly.'"

Gillett and Nelki's aspirations were continually dashed by a lack of finance. They were the first managers, for instance, of Ian Dury, who gave two years of our lives to Ian — but were forced to surrender their interest (if not their belief) in him simply because they couldn't make a real investment.

Similarly, when Gillett was presenting Radio London's Honky Tonk programme

It's he for Charlie's angels

he was continually inundated with tapes from promising young adventurers, including Graham Parker, Elvis Costello and Dire Straits: he played their tapes and they quickly signed recording contracts (Parker and Dire Straits with Phonogram, Costello with Stiff). He smiles philosophically at the lost opportunities.

"If we'd had the money, we may have had them. It was desperately frustrating. Elvis came to see us after I played his tapes on the radio show and we had a long chat with him and I said, 'It's clear what you need but we haven't got the money to do it.' So that was that. In the case of Stiff they'd earned their money as managers, and in the case of Chiswick there was a shop, from which to finance the label. It just so happens that none of the things I've done have earned me that kind of money. I mean, Radio London paid me £27 a week."

ITS just about time for the gig to begin. The Oval Roadshow features three of the acts currently signed to Oval/A&M: Bobby Henry, Shrink and The Secret (the latter were signed by Gillett when they were dropped by Arista). The Roadshow is based clearly upon the design of the recent Stiff tour — "that was the inspiration, really, seeing the first Stiff tour suddenly clarified to me what we had to do — I gave us a kind of context in which to work" — with each act delivering a 30-minute set of its best material.

There are maybe 100 assorted students, record company representatives and friends of the bands gathered in the SU hall when Bobby Henry, backed by a week-old band, opens the proceedings.

Another mislaid romantic in the vague tradition of Loligren, Parker and Costello, his songs — littered promiscuously with infectious hooks and melodic flourishes and perfect for the radio, chaps — deal with love's rejections (etc.), but there are no easy ways in regret or revenge.

One out of three so far, to Charlie's Army.

Our attention is next consumed by the presence of a most wayward individual by the name of Shrink, who has earlier been described to me by one A&M employee as "a lunatic poofah from Nelson" and the description proved to be as accurate as it seemed unlikely.

Shrink is a kind of lunatic Eighties outsider connoisseur whose repertoire consisted mostly of death-chants for the Modern Age — a kind of slapstick Bill Nelson by the name of Shrink, who delivered with all the vocal panache of a singalong Devoto A Luncashire Joribath, almost, in red lures, red wellies, with a

Flying V strapped around his contorted frame. The visuals — his head is half shaved, leaving a brilliant scarlet excruciating quiff on one side, while his face is sprayed silver — are more striking than the music (thumping heavy metal, mostly, played with enthusiasm by his band, the Virgin Soldiers, who are all done out in camouflage drag). He is called back for an encore.

He stands at the microphone. Motionless as the more usually elements in the crowd begin to heckle. He begins to sob. He stops sobbing and waiting after several minutes. He leaves the stage. This was his encore. One for the mutants: most of us left this kind of thing behind us with "Diamond Dogs". It's still one out of three.

Gillett had earlier been most deliberately enthusiastic about The Secret, a songwriting duo — masquerading, somewhat unfortunately, as Mickey Modern and Benny Leonard — backed by an adequate but essentially anonymous band, Leopard playing bass while Modern struts around in a bomber jacket like someone who misad a gig with Radio Stars.

It was The Secret whom Gillett thought had the main chance of making a commercial breakthrough for Oval. I wish I had his confidence. Their musical style is reasonably reflected by their debut single, a characteristically brash performance titled "Night After Night". It's slick, but vacuous. Its cleverness briefly reminiscent of Sparks but without the wit of Ron Mael's most memorable songs. The audience found them easily resistible.

"I want some music," bellowed one wit. "We haven't got any," replied Mr Modern.

"So we noticed," yelled a wag. "Fuck off," replied Mr Modern testily.

"You first — WE paid!" scolded the wag.

The audience was eventually persuaded to participate in the climatic finale, a song called "Sick And Tired" which had the other members of the Oval Roadshow joining The Secret on stage for a bit of a calculated knees-up. At least they didn't perform "Be Oval".

It was still one out of three, I'm afraid.

THE last word on the evening, though, should be reserved for Gillett.

"There really seems to be something happening at Oval," he said. "For some reason we've attracted to us all these very good people... You look back, you know, to the early days of Island. They seemed to have one thing happening after the other — Traffic, Jethro Tull, Free. Statistically, it's very unlikely that one label would get so many really good people... It seems, looking back, that there's always one place, one label where, at a certain time it all just happens. It was Detroit in the Sixties, it's unimaginable now. Howie Dozier-Holland, Smokey Robinson and Marvin Gaye were all at the same place at the same time on the same label. Norman Whitfield was there as an apprentice for five years and nobody knew about him. Incredible. It seems that for certain reasons and where places at a certain time become a kind of focus. As incredible as it may sound, we just feel that around Chiswick and Stockwell, something's really happening. Literally, I think the stars must be smiling in the heavens at the moment."

Yeah, Fine. It merely remains for us to wish him goodnight. And good luck. — ALLAN JONES.

The big UNICEF bore

REVIEWING an event like the UNICEF Gala, which was shown (inevitably) on TV last Saturday, was really a job for a shit-detector. And he didn't have to go far to be up to his armpits in crap.

There was David Frost, for a start, enunciating so slowly and portentously as to make it difficult to tell whether or not he was being subversive. "The Roquet of Body-Lan-Gue," he comically announced after one dreadfully anodyne duet between Rita Coolidge and Donna Summer.

Interpreters from 150 nations around the world quickly relayed the joke to the diplomatic representatives in the audience, but it still took a minute before the audience was convulsed in a titter. And this was his best joke (his only joke).

Still, anyone with sense knew that if Rita Coolidge was appearing the contest was on to beat the Guinness Book of Records for the All-Time Most Boring TV Show.

Undeniably, the concert, which was held at the UN in New York in aid of underprivileged children, was for an estimable cause. But whenever an essentially private event is made so public and self-congratulatory, it's a n'there's an offence against vulgarity and tastelessness.

The Bee Gees attended, of course, with Andy Gibb and Olivia Newton-John, since Robert Stigwood was producing the show with Frost and the Gibbs had devoted all

their time to the show.

Heart for heart's sake?

JOHN Travolta, as far as those not easily infatuated by his sleek charms are concerned, might have the screen presence of a small Subbuge and the acting ability of a lampshade, but one thing even his most severe detractor would have to admit is the fact that the boy's got heart.

He was moved — a year almost to tears — by a report last week in the Sun from the JTA's new movie, the romantic epic Moment By Moment in which he co-stars with Beverly Hills housewife (Tomlin).

Travolta had a special empathy with the character he portrays in the film. Part of him was me, beneath his toughness, he has

the proceeds from their number one single "Too Much Heaven," to UNICEF. Earth, Wind and Fire came and went, and then, lo, there was Abba, the best thing to come out of Sweden since Bjorn Borg and Tor-Line (you must have heard the group). I was hoping they'd sing "Dancing In The Moonlight" since I'm reliably informed by a BBC producer that on the end of the record they slip the "fucking" instead of "dancing".

— MICHAEL WATTS.

And so it was that John Denver came down from the mountains of Aspen to sing "the children and the flowers are my sisters and my brothers" and give everyone a rocky mountain high. It was a performance that must have put him in line for David Bellamy's job as Botanic Man.

Elton John was also billed, by the way, but he was watching Watford. He's supposed to be doing his bit for the little people later on.

— MICHAEL WATTS.

A GRAMMY FOR HAMMY

REHABILITATION Central, the determination of some Americans to return the disgraced former President, Richard "Four the Dead" Nixon, to a position of honourable prominence despite his wayward complicity in the Watergate scandal and his all-embracing scoundrel deviousness continues to abound us.

The most recent manoeuvre in this absurd kiss-and-make-up campaign comes from the National Academy of Recording Arts, which has nominated Herr Nixon for a Grammy award (an American musicbiz equivalent of a Hollywood Oscar).

We are assured that there is no ironic intention behind his nomination — though Nixon, who was informed of the potential accolade at his Californian retreat in San Clemente, was at first suspicious. "Is it some kind of joke?" he is reported to have asked one of his aides.

The Academy quite seriously, it seems, is convinced of the erstwhile President's contribution to the recording arts: they have nominated the criminal mastermind as a master of performing on the soundtrack album compiled from his notorious television interview with the equally slippery David Frost.

Nixon shares the nomination-lia with such other popular reactionaries as the Bee Gees and the simply triffid Olivia Newton-John.

We always like to see talent rewarded, and wish him well in the voting. As Neil Young so prognostically stated — "even Richard Nixon has got soul." — ALLAN JONES.

Heart for heart's sake?

JOHN Travolta, as far as those not easily infatuated by his sleek charms are concerned, might have the screen presence of a small Subbuge and the acting ability of a lampshade, but one thing even his most severe detractor would have to admit is the fact that the boy's got heart.

He was moved — a year almost to tears — by a report last week in the Sun from the JTA's new movie, the romantic epic Moment By Moment in which he co-stars with Beverly Hills housewife (Tomlin).

Travolta had a special empathy with the character he portrays in the film. Part of him was me, beneath his toughness, he has

brought all the tragic memories flooding back. Travolta just lay there and cried. "The authors of this story, begging advance sympathy for their star (imagine the queue of distraught fans weeping into their handkerchiefs as they fork out the crackers for their tickets) push us even further into his romantic misery. It's a delicate scene." The spokesman for the film company is reported as saying, "and John was so distraught they cleared everyone out, and he needed an hour to pull himself together."

They allow Lily Tomlin the last word on their subliminal production. "The first thing you notice about him," she says (under what kind of duress? Travolta is how sensitive he is, and how sexy, too. Strip is also like that — masculine, feminine, refined and crude — he is everything...).

The screens, nurse, the screens. — ALLAN JONES.

Marvin Gaye. Man, myth and musician.

"Here, My Dear" is a double album wrought from the pain of a broken home.

In its fifteen tracks, Gaye explores the collapse of his own marriage with the consummate artistry we have grown to expect from one of the world's finest musicians.

The result: his most important statement since

"What's Going On."

"Here, My Dear."

An album for every single one of us.



TMSP6018
Also available on Tape



EMI Records Ltd. 5, Avenue Road, London W1

MAILBAG

Win an album... Write to Mailbag, 24-34 Meymott St, London SE1 9LU.

Dylan: Triumph! Triumph! Triumph!

AT LEAST Michael Watts had the decency and cunning to give editor Williams first shot at Dylan bashing, a relatively new but rapidly expanding journalistic sport.

He makes a better job of it than Williams, but his arrow still falls far short of that elusive touring target, or maybe Dylan is so big that little pricks don't harm him any more.

Either way, Watts sounds surprisingly unsure of himself by sounding so unsure of Dylan. In his review of the Budokan import (MM Jan 8) he combines a petulant uneasiness with a hesitancy in vitriol to such an extent that it reads like a "before I plunge the knife in I'll see what the other guys collectively report" half measure.

What I object to most strongly is the implication that the public were wrong, in the first place, to like those Summer concerts and that they are wrong to admire them subsequently in retrospect. The implication is that the public are easily gulled (true) — but neither should Watts swallow everything his colleagues have misinterpreted either. If he sees those concerts in a stylistically changed perspective now (though to be fair, he did slightly dissent at the time) it is because he never really grasped the

structure of Dylan's concept to begin with. I once flippantly accused Watts of being a traitor, but I take it all back, he was never really in on any of the secrets.

Time will tell who has... ahem! Time will redeem Dylan's achievement as a positive triumph for his art. As for the gib-tongued furlough... I only hope Mr Watts remember to keep on hammering those nails into his coffin — we're in the post flood period and it might just keep him afloat. — JOHN LEE, Highburgh Rd, Glasgow.

I am writing to protest about Michael Watts' cruel and undeserved review of Bob Dylan's "Live At Budokan" album. I saw Dylan in action at Earl's Court and for me (and very probably many of the thousands of Dylan fans who were also there) Budokan captures some of the magic felt last June.

As for "taking risks" on this latest tour, don't you call taking some of your greatest and best-loved songs and changing them entirely "taking risks"? Maybe the new versions don't come off, and maybe Mr Watts doesn't care for them, but at least Dylan has the guts to try something different. If you'd been doing the same old songs for 18 years wouldn't you be a little restless?

As for the concerts being a "nostalgic wallow", if he had sung all the golden oldies as they were originally recorded, surely Mr Watts would have a little more ground for that

statement. Dylan can hardly be criticised for singing the oldies — was he supposed to have three hours of fresh material stored away?

If MM ever reviews another Dylan album, perhaps someone with a little more feeling for the actual bloke could do it. If Mr Watts is a Dylan fan I'll eat my Melody Maker! — K. PERCIVAL, Parsonage Lane, Bishop's Stortford, Herts.

Michael Watts' review was a killer. As an avid Dylan fan (who does not think of him as a god, just a rather extraordinary songwriter, or even poet, as we are now allowed to call him), I felt I just had to protest on his behalf.

"Of course," Mr Watts writes, "in a way, he can't win." This must surely rate as first contender for the understatement of the year! Last time the man deigned to visit our shores his critical reception was so bad he vowed never to return. This time everybody loved him — he got good reviews all round. I didn't make Earl's Court but I was at Black-bushe and my own "recorded evidence" only confirms my first impression — brilliant. Dylan's concerts — "not what they were first cracked up to be?" Of course not! He's gone now and no longer dazed we all back and it hits us — Good God, we said nice things about Dylan About DYLAN! He really must have been bad — if he'd been up to his usual



BOB DYLAN (Pic: Danny Clifford)

standard we'd have hated him! If he's bad he's good, if he's good he's bad — somehow he hasn't got it right?

The end of the review was a classic — "Is that really what he thinks we want?" Mr Watts asks, referring to Dylan's "sentimental" rendering of old songs on the album. Of course it's what we want, isn't that why we dislike it? Rock! Rock! too, have a sense of humour, but at X number of pounds a minute I'm sure Dylan isn't too concerned if it takes us a while to appreciate the joke. After all, it wouldn't be the first time it's happened, would it? — TRICIA A. WHITLEY, Malton Gate, Langtoft, Driffield, Yorkshire.

Does Melody Maker still want to be considered as a serious music paper? I was shocked to find Michael Watts advocating the purchase of bootleg tapes of the

Earl's Court concerts. The quality and content of these tapes and albums are not in question; the point is that to try to boost the sales of bootlegs through a national paper can serve no benefit to the music industry.

I would hope you would agree that when efforts are being made to stop both bootlegging of live concerts and home tapings of pre-recorded albums that the music press should be behind any efforts to ensure that all artists receive their percentage of the sales and their royalties. — JOHN TAYLOR, Hallsland Gardens, Wester Hailes, Edinburgh.

Bob Dylan is better than ever. "Street Legal" is his best album to date. "Budokan" is the best live album I have ever heard. Mr Watts is a terrible bore — C. P. GOAD, Woodley Grove, Leigh, Lancs.

HERE in the Potteries, Radio Caroline will be sorely missed. We are out of reach of any of the commercial stations, bar Luxy in the evenings, and we are now given no alternative to the BBC monopoly.

How different from the mid Sixties, when we could pick up Caroline North, Swinging Radio England, Radio London, Radio 390 etc. Just by retuning on the medium wave band. As I remember it, the signals were very clear from the pirate stations, a hell of a lot clearer than Radio 1 is today, and we also had 24-hour a day radio, all at no cost.

Was it really 13 years ago in 1966, that the Postmaster General of the time promised that the pirates would be replaced by a super new BBC radio station, broadcasting 24 hours a day, and was it only three months ago in October, 1977, that Aubrey Singer, the head of BBC Radio, promised that at last Radio 1 would "shortly" be on the air 24 hours a day?

Let's face it, we were well and truly conned, and the state of radio today just bears no comparison whatever to the stations of 1964-1968. Who then would have thought that people would be going to prison for displaying a car sticker advertising an offshore radio station, as happened last year? And who would have ever dreamed that the media, and Melody Maker in particular, would completely ignore the offshore radio scene, as if it never happened?

It seems you weren't listening at midnight on August 14, 1967. Or have you just chosen to forget? — DICK MILLS, Lawton Copple, Church, Stoke on Trent, Staffs.

RADIO: HOW WE WERE CONNED

Accuracy or pleasure?

STEPHEN Wood's letter concerning a Al Stewart's historical knowledge (MM Dec 30) would appear to have been written without a thorough appraisal of Colin Irwin's interview.

I would like to point out that there is no direct reference to Henry VIII, either in the interview or the lyrics to "Man For All Seasons" on the album sleeve. Thus the Henry Plantagenet concerned could well be Henry II. Al Stewart says that the main theme of the song was to "draw a parallel between the fate of Mathieu in Sartre's 'Roads To Freedom' and Thomas More, posing the question whether it's worth dying for something you believe in."

However, both Stephen Wood and myself are basing our arguments on our own interpretations. Al Stewart said that he didn't write "Man For All Seasons" for anyone else but himself. So there.

Surely the pleasure to be derived from listening to Al Stewart's work does not include petty arguments concerning the accuracy of historical fact. If Stephen Wood listened to Al Stewart's "Past, Present and Future", an album based on historical fact, he might well forget his arguments about history.

Perhaps he didn't see Al Stewart in Oxford; if the concert was as good as the one I saw in Manchester, he missed an experience. — IAN WHITMAN, Long Fur-long, Haddenham, Bucks.



From the musical embers of The Byrds, Spirit, The Flying Burrito Brothers, and Jo Jo Gunne, has risen a new west coast flame in FIREFALL.

After their huge success in America, with the new single 'Strange Way,' FIREFALL hit Britain with an album of grace, pace, and that extra steel.

Produced by Tom Dowd.

Available on Atlantic records and tapes
FIREFALL
© 1978 ATLANTIC



ALL in all, it was really quite a painless operation. The "moody," "difficult" Paul Weller is in approachable form, willing even, to volunteer the theme of the Jam's (tentative) new single.

"Like, y'know all this stuff that's goin' on now about UFOs an' that? I 'ave one of 'em landin' on earth, takin' a quick look about the place an' gettin' out fast." He pauses for a second. "Christ, can you blame 'em?"

The story reflects Weller's new-found intellectual aspirations. He has, he feels, grown out of teenage anthems ("Time For Truth", "In The Street Today", "Standards"). It sounds absurd, but at 20 — he agonises over the passing of teens — Weller thinks he's 'too old'.

RAK Studio, oddly sited in the middle of a Hampstead estate, is currently the Jam's favourite. This is where they recorded "All Mod Cons" (which has sold over 150,000 copies, qualifying for Silver) and it's where they're going to put down three or four new songs, one of which (they hope) will come out as a single in mid-February. "Strange Town" the one they're working on now, is their first choice.

"I can smell gold already," producer Vic Smith declares as Paul Weller emerges from the recording booth having put down a guitar track. As the band have barely finished the backing track, one can only stand back in awe at Smith's spectacular sense of smell.

The Jam unconvincingly assert later that they're not too concerned with hit singles. Drummer Rick Buckler loses the party line and announces that he doesn't think they would like a number one single.

"Once you get a number one, what do you do next?" he plaintively enquires. The answer seems simple enough: try to get another. "You end up writing for the public at large," he requests that I speak to Paul about that.

Weller upholds Buckler's view. He'd much rather have a number one album. (Wouldn't they all?) "I don't care about singles," he shrugs.

There is a certain amount of apprehension about my presence; apparently the Jam felt that the MM had been sanctioning against them. A long history of downers, in fact. We were the paper which slammed "All Mod Cons" when everybody else was proclaiming it a contemporary masterpiece. And while "All Mod Cons" featured highly in critics' favourite albums for '78 in the other papers (NME placed it number two behind Bruce Springsteen's "Darkness On The Edge Of Town"), only Simon Frith and yours truly, out of 27 people, picked it as one of our ten. They had grounds, then, for supposing that they weren't exactly the darlings of MM.

The attitude was further illuminated recently when Weller reviewed the singles for us, adding in a brief note to the editor: "When are you bastards gonna do a proper serious feature on us?" You soon find that Weller has a mania about being

Hope I die before I get old? The Jam's Paul Weller knows he can't write teenage anthems any more. HARRY DOHERTY sympathises.

taken seriously.

SO here we are. Manager and dad ("Course I call in 'Dad'") John Weller is scouting about the studio attempting to find a location for our interview, eventually securing an upstairs office. To save time, he suggests that it might be wise to talk with Buckler and bass player Brian Foxton while Paul is working on guitar overdubs.

The brief encounter with Buckler and Foxton serves only to emphasise the notion that the Jam is almost entirely Paul Weller's ballgame, although Foxton has risen to challenge Weller's authority occasionally. He wrote two songs on "This Is The Modern World" ("London Traffic" and "Don't Tell Them You're Sane") but failed to make "All Mod Cons", although a couple of his tunes were recorded.

"When we were playing them back, they were pretty bored, plus we've set our standards higher now. It was a bit out of sync, but I realised it was for the benefit of the group," Foxton admits to not being very prolific.

There is a general view of Buckler and Foxton as the fun-loving pair in the group, as opposed to the more introverted Weller who retreats into his room to his hotel and girlfriend. The image, they maintain, is a trifle exaggerated, although essentially accurate.

"People started sayin' things like: 'Are you separated?' ... and I suppose we are — we've gone more our own ways recently — but it works out even better," Foxton says. "There is a separation socially, but there's no separation on stage, where it all works."

John Weller mercifully interrupts the conversation to announce that Paul has finished, and could he have these two down to the studio to do some work? Buckler and Foxton are relieved that their bit of the interview has been abbreviated.

WELLER, I'd been told, is something of an unpredictable character, recently not given to talking much. When he did, he seemed prone to the occasional pretensions banality — like referring to the Jam's music as "pop art".

"I read something on some of the pop artists," he explains. "It was very similar to what we are doing." They were just takin' everyday things, like washing machines, an' turnin' it into art. That is just basically what I feel that I'm doing, really, the same as Poly Styrene, takin' a situation like a tube station ("Down In The Tube Station At Midnight"), takin' an everyday experience and turnin' it into art."

There is a rather dramatic line in "The Modern World": "I've learned to live by hate and fear, it's my inspiration drive." I ask him how true that is.

"I was talkin' about the mental hate that a lotta people suffer at school," he says. "The only thing I learned at school was to hate people an' be really bitter with people, like teachers. An' the more bitter you are, the easier it is to write."

A mod at 20

Is it still an inspiration? "Nah. Now I suppose I have to take a more open view of things. I'm tryin' not to feed off that initial thing 'cos I'd just be writin' the same old songs over an' over again. My inspiration now is just by lookin' out the window every day."

IN the studio, a couple of minutes later, Paul Weller makes a dramatic entrance, and — as if to assert his superiority — positions himself casually on a desk, chewing gum and dragging a bag. Buckler and Foxton sit meekly aside on a settee across the room. A fraught-looking Weller immediately launches himself into conversation. Why? You must be kidding.

"The trouble is that this 'All Mod Cons' has proved to be ... dunno ... proved to be a bit of an albatross round our necks, typin'. I get paranoid now when I write songs, 'cos I think 'That's not up to standard', so I throw the song away. To me, like, the standard of songs on that album is so high that I throw a couple of songs away that maybe would be okay. Every-one's praisin' us and sayin', 'Great album, but can they follow it?' — so I do tend to get paranoid about it. I think the best thing for us is to go back to doin' something really simple, even more simplistic than we've done in the past, towards the old R&B roots of the stuff we was doin'."

But why go back? If the progression is natural, shouldn't it be followed?

"Well, to me, takin' a really objective view of 'All Mod Cons', I would say that our next step is to advance even more, you know, which could be a bit silly really. We could end up soundin' like Genesis or somebody in three years' time. I wanna keep it simple all the time. But you're right, too. You can't suppress progression. I wouldn't suppress nothin', 'cos it's pointless."

I mention the obvious progression on "All Mod Cons" and how it was practically a concept album. Weller agrees, informing me that there was a vague idea to string all the songs together, but seeing as the Who did it with "Quadrophenia", he'd rather come up with something original. I'd like to do a concept album. The term has an awful sort of jethro to it. It makes you think of Jethro Tull an' that, but I'd like to do something in that direction. I've been thinkin' of doin' a 45, you know ... a concept single, havin' an A-side and then turn it over to the B-side and have a continuation."

"Down In The Tube Station At Midnight" was, in a sense, a concept single. "It was more like a little play really. The words to it were like a poem, you know. I wrote a lotta stuff apart from actual song lyrics. That was a poem, and I put it to music. When we first started doin' it, I was thinkin' about makin' it like a TV theme, like a Sweeney I was goin' to make it into like a vinyl play."

There were a lot of characters on "All Mod Cons", people like "David Watts" and "Billy Hunt". The situations you portray in songs are more complex, now.

"Yeah, but it's just that I think my songs have been takin' more of a general view. I mean, I can't write any more kids' anthems now, 'cos I'm 20 years old and you can't go on doin' that."

But 20 isn't old, I persist. Weller's retort is uncharacteristically emotional.

"It is to me, man, fuckin' 'ell. Once you're over 20, mmm, you've had it. I can't go on writin' those type of songs. That'd just be lyin'."

Do you really believe that? "Yeah, I mean, I felt the change, you know. I just felt so much older. You're not a kid any more. All the time you were under 20, like you were one of the kids an' it's great ... but one has to face up to these things. I think that everybody must feel that, but they just don't want to admit it. It doesn't really bother me. Not too much. But now I've got to take a more general view, you know. I really like youth songs, really old classic youth songs, but I mean, it's just a lie to carry on writin' 'em."

That, I supposed, was the main difference between "This Is The Modern World" and "All Mod Cons". "Modern World" was full of blatant "statements". "That" ("The Modern World") was a misunderstood song anyway, and a lot of the other songs were very personal. This one ("All Mod Cons") is very much more general. I think you can get different age groups relating to 'em."

Misunderstood? "That whole song was about all these sorta creeps who said that the Jam were derivative and 'not part of the contemporary scene' an' all that shit, so it's just a statement sayin', you know, 'We're just as much entrenched in the seventies as anyone else.'"

That brought us to a subject I

was intending to raise: its 1979, already, and the Jam are still thought of as a Sixties group, us. "But you can't name one artist who's been totally original, you know. We was talkin' about it the other day and I could only think of one band that was totally original, an' that was the Pistols. An' then I thought about the 'In The City' riff which they nicked from us, for 'Holidays In The Sun. So, you see, everybody steals."

"Everything's been done before, you know. How much further can you go? All this technical stuff today. The Beatles an' Pink Floyd were doin' that typin' in '67. As far as I'm concerned, the songs I write are about today, so that always passes me off. Still does. The clothes I wear has nothin' to do with it. I dig these clothes, as that's it."

We talk a while about how Weller got into the mod image. He was eight years old when it was all happening, but sometimes that's been the "collective memory" of it all, the clothes and the music. People think I'm tryin' to get on with some sorta front when they ask me about it. "He won't be ridin' on look different, but surely the clock has turned, the clothes, the music, not so flamboyant now to wear mod gear. In some cases, it's the norm."

"Probably, yeah," he offers. "But it's not gonna affect me. I was here first. People put us down for being Sixties revivalists but we was doin' them clubs, the same time as all the other bands, you know. I can use any chord, no matter what period it comes from. No one's got a copyright on 'em, you know."

A Most of the people who champion the Jam's cause refer constantly to the Sixties link.

"Yeah, that's true. I think that Charlie Murray, his review of the last LP in the NME was about the best piece of journalism we've had done on us, 'cos it was the first time that somebody had taken our lyrics seriously, which pleased me a lot. That was more important than any front pages we had in the past. But when it all boils down to it, it's the kids that buy our records and come an' see us that's really important."

"I think we're still representative of the kids. We still understand the kids, and vice versa. What I'm sayin' is that I can't go round writin' songs like 'I'm Still Young' ... clichés and get away with it."

"Yeah, well, I don't think I'd ever do that. Like, we've dropped 'In The City' an' 'All Around The World'. I don't wanna be a Greatest Hits band. That's a deception. Our songs are still gonna be representative, and there are a lotta fans that are still gonna relate to 'em, like everyone related to 'Tube Station', but those early songs are now down on plastic for that period, like little vinyl photographs, and hopefully we'll have other great hits coming along to take their place."

I mention the early Jam image: the suits, the Union Jack on stage, the occasional rumblings of conservatism and monarchy, all combined to give them a right-wing identity.

"Nah. It wasn't right wing. I never thought it was right wing."

That was the impression. "If that impression came across, it wasn't meant to 'cos I've got no allegiance to any fuckin' party. I hate all of 'em. I made that silly comment about votin' Conservative."

continued p. 35



THE JAM (pic: Tom Sheehan)

GENERATION X

THE NEW SINGLE



King Rocker



PRODUCED BY IAN HUNTER

B/W

GIMME SOME TRUTH

RECORDED LIVE FOR THE JOHN PEEL SHOW

CHS 2261



LIMITED EDITIONS ON COLOURED VINYL RED, ORANGE, YELLOW, PINK IN MATCHING BAGS.

TOP ACTS FROM HUNGARY



KLARI KATONA



FONOGRÁF



NEOTON FAMILY



OMEGA



SUZSA KONCZ



LOCOMOTIV GT



JUDIT SZÜCS



ENSEMBLE SEBŐ



KULTURA 1389 BUDAPEST POB 149



TAMA'S HACKI

Charles Mingus died in Mexico on January 5, of amyotrophic lateral sclerosis, a condition also known as Lou Gehrig's Disease. He had been in Mexico for treatment and, after cremation, his ashes were flown to India. There, following a private Hindu ceremony they were scattered on the River Ganges by his widow, Sue Graham Ungaro Mingus.

Charles Mingus's sound of love

by **RICHARD WILLIAMS**

YOU could never talk to Charles Mingus, or hear his music, without being aware of the conflict which raged inside him ever since the day the California educational system mistakenly tried to send him to an institution for retarded children.

Like a lot of artists, he possessed a certain kind of naivety: he simply couldn't understand why society denied him, and his peers, the kind of life and facilities so freely permitted to others of lesser talent. If this particular kind of innocence led him to feel constantly thwarted, then it also lent his music the vivid passion which first attracted many admirers.

Yet the truculence and belligerence, handed out to audiences and clubowners and even fellow musicians, wasn't allowed to mar the beauty of his playing and writing: the anguish with which he once publicly dissociated himself from the tragic antics of Bud Powell and Charlie Parker, during the latter's final engagement at Birdland, was transmuted in his work into a single emotion—love—displayed in a thousand shades.

Once I saw Mingus at his worst. In the summer of 1970, at the Top Of The Gate in New York, he was absurdly overweight and sluggish, and seemed finally to have lost the battle.

A year later, the spark had returned — and along with it came a kind of patrician quality. At Philharmonic Hall during the 1972 Newport Festival he realised a few of his old dreams by leading a 23-piece orchestra through some of his ambitious large-scale



Pic: Jan Persson

by **BRIAN CASE**

DEATH makes strange bed-fellows, and the deaths of Lennie Tristano and Charles Mingus within weeks of each other must represent one of its oddest tangles. Both giants in their field, they were geometrical opposites in their music and their concept of its function. They embodied a polarization which had already divided the world of literature after World War One, and which was to determine the see-saw progress of painting throughout

our century: objectivity versus subjectivity.

Tristano, intensely private, rigorously pruned his work of ego, confessional urges and promiscuous emotionalism as if they were an infection upon the abstract face of beauty. Mingus's lens may have been directed at the Great Outside, but the subject was always himself. Thus, he was very much a disciple of Charlie Parker, whose legacy was solipsism and the self anatomized, and beauty was the eye of the beholder.

Charles Mingus was born in Nogales, Arizona, in 1922, but his family moved to Watts in Los Angeles when he was still a baby. At 8, according to his autobiography, "Beneath The Underdog", his father bought him a trombone, and later he switched from cello to double bass. Joe Comfort, bassist with the Woodman Brothers, advised him to

practise along to the radio which he duly did, mistakenly using the violin tuning. "Anyway, don't worry Charlie," Brett Woodman told him, "because mainly all bass players do is keep time."

Red Callender charged him two bucks a lesson, which was promptly spent together in the movies. He took lessons, too, with the famous Lloyd Reese, who taught Eric Dolphy, Harry Carney and Ben Webster, studying piano and composition. He jammed with Art Tatum when he was in town, and eventually studied under a classical teacher, Herman Rheinschagen, before joining Lionel Hampton's band, which featured his score, "Mingus Fingers".

HIS early professional experience was with Louis Armstrong. Kid Ory and Alvino Rey, though it must have been during this period that he wrote the prototypes of many of his

later compositions.

Of "The Chill Of Death", on "Let My Children Hear Music", Mingus writes: "Here is a piece I wrote in 1939 and I wrote it like this because I thought in 1939 I would probably get it recorded some day. But when you have to wait 30 years to get one piece played — what do you think happens to a composer who is sincere and loves to write and has to wait 30 years to have someone play a piece of his music? That was when I was energetic and wrote all the time. Music was my life. Had I been born in a different country or had I been born white, I am sure I would have expressed my ideas long ago."

In those years, too, he built up a phenomenal technique on the bass. "I'd practise the hardest things incessantly. The third finger is seldom used, so I used it all the time. What happened, however, is

compositions, and by hearing a string quartet play some of his otherwise unperformed work in that field.

Even in his final years, though, you could never call Mingus "calm". One lunchtime in '72, during a very successful season at Ronnie Scott's, he dragged me through Mayfair before settling down at a pavement cafe table in Shepherd's Market and initiating a harangue which was certainly too one-sided to merit the term "interview".

His preoccupations hadn't changed: he railed against sycophantic audiences, against those members of the avant-garde who hadn't paid their dues to learn their instruments, and against the system which didn't allow him to get his orchestral and chamber music performed.

He felt that young musicians were choosing directions for purely commercial reasons: "When I was young, nobody told me that Duke Ellington made any money. I turned on the radio and heard something that I loved, and I followed it until I found out where it was."

Nobody was greatly surprised by his death, for his illness had been lengthy and had caused a palpable deterioration.

But the emotional generosity of his music was always reciprocated by those whom it affected, and the departure of this child of Ellington, master bassist, the partner of Charlie Parker and Miles Davis and Max Roach and Thelonious Monk, one of the few men to justify the description "jazz composer", has caused a great sadness.

that for a while I concentrated on speed and technique almost as ends in themselves. I aimed at scaring all the other bass players. I stood right, and I was conscious of every note I ran. There seemed to be no problems I couldn't solve. Then one night when I was 18 or 19, all this changed. Vernon Alley had set up a session to see if I could cut Oscar Pettiford, but Pettiford wasn't feeling well and didn't show. I began playing and didn't stop for a long time. It was suddenly me; it wasn't the bass any more. Now I'm not conscious of the instrument as an instrument when I play." (Nat Hentoff: The Jazz Life).

From 1949 to 1951, Mingus's virtuosity was on display in the

continued
overleaf

from previous
page

Red Norvo Trio, which was characterised by airy, three-way contrapuntal exchanges between vibes, guitar and bass. By 1953, Mingus had moved into the beboppers' first division, hauling bass and tape-recorder on stage for the Massey Hall concert in Toronto with Parker, Gillespie, Powell and Roach.

Already displaying that strong independent streak which had bedevilled his dealings with the major record companies, Mingus recorded the session for his own Debut label, formed the year before. According to Ross Russell, Norman Granz made a bid for the tape, but retired on learning that it would cost him one hundred thousand dollars. After a couple more live Parker albums, Debut foundered on distribution problems.

MINGUS was hearing something other than be-bop. "In my young days while everybody was playing be-bop, I was doing what I'm doing now. And I felt looked over. The be-boppers seemed to me at times to have been too — give me a good word — placid? The be-boppers were the groupies. Charlie Parker was not a be-bopper, but those who copied him were."

He had had the idea of forming a Jazz Workshop back in 1943 while he was at Los Angeles City College, and ten years later the dream came true with the Composers Workshop, formed by Mingus, Teddy Charles, John La Porta and Teo Macero, at Brooklyn's Putnam Central Club. Though historically important and bearing some of the hallmarks of Mingus's mature compositional methods, most of his work from this period has a frigid, over-prepared atmosphere, as if mesmerized by the experimental label.

"Although musically successful in many ways, it was my own opinion in retrospect that the idea, like the name, was not ideal because both left out jazz. A lot of good music was written and performed, but was much more planned than improvised instrumentally. I recall to mind an incident at a rehearsal where Teddy had left several bars open for blowing and we were all on him with 'Man, are you lazy? Write it out!'"

Mingus's attitude towards composition changed, moving sharply away from written scores. "If you like Beethoven, Bach or Brahms, that's OK. They were all pencil composers. I always wanted to be a spontaneous composer."

On the liner notes to his first major album, "Pithecanthropus Erectus", he explains the system — not dissimilar from Duke Ellington's — of verbal and musical explanation from the piano, whereby the proper balance between individual solo freedom and fidelity to the composition can be struck.

Mal Waldron recalled the 1956 session to me in 1975: "It wasn't a happy band, but it was a good band. He's a very stormy personality. He kept changing personnel all the time. The charts, the heads, were all worked out, we'd read it. Some of the parts in the middle he taught us by note which he believed in then because if he just wrote his music down, we'd read it and forget it. He was right, too."

Critic Whitney Balliett summed up the situation: "Mingus asks of his musicians . . . that they carry both the letter and the spirit of his basic composition over into their own improvisations instead of using them as a trigger for their own ruminations."

Both "Pithecanthropus Erectus" and "A Foggy Day" may use expressive, expressive devices, and both horn men, Jackie McLean and J. R. Monterose, are driven into extremes of register and pitch. In this album, the leader proved that composition does not have to be a still-life of spontaneity, and that a small group can cover a vast range of textures.

In 1956, he was joined by Dannie Richmond, an ex-R&B tenor man, now redeployed on drums — and the most important sideman in the Mingus discography. It took Richmond to bring the rhythmic implications of Mingus's work into focus, playing free of bar or metre restrictions.

"Mingus and I feel each other out as we go," said the drummer, "but always, when the time comes to back into the original beat, we're both always there."

Mingus had strong views on rhythm, as on everything else: "Without Dannie, who gave me his complete open mind seven years ago to work with as clay — I didn't play drums so I taught Dannie bass. Dannie is not his own sense of will. When I met Dannie, several young drummers



Pic: Valerie Wilmer

had just about burned me out time-wise, and they were sound deaf and tone deaf. Also they did not know, as Elvin Jones and I discussed several years ago, that you don't play the beat where it is. You draw a picture away from the beat right up to its core with different notes of different sounds of the drum instruments so continuously that the core is always there for an open mind. While you make it live now and then you go inside the beat, dead centre, and split the core to the sides and shatter the illusion so there is no shakiness ever. If one tries to stay inside dead centre or directly on top of the beat or on the bottom, the beat is too rigid where it is heard. The stiffness should only be felt inside the imaginary centre of the exact tempo's core. The top, the bottom, the sides, the back are where my favourite drummers,



Pic: Valerie Wilmer

Dannie and Elvin, play."

I saw the first great plateau of achievement, with a series of albums featuring the great trumpeter, Clarence Shaw. "Duke's Choice", "East Coastings" and "Tijana Moods" find the composer sensitively served by Shafi Hadi and Jimmy Knepper, players capable of interpreting the wide range of mood, from the delicate

"Celia", named for Mingus's then wife, to the explosive and raunchy "Ysabel's Table Dance". Always a forcing house for talent, the Workshop brought out an extravagant beauty of tone combined with a lightning delivery in Shaw's work which remains unique. Tenorman Booker Ervin joined in 1958, furnishing the composer's palette with his rawest, most overtly emotional colour. "Blues & Roots", Mingus's most popular album of the Fifties, concentrated on one aspect of the leader's influences, the blues.

"Wednesday Night Prayer Meeting" and "Moanin'" draw upon his early background in church: "A lot of my music came from church. All the music I heard as a young child was church music. I was eight or nine years old before I heard an Ellington record on the radio. My father went to the Methodist church; my stepmother would take me to a Holiness church. My father didn't dig my mother going there. People went into trances and the congregation's response was wilder and more uninhibited than in the Methodist church. The blues was in the Holiness churches — moaning and riffs and that sort of thing between the audience and the preacher."

The earthiness of "Blues & Roots", with its wild handclapping overlapping textures and volcanic climaxes led critic Ben Sidran to observe that "even before the 'soul'

phenomenon had gained wide currency, Charles Mingus was consciously working with the roots of black music — to evolve a less intellectualized approach to jazz playing."

Outside, Mingus attracted sidemen with eccentric stylistic leanings — Rahsaan Roland Kirk, Eric Dolphy, Jimmy Knepper — who relished his use of unconventional keys and defunct idioms.

In the early Sixties, he experimented with orchestral settings and extended works. A Town Hall concert was sabotaged by confusion — Mingus treated the occasion as a recording session unknown to the audience, while United Artists recorded it inadequately and incorrectly juxtaposed the sections on the album.

Two large works from 1963, "The Black Saint And The Sinner Lady" and "Mingus Mingus Mingus

Mingus Mingus" are undoubtedly masterpieces. Built in layers, these are dense collective works of vast emotional range in which the framework somehow contains all the Mingus hallmarks — simultaneous soloing, cross riffs, savage changes in tempo, stop-time, double-time.

"This music," Mingus wrote, "is only one little wave of styles and wave of little ideas my mind has encompassed through living in a society that calls itself sane, and called in his psychologist to complete the diagnosis."

"It must be emphasized," wrote Dr. Pollack, on the sleeve-notes to "The Black Saint And The Sinner Lady", "that Mr. Mingus is not yet complete."

During analysis, Mingus had gone to Bellevue mental hospital seeking counsel, and wound up being admitted by mistake. According to his autobiography, he only just avoided a lobotomy: "Then I heard him say to the other doctor, 'Negroes are paranoid, unrealistic people who believe the whole world is against them. . . I can cure this disease with a simple operation on the frontal lobe, called a lobotomy.' Fact or fiction, Mingus certainly used his nightmare in 'Lock 'Em Up!' formerly called 'Hellview of Bellevue'."

WHILE it would be presumptuous for a writer to call Mingus paranoid, there is no doubt that he could be a difficult man to live with. His was an explosive, mercurial temperament: fights, divorces, walkouts, acrimonious accusations.

Often he would stop in mid-performance to hawl out a sideman. Once he destroyed his bass across a nightclub table — inattention maddened him — and another time he told the audience that "if you think this is weird, just take a look at yourselves." He was a skin too thin, and the one on top was the wrong colour for an artist in America.

Beneath The Underdog is the best book by a jazzman, and as an indictment of racial discrimination ranks near to Ellison's Invisible Man: musically, too, he hit back with "Original Faubus Fables" and "Free Cell Block F, 'Tis Nazi USA". One record company interfered with the lyrics, others interfered with his sessions, and in 1967 he went back to recording himself.

The sidemen who survived his temperament were phlegmatic. Charles McPherson: "I figure if I can work with this cat, I can work with anybody." Ted Curson: "Mingus brought me out. He put so much pressure on me I had to come out."

NEW developments in music in the late Fifties and early Sixties stole some of Mingus's thunder. Rhythm got freer, collective ensembles grew wilder and the emotional ante went up into the paint cards. Nobody put it all together better, but many debated the currency.

Mingus's view, typical of his generation and painstaking schooling, was caustic: "For God's sake, rid this society of some of the noise so that those who have ears will be able to use them some place listening to good music. . . critics take a guy who only plays the key of C and call him a genius, when they should say those guys are a bitch in C-natural. I could never get Bird to play over two choruses. Now, kids play fifty thousand if you let them. Who is that good?"

He told Richard Williams of an occasion at the Village Vanguard when he concealed an amateur band behind a curtain and got his own hand to mime. "Those kids were just beginning to learn their instruments. They took the solos and man, they broke the house up. They thought we had a thousand Ornette Coleman's."

THIS final album, "Cumbia & Jazz Fusion" featuring lengthy film scores for Elio Petri's *Todo Modo*, marked a return to the genre deserted since *Cassavetes' Shadows* in 1959.

His breadth of scope encompassed many forms, from scoring for dancers to harnessing narrative to music; he breathed life into old forms, and invented new ones. Everything he did was immediately recognizable as his, and his music fitted his turbulent life like fingerprints.

"What's so funny," he told Stanley Dance, "is some people think a composer's supposed to please them, but in any way a composer is a chronicler like a critic. He's supposed to report on what he's seen and lived."

Jazz is the poorer for his death. He left no doubt that he was among us: "My music is evidence of my soul's will to live beyond my sperm's grave, my metathesis or eternal soul's new encasement."



Mingus with long-time drummer Dannie Richmond (pic: Valerie Wilmer)

Tributes

RONNIE SCOTT: I liked him very much. Of course, he was a bit of a firebrand, but here at the club he was always beautiful. He gave me an autographed copy of his book. Musically, he was a great innovator.

BUDDY COLLETTE: I was just a few months older than Mingus. I met him when we were both 13, at school in Watts, when he was studying cello. He would shine shoes to pick up a little extra money. I had a band that played for the parents of my friends, and I told Mingus he ought to take up bass. The next day he convinced his father to buy one for him, and only a few days later he was playing it on a job with me. I louted him to everyone I met, including Red Callender, who became his teacher. I encouraged Mingus to practise and work on his intonation—if I told him to practise four hours a day, he'd practise 12 hours a day. When he went to live in New York, he used to have me fly East—not just to play with him, but to lend moral support. Somehow, when I was around it had a soothing effect on him. He went to Mexico about five months ago, and I visited him there in

November. I spent a couple of days there, and it was a very tearful scene: he was getting round-the-clock treatment, and they were doing everything to get him moving, but he couldn't even talk much.

GIL EVANS: My last memory of him was when I went with my wife to Bradley's, a bar in New York, some time last year. Mingus was sitting at a few tables away. He went over to the piano, sat down, and played "Over the Rainbow" in his own way. Then he got up, came over to us, looked at me and said: "That's where you are."

RED CALLENDER: Mingus's intensity killed him. He never did find out how to relax. When I met him, he was 16 and I was 20. At that time I was playing melodies on the bass, which was very unusual in those days. Mingus was fascinated, and although I never claimed to be a teacher he insisted on studying with me. He'd come over for a lesson and we'd sit around for a long while talking about racial injustice. He was living in Watts, and in the early Forties Los Angeles was a hopeless place for black people. At one time I had a group in San Francisco, and Mingus would



Mingus in solid company with (from the left) Roy Haynes, Thelonious Monk and Charlie Parker

play with me. We'd alternate playing rhythm and melody parts on the two basses. During that time I never heard a harsh word from him; later on, of course, he had some experiences that led to a more bitter attitude.

ROBERT WYATT: When Ellington died it felt like

I'd lost one of my parents and now Mingus is dead. I feel like an orphan.

JON HENDRICKS: I wrote lyrics to his tune "Goodbye, Pork Pie Hat," and sang them to introduce him at the 1978 Berkeley Jazz Festival. He was very impressed, and when I got to New York

he asked me over—I think he was working with Joni Mitchell, and she was singing a version of the song. He was more calm than any of us could remember him, but I got the impression that he felt betrayed because he was no longer able to play.

CEDAR WALTON: He'd rehearse right in front of you. The audience didn't expect anything, but I was impressed with that kinda thing—it took a great personality to bring that off. He was more than just a player, he was a spokesman.

TOSHIO AKIYOSHI: I met Mingus in New York, when he came to see me play at the Hickory House, but I didn't get to work for him until 1965. I was with him for ten months, in a band with Booker Ervin, Charles McPherson, Lonnie Hillyer, and Dannie Richmond. He used to give us the compositions verbally, in rehearsals at his apartment. There was very little written music. For some reason he took a liking to me; I didn't have any problems with him at all. If I went for three musicians in my life, I wouldn't be here now: Lew Tabackin, my husband, Bud Powell, whom I got to know in Paris; and Mingus. When I felt that no-one in New York really needed me, Mingus was the first to give me encouragement.

BARRY GUY: I heard the news at four in the morning on LBC and for me it was like hearing a friend

had died. Still, in a way it was good to hear it on the radio because that acknowledged that his importance went beyond jazz.

DIZZY GILLESPIE: It's frightening. The world of music without Charlie Mingus is frightening. He's done so much round music, and to think that the well of creativity has dried up is frightening. He's trained up so many young musicians, and now there's going to be a void.

GRAHAM COLLIER: I'm very sad at his passing. He was a very great influence on my own work, particularly in the way he extended Ellington's dictum utilizing musicians as individuals rather than just as instruments.

HARRY BECKETT: It was a shock and a great loss. When I worked with him he made me feel at ease. He told me he didn't want me to try to be a Dizzy Gillespie or a Miles Davis—he wanted me to be me. I liked how he went about things. You're always hearing what a terrible character he was, but I discovered a side of Mingus that you never hear about—he really enjoyed telling jokes. He had a great sense of humour.

The universal man

by **MAX HARRISON**

ONCE a legend becomes established in the collective jazz mind it seems there is no way, not even a resort to high explosives, of dislodging it. Thus it is almost universally agreed that Charles Mingus only found himself musically with "Pithecanthropus Erectus" in 1956, yet such a belief is contrary to the whole nature of his achievement, which was all-embracing.

As with so much good music, the roots of his finest work disappear into the mists of the past; certainly they reach beyond the earliest jazz. One source was religious, and for many this would be a matter of embarrassment in our self-consciously secular age. But Mingus candidly acknowledged it with pieces like "Better Git It In Your Soul" and "Wednesday Night Prayer Meeting"; and unlike the opportunists of the funk/soul movement, he grasped the essence of such things.

It was a necessary background to his universality that in the early part of his career Mingus played with so wide a variety of leaders; with Kid Ory and Charlie Parker,

with Lionel Hampton and Stan Getz. Certainly he, unlike some other well-known jazz figures, was entirely clear as to his music's immediate antecedents, and paid characteristically frank tribute to those from whom he was conscious of having learned most. Examples include "Pussy Cat Dues," a salute to Duke Ellington; "Goodbye, Pork-Pie Hat," a farewell to Lester Young; for Parker he recorded "Reincarnation Of A Lovebird," which he described with humility as being "mainly about my misunderstanding Bird"; for Morton the Columbia "Jelly Roll" (far superior to the later "My Jelly Roll Soul").

Yet the origins of Mingus's jazz were wider than even these names imply. He reached well south of the border for the "Tijuana Moods" album, and there is what he rightly called the "folk spirit" of items such as "Haitian Fight Song"; consider also the seemingly Jewish liturgical overtones of his duet with Ted Curson's trumpet in "What Love," and the quasi-oriental percussion on "Portrait Of Jackie".

Possibly Mingus's own instrumental virtuosity was a response to this breadth of reference, wide musical horizons demanding the first major expansion of the bass's role in jazz since Jimmy Blanton's work for Ellington.

The earliest decisive indication of this was not, as usually stated, his composition "Mingus Fingers," recorded with Hampton, but his contribution to the Red Norvo Trio which also included Tal Farlow. Here, besides often taking the rhythmic lead, he showed the basic capability of a far more active participation in the music's harmonic and melodic dimensions than hitherto.

This aspect of his work reached a climax with his phenomenal playing on the "Money Jungle" album with Ellington and Max Roach (and it might be added that an instructive evening can be spent comparing this with his earlier "Trio" album with Hampton Hawes and Dannie Richmond).

OBVIOUSLY such achievements are a matter of imagination as much as technique, and of a commanding personality, and it is no wonder that Mingus became, as "Crying Blues" so conclusively demonstrates, the greatest jazz soloist on his instrument. He was also the only major jazz composer who was, throughout his career, a

major soloist. Yet for a man such as Mingus, who sometimes was so adept at handling large ensembles like the "Mingus Orchestra" or the "Mingus Big Band," the soloist's role could never be the whole point of jazz.

As a deliberately subversive title like "Tonight At Noon" hints, he attempted much. Contrast "Tonight

In Manhattan" ("done with a definite story in mind," he said) with the black humour of "Lock 'Em Up," which evokes the distraught howls of a lunatic asylum, and set this beside the comic realism of "Fuzzy Day," a descendant of Martin's "Sidewalk Blues," that earlier (1956) send-up of the unlovely sounds of the city.

And yet a piece such as "Pithecanthropus Erectus," for all its sophisticated intentions ("a jazz tone poem"), is as direct and basic as a field holler. It may be more to the point, however, that the passage which suggests the asphalt jungle is notably more savage than that which represents the original, natural jungle: the parrots screech and monkeys' gibber take on a more frenetic desperation.

For Mingus, as for other jazz composers, the ensemble finally was king, and ensembles like this are perhaps an attempt to contain the isolation and frenzy implicit in Parker's lines and explicit in those of Ornette Coleman.

But such music is too hectic often to submit to Mingus's characteristically affirmative rhythms, and only rarely was the poise of the "East Coasting" or "Tijuana Moods" albums attained. More typical, in a sense, is the sometimes oppressive "Blues And Roots" collection, its hot reds and stormy purples burning and glowing in one's mind long after the record has finished. The sustained, almost trance-like, collective intensity of Mingus's very finest passages fascinates like a hypnotist's stare.

Jazz composer that he was, he got men to play better than they ever had before (or, often, better than Jimmie) — Jimmy Knopfer, for instance, on "Pussy Cat Dues," or Shafi Hadi in the improvisation which so memorably ends the film *Shadowbox*.

Yet it has to be insisted that the outstanding collective improvisations on "Conversation" or "Ysabel's Table Dance" were fully anticipated by the counterpoint of, say, "Purple Heart" (1954); that the immensely slowed-down chord sequences of "Love Chant" (1956) were as fruitful an assault on the formal limitations of jazz as anything in "Black Saint And Sinner Lady" (1963); that "Minor Intrusion" (1954) perfectly achieves its ordering of the natural conflict between two quite different moods.

The final early poems are so admirably ahead from the conventions of their time as something that fulfils. However distant the immediate surface of his output, its essential unity, for Mingus, for those who played with him, and for those who will continue to listen, lies in the information of music as a declaration of human identity.

MINGUS ON MINGUS

IN OTHER WORDS, I am three. One man stands forever in the middle, unconcerned, unmoved, watching waiting to be allowed to express what he sees to the other two. The second man is like a frightened animal that attacks for fear of being attacked. Then there's an overlying gentle person who lets people into the uttermost sacred temple of his being and he'll take insults and be trusting and sign contracts without reading them and get talked down to working cheap or for nothing, and when he realizes what's been done to him he feels like killing and destroying everything around him including himself for being so stupid. But he can't—he goes back inside himself" (from *Beneath The Underdog*).



Photo: Valerie Wilson



Mingus with Tubby Hayes in the movie *All Night Long* (pic: Eric Jelly)



Mingus with Bud Powell (pic: Hans Harzhelm)



Mingus in Europe with Eric Dolphy (pic: Jan Persson)



UFO (pic: Robert Legon)

NICOLETTE LARSEN:
"Nicolette" (Warner Bros. K56569).

THE blandest, most synthetic music of the moment is, as many of us might expect, being produced by the disco factories of Europe and America. And it's being manufactured in California by a gang of loafers whose collective indolence is interrupted only by the occasional excursion into the studio (alcohol-free, of course) where they quest on another album. The albums are generally have a gay old time, much to the eventual regret of the unfortunate listener.

Nicolette, Ms. Larsen's solo debut (she has appeared previously on albums by Emmylou Harris, Little Feat and, most recently, Neil Young), is a product of that out much doubt, one of the dullest records ever made. Most of the usual troops are on parade. Little Feat are represented by Bill Payne and Paul Barrere. If their contributions to this record are any token of their present creative energies, they can only hope that any future L.F. reunion will fire their imaginations considerably—really, if Barrere had attempted to pass off a guitar solo on "The Last Record Album" as inconsequential as the one he here foists upon the version of "Baby, Don't You Do It," then one can only conclude that Lowell George would've laughed him out of the studio.

Ted Taylor and Barrere, who appear on most of this album, are augmented by a posse of equally familiar names: Linda Ronstadt adds harmonies on such ditties as "Mexican Divorce" and Bill and Fran Payne's hideously cute "Give A Little"; Jim Horn is at hand with a few pedestrian horn parts; Herb Pedersen, Albert Lee, Victor Feldman and James Brown make cameo appearances and none of them successfully enliven the proceedings.

Teddy and Jimmie Haskell's arrangements make frequent use of the latter's string arrangements as sweet they border upon the nauseous—listen to the electric version of Young's "Lotta Love"). The album's emotional climate is utterly sterile. Larsen's voice suggests a vigorous personality, but the production makes her continually anonymous, while the material encourages no real commitment. The selection of songs is either dull (Jesse Winchester's "Rumba Gilt") or clearly unusable ("Sam Cooke's "You Send Me"), or

just plain stupid (Adam Mitchell's vacuous "French Waltz").

The choice of the Louvin Brothers' "The Angels Rejoiced in Heaven Last Night" is interesting, but inferior to the version included on the posthumous Gram Parsons compilation, "Sleepless Nights." It's the kind of song for which Emmylou Harris has a perfect inclination—witness her rendition of the traditional "Satan's Jewel Crown," which this resembles in mood, or her version of the Louvin's "When I Stop Dreaming" on "Luxury Liner." Lately, by comparison, sounds uncomfortable and too forced trying to carry the vocal lead.

The most offensive item on display, though, is an emotionally hyperbolic rendition of "Last In Love," one of a number of songs upon which Nicolette sincerely wails. D. Souther and Glenn Frey had not bothered to collaborate. It's the type of performance best left to Vicki Carr, if not to much doubt, one of the dullest records ever made.

Nicolette can probably feel some consolation only in the simple fact that this album wasn't given to Penny Valentine to review.—**ALLAN JONES.**

IDRIS MUHAMMAD:
"You Ain't No Friend Of Mine" (Fantasy FT 552).

ATTER four years and a handful of albums for Creed Taylor's Kudu label on the East Coast, drummer Muhammad "Lenny" Muhammad has been back for Fantasy Records, who are currently blitzing the market with a successful effort to lose their traditional jazz image. Muhammad and a drummer is all he is like Norman Connors, Idris leans heavily on the talents of others in putting together the prolific output of albums under his name. Production is in the hands of William Fischer, better known for his arranging for various Atlantic artists.

As for the sound of it—Idris may have a target, but his life-style and appearance, so judge by his album sleeves,

but the music is worldly enough: lead-off track is a down-beat chunk of standard disco-floor fare called "Disco Man," with a four-man vocal group upfront and a tasty solo from Bullock, the song written by two of the vocalists. Routine stuff.

After an uninspired, one-chord jam, "See Saw" (not the Don Covay classic), comes "The Doc" — over-long, with mellow vocals from the same team and a solid tenor break by sax-player Bob Berg. Title cuts written by Bullock (who sings it) is a dated funk thing, again too long at 6 mins 45 secs; and "Big Foot" is even longer, a six-minute excursion by Muhammad with fellow-performers Guilhem Franco and Zakir Hussain, who adds an Eastern flavour via the use of tabla and duggis. It's good to hear syndrums doing something other than dub over tom-tom fills but the track soon gets boring — to these ears at least.

Freshest, most appealing of the six discs is a protest song, Caribbean-style, "Tell Me Where Did We Go Wrong," featuring on vocals of all people, Max Romeo, who presumably has a "War In A Babylon" man. How did he get in there?

There are so many superior releases in the same musical area around, currently, that it's hard to recommend this to anybody. It ain't bad, but not a special — **PETE WINGFIELD.**

DEBORAH WASHINGTON:
"Any Way You Want It" (Ariola SW 50040).

THE FOUNDING beat of a solitary drum opens this album like a declaration of intent — "We're here to make you dance, O.K." Unfortunately, the instant the drum beat is joined by further heavy instrumentation (juddering bass, insipid percussion, subtle snubbing special), it's its stay-in-your-chair time.

The first side goes on to feed "Standing In The Shade of Love," "Fire," "I'm Consumed by Arthur Brown, not the Ohio Players) and "The Letter into the disco minor, and the result is a tyrannical mess — impossible to dance to (too fast, too rigid), and equally impossible to toss round the disco of the mind." All that emerges intact is Ms. Washington's voice which, on occasions, has the exact timbre of a young Diana Ross.

Fortunately, the second side, though similarly afflicted by a crabbed version of "Baby Love," is redeemed by two highly-presentable numbers. "Ready Or Not" opens with a room-stomping funk since Ben E. King's "Supernatural Thing." Credit for this goes to James Jamerson (it's thus blessed, "Ready Or Not" also abandons the clockwork drum-

UFO: The Night at the Light

UFO: "Strangers In The Night: A Double Live Album" (Chrysalis CJT 5).

THE lesson to be learned from this album is undoubtedly that the natural habitat of a heavy metal band is in concert. The proof comes when the coldness and relative inefficiency of UFO's studio work is placed alongside the roasting live hive of hard rock activity on "Strangers In The Night."

Tracks that sounded mediocre in the studio suddenly come to life in live performance. Players whose grasp of technique could at best be termed "adequate" in the confines of a recording booth are magically transformed into heroes when faced with an adoring audience, and respond to that adulation magnificently. Listening to "Strangers In The Night" you begin to comprehend why UFO are (a) such a growing cult in the UK and (b) such a massive attraction in America. They do it right. They feed their frenzied fans by playing at the lowest common denominator: the riff, the solo,

the vocal. And when a band does that as well as UFO do on this album, then criticism is beside the point.

A live album, if recorded properly, is usually a heavy metal band's definitive work: that's more than true here. Producer Ron Nevison has wisely confided audience intervention to duos and outros, and only occasionally (on "Lights Out") do they encroach upon a song during performance. When it happens, it adds to the excitement.

So Nevison concentrates on capturing the band in all their glory on stage, and succeeds admirably. He's framed the band on vinyl in such exciting fashion that one is forced to compare the achievement of "Strangers In The Night" to Tony Visconti's production of Thin Lizzy's "Live And Dangerous." And then, as you know, it's no mean comparison.

The verve of UFO's individual characters is vividly apparent here. Michael Schenker is yet traditional guitar hero and, as he wrenches non after run out of his axe, you can almost see his body contort in time-honoured poses. (Since this was recorded, by the way, Schenker and UFO have parted company. The replacement is Paul Chanaman, formerly of Lone Star, and can't the band and every fan be recommending him as a worthy successor?) Vocalist Phil Mogis is

the standard muscle-flexing singer, another Robert Plant but better than most. Most important of all, the rhythm section of Andy Parker (drums), Pete Way (bass), and Paul Raymond (guitar and keyboards) lay down a beefy foundation beneath the havoc. Such is the power of this album that I don't even feel I need to see UFO to find what a great heavy metal outfit they are.

They handle dynamics unservingly, switching tempos to upset the adrenaline flow. That's what makes "This Kids" such a neat track, while "Love To Love" has the band dropping into a ballad (a ballad?) remarkable for the smoothness of piano contrasted with fierce guitar chomg.

The momentum rarely lets up, but I can't help thinking that it would have been a superior proposition as a single album. Come side three, UFO lose touch with the fact that they're at their most potent as a solid unit and lapse into the inevitable solo antics with Schenker's mediocre solo on "Rock Bottom" and it's not until the third track on the final side, "I Let It Roll," that the heat picks up again.

Still, I doubt if their die-hard fans will agree. They'll take as much as they're given. And that's the same for those who're certainly given as much as they can take. — **HARRY DOMERTY.**

SONNY FISHER: "Texas Rockabilly" (Ace, CH 14)
GEORGE JONES: "White Lightning" (Ace, CH 13)

WHEN these two albums landed on my desk I was taken through some kind of time warp, for they're ten-inch albums but they also look like some of the old 78s. They're in a trunk in an old attic. They're the reek of the mid-Fifties. Fisher, with his white hair and sideburns down to his shoulders, stares at you hard and mean from the cover. He's grinning ever so slightly, but I think it's hurting him. Jones looks like a black cowboy, with his white stiletto, is pushed back over his dark, grizzled hair and he looks like the kid from the local ranch come to town for a Saturday night ball.

Flip both "dust jackets" and you find the designs are the work of the old EMI jackets, particularly the printing of the record company's name in a double album and so these two albums are so complete I'm treating them as one double album and so these two albums are so complete I'm treating them as one double album and so these two albums are so complete I'm treating them as one double album.

EXILE: "Mixed Emotions" (RAM SRK 533).

LIKE mad professors, Nicky Olchin and Mike Chapman, reputedly the brainiest of Pop Chart hustlers, tinker in their labs in search of the Perfect Single. They found it, again and again (for England) in the early Seventies, with Sweet, Mud and Suzi Quatro. They found it, again and again in America, with Nick Gilder and Exile.

Exile is an American six-piece, produced by Chapman. They've had one of the year's biggest hits (a Top 10 smash, "All Over," which carries the half-whispered singing of Dr. Hook and the Medicine Show) and a format that Hot Chocolate builds his around (the bass line of "Bump No More"). Not coincidentally, "Kiss" is one of their most successful compositions. This is a fine collection of disposable pop. The playing and production are excellent, with prominent Bee Gees influences (Giller's drumming, singalong hook), like Pablo Cruise, Exile combines naïveté with a raw rock energy. West Coast harmonies and blue-eyed soul licks. A particular charm is the Slim Harner of producer. There's a plenty of space; parts aren't automatically multi-tracked to this is not hip-hop or pretentious. Like it, Exile is immediate and available. — **DAVID SIGERSON.**

PACIFIC STEEL CO:
"Pacific Steel Co." (Pacific Arts PAC 7-121 US Import).

THE pedal steel guitar has become one of the great clichés of country music; an instrument synonymous with country's sweet sentimentalism. It's most commonly associated with the specially lecherous ballads, for which it usually provides a suitably mawkish musical backdrop. But it can, obviously exaggerates one aspect of the instrument's use in country music, but it can, obviously exaggerates one aspect of the instrument's use in country music, but it can, obviously exaggerates one aspect of the instrument's use in country music.

This record includes contributions from Jay Dee Meneses, who can be said to have introduced the white steel to rock, and a suite through his influential work in the Flying Burrito Brothers; Al Perkins (who replaced Pete's attitude) "Tonight is Forever," which is an effective showcase for the versatile Meneses. And, possibly the most traditional of the quartet and a stalwart of Buck Owens' band, they are allocated two tracks each, and the music varies gradually from familiar country ballads like Brumley's "Sally" (an attractive slow blues, much unfortunately by some particularly cumbersome drumming) and Sneaky Pete's atmospheric "Tonight is Forever," which is an effective showcase for the versatile Meneses. And, possibly the most traditional of the quartet and a stalwart of Buck Owens' band, they are allocated two tracks each, and the music varies gradually from familiar country ballads like Brumley's "Sally" (an attractive slow blues, much unfortunately by some particularly cumbersome drumming) and Sneaky Pete's atmospheric "Tonight is Forever," which is an effective showcase for the versatile Meneses. And, possibly the most traditional of the quartet and a stalwart of Buck Owens' band, they are allocated two tracks each, and the music varies gradually from familiar country ballads like Brumley's "Sally" (an attractive slow blues, much unfortunately by some particularly cumbersome drumming) and Sneaky Pete's atmospheric "Tonight is Forever," which is an effective showcase for the versatile Meneses.

"Jay Dee's Boogie"

Red Rhodes' contributions are no more memorable: "Sheffield Steel" is a brisk and energetic, impressively tutored ears, at least, but ultimately quite vacuous, with its arrangement, Nezmith's quirky "Rio" is only faintly amusing. "Drumhead" might be recommended as a demonstration of Mr. author's crisp, specifically pure tone, but again it's melodically light. Perkins' "Atrium" is a more distinctive, with an emotional base to its composition which most of the other contributions decidedly lack. His other piece, "Sally Plaitery," is less distinguished but features his intriguing slide guitar technique (particularly effective in the final fade with its quick darter run).

During such moments of occasional interest one is left with the impression of a record of reuse demonstration. The investment, at import prices, might even deter the most ardent collector. B. J. Cole will probably like it, though. — **ALLAN JONES.**

MICHAEL WHITE: "The X Factor" (Elektra K52095).

I HAVE a great antipathy toward the violin, unless there are dozens of them playing Beethoven's 5th Symphony. The jazz or rock violin is one of those necessary evils one tolerates with a fixed smile, and no matter how good the player, one still somehow wishes they'd stop scratching away and take up the saxophone or ukelele. Michael White plays a five-string electric violin with sufficient skill to earn himself a place in the top five of any violinists' any citations. He also plays acoustic violin with four strings and a bow, and he's surrounded himself with talented sidemen and a whole gaggle of studio string players. But the music they produce, while laudable, commendable, is a little like a fish out of water. It has neither the spontaneity of jazz nor the spontaneity of rock, and compared to any form of classical music is pliffing stuff. At its most effective, it's called "Well It Do It Then." It becomes superior disco.

But the combination of breathy vocals, clamouring, insistent violin solos and an insinuating beat from a top heavy rhythm section eventually renders one numb. The various performance, like "Life As Always," could actually be used to train the most intransigent prisoners under interrogation. "All right, I can't stand these little lyrics and that blasted violin any longer, gimme the confession and I'll sign!" — **CHRIS WELCH.**

Albums

WAR: "Youngblood"
(MCA MCF 2864).

WAR was a multi-platinum album act in America with such classic Top 40 streetfunk singles as "All Day Music," "Cyclo Kid," "The World Is A Ghetto" and "Low Rider." For the last few years they've been torn between deals with United Artists and MCA, and the genesis of this album is confusing: it appears on MCA in the UK and on UA in the States.

The result of all this distraction has been to erode WAR's once unassailable market position; gold discs instead of platinum. "Youngblood," a movie soundtrack, has been the least successful to date, and it's a pity, because it contains some of their best work. WAR's sound is among the most stylized in modern pop. The top-lines are carried by the uncommon tandem of Lee Oskar's harmonica and Charles Miller's reeds. Vocals are mostly loose, drunken chants. There's a heavy Latin influence in the grooves, provided by Papa Dee Allen; the cohesion comes from the guitars and lead singing of Howard Scott; a wry, worldly shepherd for this up-front, finger-popping rock of easy, down-bro' street picture would seem to be their perfect vehicle.

Because they do better at grooves than at carefully structured compositions, WAR have created some fine atmospheric tracks (that work on home stereo): "The Kingmen Sign," "Junk Yard," "Superdude." The constraints of the genre also protect WAR from their greatest failing: overextension of an idea. Only on the "Chase" sequence do they jam too long.

Of the more ambitious titles, "Young Blood" is too much like past achievements (a marriage of "Smile Happy" and "Galaxy"), but is rescued by the delicious strings that appear half-way in. "Keep On

Doin'" and "This Funky Music" rank with WAR's very gritty best. —DAVIIT SIGERSON.

AL ROBERTS JR.:
"Rockabilly Guitar"

HERE'S another "all my own work" British rock 'n' roll album — Matchbox's Steve Bloomfield has also released an album on which he plays just about everything in electric and acoustic guitars, bass, piano and percussion, but, like so many musicians attempting this kind of solo meisterwerk, he falls short in the vocal department.

This 15-tracker, as indicated by the title, has a large helping of rockers, such as "Telephone Rock," "Too Wrecked To Rock," "Crazy Rock," "GPO Rock 'n' Roll" and the title track, on which Roberts picks fine if undistinguished guitar, but I found his voice too light and soft for these driving numbers. While (very) vaguely reminiscent of Dave Edmunds' approach, his voice has little expression and conviction — at times the album is a very lackluster affair.

His strength lies in his guitarwork, which is perhaps why I perked up when the needle hit the sole instrumental, "Walkin' The Cat," with some fleet fingerwork, neat acoustic guitar touches and throbbing bass. He sounds more at home, vocally, on the slower numbers, and his adolescent-sounding cords wrap themselves around "First High School Love" in commendable Tab Hunter fashion. "She Put The Hurt On Me" is another ballad suited to Roberts' soft voice, and its slight Mexican flavour is topped off by some effective Spanish guitar work.

But for the out-and-out forgers, forget it. Roberts should concentrate on his axe. Duane Eddy, Roy Buchanan and Link Wray have realised they haven't got the cords to

Marvin Gaye: a masterpiece after all?

EDITOR'S note: A couple of weeks ago, Vivien Goldman trashed Marvin Gaye's new album in these columns. A dissenting voice pleads to be heard — that of DAVITT SIGERSON.

AFTER five years of corporate, legal, financial and marital hassles, Marvin Gaye has unleashed a double album containing entirely new work, the best work of his life.

Since "Let's Get It On" in 1973 (the last of Gaye's hat-trick of classics, beginning with "What's Going On" and "Trouble Man"), there've been two live albums, one passable studio release ("I Want You", mostly written and produced by Leon Ware) and a single, superb dance record, "Got To Give It Up".

The producer of that masterpiece, Art Stewart, has engineered this recording impeccably. He's preserved the nostalgic, layered quality of "What's Going On" but avoided the attendant slushiness. Marvin still fulfills his tracks with percussive colours, strata of



MARVIN GAYE (Pic: David Redfern)

backing vocals (mostly his own), the ubiquitous walls of tenor sax, and Wah Wah Watson's guitar leads. Marvin doesn't use string or horn sections. The result is a work of sustained intimacy and clarity, yet one in which new charms are still emerging after hundreds of plays.

The album tells the story of Gaye's break-up with Anna Gordy. Lyrically and melodically, the material rambles, and in rambling inscribes itself upon the listener's memory. With familiar changes and rhythms, but without modular structures or standard repetitions, Gaye takes the commonplace and the real, and contrives a sea-change.

Gaye has the courage to show his feelings as they are: and the feelings of a couple on the split are frequently unattractive. The seamy details of arguments, custody battles, alimony litigation are here, mucked up, as in life, with the detritus of a great affection. After all the novels and films on the subject, Marvin Gaye has produced the definitive musical account of breaking-up.

The songs, and elements of structure, style and performance within them, constitute a set of emotional coordinates which may perplex in isolation, but which in conjunction locate this important theme with sublime precision.

match their picking, and so has Santana, and they've hired vocalists to suit their music. Roberts should do the same, and concentrate on formulating a more personal guitar style and sound — ROBIN GRAYDEN.

FREDA PAYNE: "Super-natural High" (Capitol Tower EST 11864).

FREDA Payne is one hell of a looker, which is only relevant because she ain't one hell of a singer, though on Lamont Dozier's *Invictus* singles smashes ("Band Of Gold" and "Bring The Boys Home") the thin pipes were effective enough. Production is by Skip Scarborough, who's done fine work with Con-Funk-Shun and written great songs for LTD and Earth, Wind & Fire. There's some OK material here (Dave Crawford's "I'll Do Anything For You" and Scarborough's "Tell Me Please") and some very nasty stuff (the graceless revival en disco of "Happy Days Are Here Again", doubtless inspired by Linda Clifford's success with "If I Could See Me Now"). Scarborough's production is flawless. A lot of (very talented) pretty people are looking for record deals. — DAVITT SIGERSON

DAVID KUBENIC:
"Some Things Never Change" (A&M AMLH 68501).

IN OLD fashioned terms, this album might be classified as "art-rock". It would, according to the period, be classed alongside either David Bowie or even the original version of 10cc. But "Some Things Never Change", Kubenic's debut album, is more merely

an anachronism. There is much here to be praised.

Kubenic has obviously paid little heed to the changing climate in Britain. His lyrics are not exactly in line with the determined dogmatism that has marked this year's new acts but instead float within the confines of a romantic imagery that we may have thought long gone. It is sometimes annoying, indeed, that he does not take a straighter route in getting the message across, for though titles like "Another Lone Ranger", "Some Things Never Change" and "Love In The First Degree" are self-explanatory, the actual lyrics are shrouded to the point of incomprehensibility. And "The Elf Shires", musically the most impressive track on the album, is a total lapse into pretentiousness.

But the instrumental force on show, combined with Kubenic's unique vocal delivery, goes a long way towards compensation. His band here is admirable, and that producer John Cale has pulled a committed performance from them speaks well, I suppose, for the standard of Kubenic's material. I would particularly mention the roles played by guitarists Chris Spedding and Ollie Halsall, whose skill is often astounding. On a basic hard rocker like "Sit On It" their understanding of the dynamics of the riff is quite incredible.

Kubenic's forte, though, is in structuring his songs to emphasise the passion of the vocal, an asset that sets aside "Another Lone Ranger", "Some Things Never Change" and "The Elf Shires" as the better tracks. The sensitivity "The Elf Shires" arrangement is especially striking. Those three tracks, plus the crude hard rock of "Sit On It", leave me with the opinion that although "Some Things Never Change" might not be a spectacular first album, Kubenic's future is well worth following. —HARRY DOHERTY.

STAY WITH ME



how could you resist?

Her compelling new album

"STAY WITH ME"—KIKI DEE

Album TRAIN 3 Cassette SHUNT 3

THE NEW
phonogram



Jazz albums

ORNETTE'S DILEMMA

ORNETTE COLEMAN: "Body Meta," "Voice Poetry," "Home Grown," "Macho Woman," "Fou Amour," "European Echoes." (Artists House Arts)

Coleman (alt) Bern Nix (g), Charlie Elbarbe (g), Jamshedden Tacoma (bs), Shannon Jackson (d). Paris — December 1976.

"European Concert" Street Woman: Song For Cho, Whom Do You Work For? Rock The Clock, Written Word. (Unique Jazz UJ 13).

Coleman (alt, tin, tpt), Dewey Redman (ten, m-p), Charlie Haden (bs), Ed Blackwell (d), no date.

LISTENING to these two albums in close conjunction raises a mess of questions, principle among them being — what went wrong? How could Ornette trade in the consummate group empathy of the earlier album for the characteristic backdrop of chunking guitars on the later? From this distance, we can only speculate.

Maybe it's all as mundane as not being able to get the right guys for the group, few musicians can play Ornette, and his revolution couldn't have happened without them.

The current outfit has been called "Ornette's rock 'n' roll band", which implies a tilt at the charts; it isn't, and he'd have been a lot closer with the title track on "Friends And Neighbors". It isn't particularly close to the section with the master musicians of Jou-

ORNETTE COLEMAN (Pic: Valerie Wilmer)

jouka on "Dancing in Your Head", either. What it is is a great altoist playing to one side of an undifferentiated rhythmic wallpaper, seemingly as oblivious to them as they are to him. Inspiration is non-existent on their part — dig Bern Nix's level of interaction on "Fou Amour", for example — and consequently reduced on his.

"European Echoes" is a useful study piece, lacking the bounce of the original and somehow almost underwater in its presentation. At first, the theme seems as miniaturized as Ayler's later versions of "Bells" and "Ghosts" (on the "Love Cry" album) but the sheer tackiness of the ensemble, and the lead guitar in particular, soon re-

duces the initial sprightliness to a trudge.

Throughout, the trademarks of the Coleman temperament — the sudden squalls, the joyful zig-zag jackrabbit runs — register as mannerisms rather than outburst, and the overriding impression is of an artist corset-bound by his chosen environment.

Not surprisingly, his great gifts for melodic invention are curtailed, and time and again he falls back on familiar cadences. "Home Grown" is furious but repetitive. "Voice Poetry" takes forever to establish a hypnotic Bo Diddley beat before the leader comes in, confined to the crotch but at least the mood.

The European concert, on the other hand, is magnificent.

If Ornette's Atlantic offered an almost unparalleled variety of approaches to making music, this latter group still offered a fair number.

"Street Woman" and "Written Word" would be considerably less effective as tunes without the role of Blackwell, and the lovely horn unisons. Redman was a wonderful foil for the leader, his dark fibrous attack replete with moans and hollers a great launching pad for the sharp purity of the alto. On "Who Do You Look For", a mournful hue beside the acid grief of Ornette on "Song For Cho". Only in the latter section of the multi-instrumental "Rock The Clock" does he sound conventional and a little pedestrian amid the shivers of the violin, elsewhere, he is wildly haunting.

Haden's solo on "Song For Cho" moves out from "Ole" territory into heart-stopping originality, and given way to the keening horns as Blackwell smites the cymbals — a taste-bud-activating sound which perfectly anticipates the pitch of the ensemble: drenching. Everywhere, everybody waits for everybody else, simple where simple does it — Haden's talisman on "Street Woman", for example — or complex to deliver the busy theme of "Whom Do You Look For".

And Ornette? He plays at the top of his game throughout, throwing off melodic ideas with profigate ease, bursting out of the unions like the uncontrollable life-force. Listen to the melodies he mints on "Written Word" — and keep your fingers crossed for a re-union. — **RIAN CASE**

RICHMOND/LAVERNE

MIKE RICHMOND & ANDY LAVERNE: "For Us," "For Us, Peace And Happiness," "From Stars, Beyond," "Reflections," "All (Steps) — Chase (S-C-1101). L.A. — Probably Copenhagen — c Summer 1978

LAVERNE sounds as though he has listened intently to Bill Evans, Chick Corea and Keith Jarrett — and to very few jazz players besides. Discreet and highly polished, his style sadly lacks force. Moving expertly onwards from one situation to the next, he presents each phrase for our inspection with polish and refinement, but his destination, if indeed he has one, remains the most closely guarded of secrets.

Richmond, whose facility is equally remarkable, lets Laverne's meanderings with deft precision. His arco work, best represented by "Reflections", is technically impressive, and this track, as it happens, also best exemplifies the natural change these two men achieve. Yet this is self-centred fare and unlikely to appeal greatly to listeners whose enthusiasm focus on the line between Beiderbecke and Braxton. "I consider myself a bebop player," Richmond is quoted as saying in the notes, but neither that school's spirit nor its vocabulary is in evidence here. — **MICHAEL JAMES**

SUNNY MURRAY

SUNNY MURRAY'S UNTOUCHABLE FACTOR: (a) Apple Core (b) Past Perfect Tunes (c) One Up And One Down (d) New York Maze (e) Apple Core (f) Philly Jazz PJ 1004, U.S. import. (g) — Yousef Yancy (tpt, s.b., thorn), Frank Foster (pno, ten), Jimmy Vase (alt), Don Pullen (p), Monette Sudler (t), Cecil McBee (bs), Sunny Murray (d). New York — 1978. (h) — as (a), but Oliver Lake (w) replaces Vase; Yancy out. (i) Yancy (tpt, s.b., thorn), Arthur Blythe (alt), Hamlet Blunt (bar), Sudler (p), Fred Hopkins (bs), Murray (d). New York — 1978. (j) — Yancy (tpt, s.b., thorn), Abdul Zahir Batin (f, wibes), perc), Murray, Sunny Brown (d).

IHAVEN'T heard conventional "time" playing from Sunny Murray, of the sort

displayed on the first side of this album, since his Savoy recording with the New York Contemporary Five in 1963.

On the side's two blues tunes and single ballad ("Past Perfect"), it sounds as though he's enjoying himself thoroughly. Frank Foster's hard-boiled "Apple" gives a rousing swing by Murray and Cecil McBee, while Coltrane's "One Up" is a rousing swing by the latter in exemplary fashion. Both tracks contain fine conventional solos from the saxophonists — Vase excels on "One Up" with a liquid tone and a Delphic attitude to symmetry — and Ms Sudler shows great ideas both as an accompanist (sharp, jabbing chords) and as a soloist on "Apple".

Past Perfect — Oliver Lake's lute and chorace the ensemble's poised, brooding solo and Foster's hard-boiled accompaniment of performance. (Murray's "I'm Waiting" is heartily good and easy, and so are "I Loved For You" and "And The Angels Sing" and "All Or Nothing At All" — the last, perhaps, rather than regretful in mood.)

The more honey-voiced Ella is hardly present: only on a short, co-chorus version of "What Will I Tell My Heart" (freely using in slow tempo, and with considerable feeling), and to a lesser extent on "Mood For Love", neither of them Grade A Fitzgerald renditions. The prevailing emotion is one of satisfaction and good humour, slightly baroque at times, but there is little of the wordless scating that Ella calls bopping.

Personally I'm glad of that; sorry to see the ubiquitous "Mack The Knife" again revived, though this treatment fairly hops along. It's not what I'd call a basic album for Ella fans even though the organ playing and drumming are fine. — **MAX JONES**

IN BRIEF

ELLA FITZGERALD: "Lady Time" (Pablo 2310 825). Norman Granz has set "Fitz" in so many different instrumental formats that it is hard to think what is left to try. On this album — of 11 well-known and varied songs — the singer relies on the extremely lively support provided by two accompanists only: organist Jackie Davis and drummer Louis Bellson. Both, as the producer notes in his brief sleeve comments, are real swingers with impeccable taste, as is his star singer. Trust the LP's title, which does not imply that now is the moment for ladies.

In practice the organ-drumming duo works out well if you're looking for a light, swinging, informal sounding, easy listening batch of performances. (Murray's "I'm Waiting" is heartily good and easy, and so are "I Loved For You" and "And The Angels Sing" and "All Or Nothing At All" — the last, perhaps, rather than regretful in mood.)

The more honey-voiced Ella is hardly present: only on a short, co-chorus version of "What Will I Tell My Heart" (freely using in slow tempo, and with considerable feeling), and to a lesser extent on "Mood For Love", neither of them Grade A Fitzgerald renditions. The prevailing emotion is one of satisfaction and good humour, slightly baroque at times, but there is little of the wordless scating that Ella calls bopping.

Personally I'm glad of that; sorry to see the ubiquitous "Mack The Knife" again revived, though this treatment fairly hops along. It's not what I'd call a basic album for Ella fans even though the organ playing and drumming are fine. — **MAX JONES**

Sally Oldfield

Water Bearer the debut album from Sally Oldfield is a distinctive new sound already winning recognition and acclaim. Not only written, produced and arranged by Sally, almost all the instruments are played by her. The single, "Mirrors" featured on the album is currently moving up the charts.

ALBUM 'WATER BEARER' BRON 511

Includes hit single 'MIRRORS' BRON 555

Singles

REVIEWED BY JON SAVAGE

CRAMPS: "Human Fly" (Vengeance 668 — Import). Bitchen. The Cramps emerge, flash from trash, out of the great American underbelly, where everything is B-movies, pop, food, small-hour TV. Being sharp, and with an understanding that the best way of confronting the Yanqui culture machine is synthesis, they suck up 20 years of enjoyable dogs hit pop and spew it out in a 45 of immaculately sculpted noise (ever one premise of white youth music). Admirable for its injection of new life into patterns seemingly worn out, and its simultaneous seriousness and well-developed sense of the ludicrous, a proud descent from arcane rockabilly through "Louie Louie" through the Sonics through the Trashmen through pristine Sixties punk noise machines to the present day variants.

The flip is a more mundane version of Roy Orbison's Sun "Domino" — easy on the ear but palling beside other original numbers like "I Was A Teenage Werewolf" or "I See You In My TV Set." They need a break, some cash and a UK distributor, for raising rare but well-appreciated laughs they deserve all three. Oh, real gona. (Available from usual import outlets, or direct from Vengeance Records, 930 Park Ave, New York, NY 10028, USA).

A FACTORY SAMPLE: Joy Division, Durutti Column, John Dowie, Cabaret Voltaire (Factory Fac 2). Intelligent, attractive, surprisingly homogeneous sampler from Factory Records. A double EP, one side per group: an arrangement infinitely preferable to the impossible mish-mash that passes for the usual "sampler" (album), and an object example of what the small label can offer by way of the quick discovery and sympathetic nurturing of local talent (in this case Manchester and Sheffield). If there is a good general mood, it's of careful, idiosyncratic

experimentation. Joy Division wind their claustrophobic, abrasive yet precise anger even tighter, a quality only hinted at in their previous "Ideas For Living" EP: both "Digital" and "Glass" are strong, concise, and, as throughout the EP, make you want to hear more (the acid test of a sampler). Durutti Column mix declaratory vocals with skeletal rhythmic backings and a fluid, haunting guitar: "No Communication" explores the neat yet crucial paradox that "mass" communication so often means "nil" as our privatised future begins to become concrete. Any gaucheness is amply balanced by a certain opacity and that ringing guitar. John Dowie's particular, deeply thoughtful sharp brand of wit is well represented by three short, rollicking cuts: the best, "Idiot," numbers bones, football, drink, "Well, this is it . . ." in much the same way as Dury's Blockheads. Side 4 — Cabaret Voltaire further refine their studio sound on "Bader-Meinhof" (which mixes, thankfully without terrorist chic, tapes of German news reports and electronics in a way analogous to "RAF"), and "Sex In Secret" which in its dynamism and openness bodes well for the future. Enterprising, recommended.

MONOCHROME SET: "He's Frank" (Rough Trade 068). Economical, catchy 45 where everything fits: no one's trying to do anything they can't, or to be anything that they're not. The end product is an open yet driving song with the spaces left in the right places: distinctive, drawn-out vocals and a pertinent guitar solo, while the tune manages to suggest the familiar, yet remain fresh. The opaque lyrics suggest idiosyncrasies yet to be made clear.

THE DOORS: "Hello I Love You" Elektra K 12218. The current interest in Morrison merely pinpoints the lack of any contemporary white performer with anything like his anarchic sensuality. Sadly, "Hello I Love You," although their one hit here and so the obvious choice to re-release, was always one of their slighter efforts and now appears rather arid, croaking with age. "Love Me Two Times" is a step up, although neither approach the brooding, timelessness of "The Crystal Ship" et al. If you're quick, you're "given" a free 45 with "Ghost Song" and a live "Roadhouse Blues"



CHRISSIE HYNDE

from the new "American Prayer." LP. I'll take Morrison over Smith in the "Instant Divine Inspiration" stakes any day.

TV PERSONALITIES: "Part Time Punks" (King's Road Records). Rudimentary yet effective musicianship cloaking a devastatingly accurate depiction of the present white youth (post-beatnik, post-hippie) subcult, its own stupidities well fossilised: "When they go to Rough Trade/To buy Skunkme and the Banshees / They heard John Peel

played it / Just the other night / They'd like to buy the 'O Level' single / Or Read about Seymour / But they're not pressed in Red / So they buy the Lurkers instead / Here they come (La-La-La) the Part-time Punks." And with a bonus of three other similarly crude yet sharp cuts.

PRETENDERS: "Stop Your Sobbing" (Real Records / WEA ARE 9). Astute choice of material (from the first Kinks' album) attractively revamped by Chrissie Hynde and band. The Nick Lowe production aims for a massive Spector flow but doesn't quite get there, reducing the power that would have made this version damned to be heard. The flip, "The Wait," individual and gutsy with great gabbed vocals, is if anything superior and might have made a better flip side.

NICK GILDER: "Here Comes The Night" (CHS 2264). Gilder is to be congratulated for injecting twists into that impossibly hackneyed style, mainstream while "rock 'n' roll" — his high, androgynous vocals are distinctive and memorable — but this follow-up to "Hot Child In The City" simply isn't up to scratch. You can't even dance to it: seemingly, pointless.

NAZARETH: "May The Sunshine" (Mountain NAZ 3). Odd disparity between the sub-Roger Dean Gothic fantasies of the sleeve and the amiable sentiments of the song itself. I suppose that's what Naz buyers expect. Like disco buyers expect the strident and hi-life, punka ethnocentricity. Enjoyable single in traditional mould: more energetic than the norm, with a fair tune, but dying for some snappy production (handclaps, please). They could learn a good deal from disco techniques.

FINGERPRINTZ: "Dancing With Myself" (Virgin VS 235). Frank sleeve, the song a "Heart Of The City" rip-off. Anonymous speeded-up white pop (for which the term New Wave was invented) whose lyrical concern is dance-floor narcissism. That began with the twist, dear. Again, seemingly pointless and an inaccurate gussing of the "market."

THE DOLL: "Desire Me" (Beggars Banquet BE 11). BB seem very anxious that you should hear their pro-

duct: picture singles, three different colours of vinyl and, here, a free single and slightly frantic hype extolling the virtues of principal leopard-person Marion Valentine. Irredeemably second-rate. Ms Valentine and her boys offer themselves up for your satiation via a perky yet thin pop song — the modern equivalent of Woolworth's Embassy Xeroxes of the then current dominant styles.

RUBINOOS: "Falling In Love" (Beverly BZZ 23). Entirely ametic, talentless and tuneless stab at Anglo-American pop. Pseudopop jocks coming on an old-style teen entertainer. Please!

EDDIE AND THE HOT RODS: "Media Mesalaha" (Island WIP 6464). Clever sleeve, like a still from Metro-polis, but a disappointing single that starts well but quickly loses its way, suggesting that the Rods have lost the touch that made "Do Anything You Wanna Do" a worthy hit. Here they sound anonymous — Masters' strong voice is buried in the mix — and throw in too many production tricks: everything but the kitchen sink. The treatment of their subject is hardly very perceptive, either: the chorus "Media mesalaha / We're so disappointed in you" is hardly likely either to capture the public imagination or break any ground as a critique. The B-side, a slow, moody instrumental, is less pretentious and more enjoyable, suggesting a more successful way out of the cul-de-sac (of exuberance) that the Rods are trying, rather too hard, to escape.

THE CURE: "Killing An Arab" (Small Wonder II). Apres Le Chute, Le Deluge "Camus" The Outsider condensed into a sparse, monotone 45 which, after a marvellous descending guitar figure, manages to slip past with less impact than expected. Maybe that's part of the point: like novel, like record. Another illustration of the (often disturbing) melting-pot that pop has become: another book, another image or selling point — meanwhile the past is neatly plundered, rewritten and re-assembled to be bought and danced to. It has to be said in this case, however, that the Cure do so with commendable understatement and integrity.

'ONE UP AHEAD OF THE STORM'

An electric
new single from
KIKI DEE
...from the new album "Stay With Me."

Album TRAIN A Cassette SHUNLEY Single XPR186

HARVEY GOLDSMITH ENTERTAINMENTS LIMITED BY ARRANGEMENT WITH PETER GRANT

PRESENTS

Bad Company

IN CONCERT

28th February	Newcastle City Hall
8.00pm	
1st March	Newcastle City Hall
8.00pm	
2nd March	Newcastle City Hall
8.00pm	
5th March	Edinburgh Odeon
8.00pm	
6th March	Glasgow Apollo
8.00pm	
7th March	Glasgow Apollo
8.00pm	
9th March	Wembley Arena
8.00pm	
10th March	Wembley Arena
8.00pm	
13th March	Southampton Gaumont
8.00pm	



16th March	Liverpool Empire
8.00pm	
18th March	Bristol Colston Hall
8.00pm	
21st March	Leicester Granby Hall
8.00pm	
23rd March	Brighton Centre
8.00pm	
25th March	Birmingham Odeon
8.00pm	
26th March	Birmingham Odeon
8.00pm	
30th March	Sheffield City Hall
8.00pm	
31st March	Manchester Apollo
8.00pm	
1st April	Manchester Apollo
3.00pm	

All tickets on sale Saturday 27th January 1979 at 10 am. Ticket Prices. All shows — £3.50, £3.00 and £2.50 except Leicester — £3.00 and Wembley — £4.50 and £4.00. Tickets for Wembley shows available by post (Postal orders only) from Bad Company Box Office, Wembley Arena, Wembley, Middlesex now. Please enclose SAE.

From 27th January tickets will be available upon personal application from Harvey Goldsmith Box Offices at Chappells, 50 New Bond Street, W1;

Great Gear Market, 85 Kings Road, SW3; and Harlequin Record Shops with 25p booking fee payable.

All other hall box offices will be open for ticket sales at 10.00 Saturday 27th January.

Record & Tape Market

MISSED THAT HIT SOUND WHILE IT WAS AROUND? GET IT FROM THE DEALER WITH ALL THE CLASSICS

At the original launch below are but a small selection from over 2,000 singles and 1,000 LPs listed at incredible prices

SEND S.A.E. FOR LIST ALL ONLY 90p

ASBA
Volcano
AMERICA
A Come with me name
ARGENT
Held your hand
BAD COMPANY
Long time no see
BEES
See
DAVID BOWIE
Life on Mars
PRINCE BUSTER
At the top
CHLATES
Have you seen her
JULIE COVINGTON
Don't cry for me Argentina
DON
I feel love
EAGLES
Hotel California
FLEETWOOD MAC
Albatross
GOLDEN EARRING
Rise like a phoenix

ROBBY GOLOSORO
Volcano
HAWKWARD
Come with me name
MICHAEL JACKSON
Don't cry for me Argentina
LITTLE EVA
I feel love
NILSON
Without you
ELVIS PRESLEY
Wanted heart
QUEEN
Bohemian rhapsody
ROLLING STONES
Brown sugar
LEO SAYER
When I need you
DONNA SUMMER
I feel love
TEN C.C.
I feel love
TYN LIZZY
While in the air
KE & THA TURNER
Rise like a phoenix

ALSO A GREAT BARGAIN

100 Singles - £13 (+12 overseas)

100 Singles - £21 (+22 overseas)

100 Singles - £31 (+32 overseas)

POSTAGE & PACKING IN ADDITION

OLDIES UNLIMITED

6/12 Stafford Street, St. Georges

Telford, Shropshire TF2 9NG

Department M

LPs	CDs	NEW
Bob Marley, <i>Legend</i> by Bob Marley	£3.99	£3.99
The Beatles, <i>Let It Be</i>	£3.99	£3.99
Tina Turner, <i>Tape</i> by Tina Turner	£3.99	£3.99
Travis, <i>Travis</i> by Travis	£3.99	£3.99
Janet Jackson, <i>Control</i>	£3.99	£3.99
Phase 1, <i>Phase 1</i>	£3.99	£3.99
Shirley Bassey, <i>The Phantom</i>	£3.99	£3.99
Peter Tosh, <i>Back Street</i>	£3.99	£3.99
The Roots, <i>On the 1st</i>	£3.99	£3.99
Junior Jackson, <i>Junior</i>	£3.99	£3.99
The Hollies, <i>Inner Love</i>	£3.99	£3.99
Paul Simon, <i>Paul Simon</i>	£3.99	£3.99
Doublet, <i>Doublet</i>	£3.99	£3.99
Barney Clark, <i>Barney Clark</i>	£3.99	£3.99
Gregory Isaacs, <i>Gregory Isaacs</i>	£3.99	£3.99
Gregory Isaacs, <i>Gregory Isaacs</i>	£3.99	£3.99
David Thompson, <i>David Thompson</i>	£3.99	£3.99
Robbie Williams, <i>Robbie Williams</i>	£3.99	£3.99

Write now for our catalogue that lists over 2,000 LPs & 1,000 CDs

127 High Street, Walsingham, Norfolk, NR21 2AA

WIT FACTORY RECORDS

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

28 Pembroke Road, Notting Hill Gate, W11

Records and tapes may also be bought, sold or exchanged at

38 Notting Hill Gate, London, W11

Questions?

SEND your questions on the music scene to ANY QUESTIONS, Melody Maker, 24-34 Maymont Street, London SE1 8LU.



ALLAN HOLDSWORTH (Pic: Adrian Boot)

FOR ALLAN, A NIGHT WITHOUT EFFECTS

SOME weeks ago in Any Questions? guitarist Allan Holdsworth was asked to name his favourite album and he said that although he has not really been satisfied with any of them he quite liked Jean-Luc Ponty's "Enigmatic Ocean." What was the label and catalogue number of this LP? — (A. Day, Chatham). What guitars, amps and effects did Allan use on UK's "In The Dead Of The Night" when he did the solo? (A. Whelton, Davyhulme, Manchester). What guitar and effects did he use on the "Back To The Beginning" track of the "Sounds" album? (Duncan Hannant, Kegworth, Derby). "Enigmatic Ocean" was on Atlantic SD 19110. I used no effects on either of these tracks. On both I played a Fender Stratocaster, with a Marshall 50-watt amplifier and a Marshall 4 x 12 cabinet. — ALLAN HOLDSWORTH

Pay for best
I PLAY A Fender Precision Bass and have been using a Marshall 100-watt bass amp, plus a Zoot Horn SD18 bass bin. I have no complaints about my gear, but now the gigs we play do not require such heavy gear, while portability is becoming more important. I have been thinking of changing to a quality 50 or 65 watt combo such as Music Man, Fender, Marshall, etc. What would you advise? — Alex Vallance, Chislehurst, Duns, Berwickshire.

Affair lives
CAN you please give me any information about a band called Love Affair which existed about five years ago? I'd like to know their names, instruments, where they are, and if they recorded. — Eve Higgins, Hornchurch, Essex.

GI RECORDS
JOHN LENNON: Wedding Album £5.99 (Overseas add £1.50 postage)
JOHN LENNON: Life With The Lions £5.99
MAD RYDER: Paradise Bar & Grill £4.50
DENNIS LIND: Under The Eye £1.99
NEEDLE KUNSTION DAND £4.50
MOBY GRAP: Live Grape £4.50
TOD BUCKLEY: 1st £4.50
JERRY JEFF WALKER: 5 Years Gone £4.50
JERRY JEFF WALKER: Jerry Jeff £4.50
JERRY JEFF WALKER: Mr. 80 £4.50
JERRY JEFF WALKER: Amos £4.50
ELVIS COSTELLO: Armed Forces £3.50
SPRINT: 1st Clear (Double) £5.50
SPRINT: Family That Plays £2.50
SPRINT: Future Games £1.99
SPRINT: Son of Spirit £1.99
JOHN STEWART: Signals Through The Glass £2.50
YARDBIRDS: Live (with Jimmy Page) £4.50
YARDBIRDS: For Your Love £4.50
MARLEY - A Group £10.00
JEFF SIMMONS: Lucille £10.99
JAN & DEAN: Pacifica £5.00
JAN & DEAN: Folk & Roll £5.00

SEND SENSIBLE SIZE ENVELOPE FOR NEW JAZZ LISTS
308 KILBURN PLACE
EDINBURGH, SCOTLAND
"SHUTTLESOME AND LINES FOR MUSIC"

SEND SENSIBLE SIZE ENVELOPE FOR NEW JAZZ LISTS
308 KILBURN PLACE
EDINBURGH, SCOTLAND
"SHUTTLESOME AND LINES FOR MUSIC"

SEND SENSIBLE SIZE ENVELOPE FOR NEW JAZZ LISTS
308 KILBURN PLACE
EDINBURGH, SCOTLAND
"SHUTTLESOME AND LINES FOR MUSIC"

YOU ARE PAYING TOO MUCH FOR RECORDS & CASSETTES

COB RECORDS, M-120, PORTHMACOCK, GWYNEDD, WALES, BRITISH ISLES (TEL: 0786 2170/3185 Mon-Fri)

is the world's most complete Record Service (over 20,000 regular and rare titles customers worldwide)

OUR EXCLUSIVE SERVICE: 1. ANY BRAND NEW LP OR CASSETTE SOLD WITHIN THE BRITISH ISLES AND OVERSEAS AT UP TO £1.00 OFF RETAIL PRICE. 2. RECORDS AND CASSETTES SOLD AT 25% OFF RETAIL PRICE. 3. RECORDS AND CASSETTES SOLD AT 50% OFF RETAIL PRICE. 4. RECORDS AND CASSETTES SOLD AT 75% OFF RETAIL PRICE. 5. RECORDS AND CASSETTES SOLD AT 90% OFF RETAIL PRICE. 6. RECORDS AND CASSETTES SOLD AT 95% OFF RETAIL PRICE. 7. RECORDS AND CASSETTES SOLD AT 99% OFF RETAIL PRICE. 8. RECORDS AND CASSETTES SOLD AT 100% OFF RETAIL PRICE. 9. RECORDS AND CASSETTES SOLD AT 101% OFF RETAIL PRICE. 10. RECORDS AND CASSETTES SOLD AT 102% OFF RETAIL PRICE. 11. RECORDS AND CASSETTES SOLD AT 103% OFF RETAIL PRICE. 12. RECORDS AND CASSETTES SOLD AT 104% OFF RETAIL PRICE. 13. RECORDS AND CASSETTES SOLD AT 105% OFF RETAIL PRICE. 14. RECORDS AND CASSETTES SOLD AT 106% OFF RETAIL PRICE. 15. RECORDS AND CASSETTES SOLD AT 107% OFF RETAIL PRICE. 16. RECORDS AND CASSETTES SOLD AT 108% OFF RETAIL PRICE. 17. RECORDS AND CASSETTES SOLD AT 109% OFF RETAIL PRICE. 18. RECORDS AND CASSETTES SOLD AT 110% OFF RETAIL PRICE. 19. RECORDS AND CASSETTES SOLD AT 111% OFF RETAIL PRICE. 20. RECORDS AND CASSETTES SOLD AT 112% OFF RETAIL PRICE. 21. RECORDS AND CASSETTES SOLD AT 113% OFF RETAIL PRICE. 22. RECORDS AND CASSETTES SOLD AT 114% OFF RETAIL PRICE. 23. RECORDS AND CASSETTES SOLD AT 115% OFF RETAIL PRICE. 24. RECORDS AND CASSETTES SOLD AT 116% OFF RETAIL PRICE. 25. RECORDS AND CASSETTES SOLD AT 117% OFF RETAIL PRICE. 26. RECORDS AND CASSETTES SOLD AT 118% OFF RETAIL PRICE. 27. RECORDS AND CASSETTES SOLD AT 119% OFF RETAIL PRICE. 28. RECORDS AND CASSETTES SOLD AT 120% OFF RETAIL PRICE. 29. RECORDS AND CASSETTES SOLD AT 121% OFF RETAIL PRICE. 30. RECORDS AND CASSETTES SOLD AT 122% OFF RETAIL PRICE. 31. RECORDS AND CASSETTES SOLD AT 123% OFF RETAIL PRICE. 32. RECORDS AND CASSETTES SOLD AT 124% OFF RETAIL PRICE. 33. RECORDS AND CASSETTES SOLD AT 125% OFF RETAIL PRICE. 34. RECORDS AND CASSETTES SOLD AT 126% OFF RETAIL PRICE. 35. RECORDS AND CASSETTES SOLD AT 127% OFF RETAIL PRICE. 36. RECORDS AND CASSETTES SOLD AT 128% OFF RETAIL PRICE. 37. RECORDS AND CASSETTES SOLD AT 129% OFF RETAIL PRICE. 38. RECORDS AND CASSETTES SOLD AT 130% OFF RETAIL PRICE. 39. RECORDS AND CASSETTES SOLD AT 131% OFF RETAIL PRICE. 40. RECORDS AND CASSETTES SOLD AT 132% OFF RETAIL PRICE. 41. RECORDS AND CASSETTES SOLD AT 133% OFF RETAIL PRICE. 42. RECORDS AND CASSETTES SOLD AT 134% OFF RETAIL PRICE. 43. RECORDS AND CASSETTES SOLD AT 135% OFF RETAIL PRICE. 44. RECORDS AND CASSETTES SOLD AT 136% OFF RETAIL PRICE. 45. RECORDS AND CASSETTES SOLD AT 137% OFF RETAIL PRICE. 46. RECORDS AND CASSETTES SOLD AT 138% OFF RETAIL PRICE. 47. RECORDS AND CASSETTES SOLD AT 139% OFF RETAIL PRICE. 48. RECORDS AND CASSETTES SOLD AT 140% OFF RETAIL PRICE. 49. RECORDS AND CASSETTES SOLD AT 141% OFF RETAIL PRICE. 50. RECORDS AND CASSETTES SOLD AT 142% OFF RETAIL PRICE. 51. RECORDS AND CASSETTES SOLD AT 143% OFF RETAIL PRICE. 52. RECORDS AND CASSETTES SOLD AT 144% OFF RETAIL PRICE. 53. RECORDS AND CASSETTES SOLD AT 145% OFF RETAIL PRICE. 54. RECORDS AND CASSETTES SOLD AT 146% OFF RETAIL PRICE. 55. RECORDS AND CASSETTES SOLD AT 147% OFF RETAIL PRICE. 56. RECORDS AND CASSETTES SOLD AT 148% OFF RETAIL PRICE. 57. RECORDS AND CASSETTES SOLD AT 149% OFF RETAIL PRICE. 58. RECORDS AND CASSETTES SOLD AT 150% OFF RETAIL PRICE. 59. RECORDS AND CASSETTES SOLD AT 151% OFF RETAIL PRICE. 60. RECORDS AND CASSETTES SOLD AT 152% OFF RETAIL PRICE. 61. RECORDS AND CASSETTES SOLD AT 153% OFF RETAIL PRICE. 62. RECORDS AND CASSETTES SOLD AT 154% OFF RETAIL PRICE. 63. RECORDS AND CASSETTES SOLD AT 155% OFF RETAIL PRICE. 64. RECORDS AND CASSETTES SOLD AT 156% OFF RETAIL PRICE. 65. RECORDS AND CASSETTES SOLD AT 157% OFF RETAIL PRICE. 66. RECORDS AND CASSETTES SOLD AT 158% OFF RETAIL PRICE. 67. RECORDS AND CASSETTES SOLD AT 159% OFF RETAIL PRICE. 68. RECORDS AND CASSETTES SOLD AT 160% OFF RETAIL PRICE. 69. RECORDS AND CASSETTES SOLD AT 161% OFF RETAIL PRICE. 70. RECORDS AND CASSETTES SOLD AT 162% OFF RETAIL PRICE. 71. RECORDS AND CASSETTES SOLD AT 163% OFF RETAIL PRICE. 72. RECORDS AND CASSETTES SOLD AT 164% OFF RETAIL PRICE. 73. RECORDS AND CASSETTES SOLD AT 165% OFF RETAIL PRICE. 74. RECORDS AND CASSETTES SOLD AT 166% OFF RETAIL PRICE. 75. RECORDS AND CASSETTES SOLD AT 167% OFF RETAIL PRICE. 76. RECORDS AND CASSETTES SOLD AT 168% OFF RETAIL PRICE. 77. RECORDS AND CASSETTES SOLD AT 169% OFF RETAIL PRICE. 78. RECORDS AND CASSETTES SOLD AT 170% OFF RETAIL PRICE. 79. RECORDS AND CASSETTES SOLD AT 171% OFF RETAIL PRICE. 80. RECORDS AND CASSETTES SOLD AT 172% OFF RETAIL PRICE. 81. RECORDS AND CASSETTES SOLD AT 173% OFF RETAIL PRICE. 82. RECORDS AND CASSETTES SOLD AT 174% OFF RETAIL PRICE. 83. RECORDS AND CASSETTES SOLD AT 175% OFF RETAIL PRICE. 84. RECORDS AND CASSETTES SOLD AT 176% OFF RETAIL PRICE. 85. RECORDS AND CASSETTES SOLD AT 177% OFF RETAIL PRICE. 86. RECORDS AND CASSETTES SOLD AT 178% OFF RETAIL PRICE. 87. RECORDS AND CASSETTES SOLD AT 179% OFF RETAIL PRICE. 88. RECORDS AND CASSETTES SOLD AT 180% OFF RETAIL PRICE. 89. RECORDS AND CASSETTES SOLD AT 181% OFF RETAIL PRICE. 90. RECORDS AND CASSETTES SOLD AT 182% OFF RETAIL PRICE. 91. RECORDS AND CASSETTES SOLD AT 183% OFF RETAIL PRICE. 92. RECORDS AND CASSETTES SOLD AT 184% OFF RETAIL PRICE. 93. RECORDS AND CASSETTES SOLD AT 185% OFF RETAIL PRICE. 94. RECORDS AND CASSETTES SOLD AT 186% OFF RETAIL PRICE. 95. RECORDS AND CASSETTES SOLD AT 187% OFF RETAIL PRICE. 96. RECORDS AND CASSETTES SOLD AT 188% OFF RETAIL PRICE. 97. RECORDS AND CASSETTES SOLD AT 189% OFF RETAIL PRICE. 98. RECORDS AND CASSETTES SOLD AT 190% OFF RETAIL PRICE. 99. RECORDS AND CASSETTES SOLD AT 191% OFF RETAIL PRICE. 100. RECORDS AND CASSETTES SOLD AT 192% OFF RETAIL PRICE. 101. RECORDS AND CASSETTES SOLD AT 193% OFF RETAIL PRICE. 102. RECORDS AND CASSETTES SOLD AT 194% OFF RETAIL PRICE. 103. RECORDS AND CASSETTES SOLD AT 195% OFF RETAIL PRICE. 104. RECORDS AND CASSETTES SOLD AT 196% OFF RETAIL PRICE. 105. RECORDS AND CASSETTES SOLD AT 197% OFF RETAIL PRICE. 106. RECORDS AND CASSETTES SOLD AT 198% OFF RETAIL PRICE. 107. RECORDS AND CASSETTES SOLD AT 199% OFF RETAIL PRICE. 108. RECORDS AND CASSETTES SOLD AT 200% OFF RETAIL PRICE. 109. RECORDS AND CASSETTES SOLD AT 201% OFF RETAIL PRICE. 110. RECORDS AND CASSETTES SOLD AT 202% OFF RETAIL PRICE. 111. RECORDS AND CASSETTES SOLD AT 203% OFF RETAIL PRICE. 112. RECORDS AND CASSETTES SOLD AT 204% OFF RETAIL PRICE. 113. RECORDS AND CASSETTES SOLD AT 205% OFF RETAIL PRICE. 114. RECORDS AND CASSETTES SOLD AT 206% OFF RETAIL PRICE. 115. RECORDS AND CASSETTES SOLD AT 207% OFF RETAIL PRICE. 116. RECORDS AND CASSETTES SOLD AT 208% OFF RETAIL PRICE. 117. RECORDS AND CASSETTES SOLD AT 209% OFF RETAIL PRICE. 118. RECORDS AND CASSETTES SOLD AT 210% OFF RETAIL PRICE. 119. RECORDS AND CASSETTES SOLD AT 211% OFF RETAIL PRICE. 120. RECORDS AND CASSETTES SOLD AT 212% OFF RETAIL PRICE. 121. RECORDS AND CASSETTES SOLD AT 213% OFF RETAIL PRICE. 122. RECORDS AND CASSETTES SOLD AT 214% OFF RETAIL PRICE. 123. RECORDS AND CASSETTES SOLD AT 215% OFF RETAIL PRICE. 124. RECORDS AND CASSETTES SOLD AT 216% OFF RETAIL PRICE. 125. RECORDS AND CASSETTES SOLD AT 217% OFF RETAIL PRICE. 126. RECORDS AND CASSETTES SOLD AT 218% OFF RETAIL PRICE. 127. RECORDS AND CASSETTES SOLD AT 219% OFF RETAIL PRICE. 128. RECORDS AND CASSETTES SOLD AT 220% OFF RETAIL PRICE. 129. RECORDS AND CASSETTES SOLD AT 221% OFF RETAIL PRICE. 130. RECORDS AND CASSETTES SOLD AT 222% OFF RETAIL PRICE. 131. RECORDS AND CASSETTES SOLD AT 223% OFF RETAIL PRICE. 132. RECORDS AND CASSETTES SOLD AT 224% OFF RETAIL PRICE. 133. RECORDS AND CASSETTES SOLD AT 225% OFF RETAIL PRICE. 134. RECORDS AND CASSETTES SOLD AT 226% OFF RETAIL PRICE. 135. RECORDS AND CASSETTES SOLD AT 227% OFF RETAIL PRICE. 136. RECORDS AND CASSETTES SOLD AT 228% OFF RETAIL PRICE. 137. RECORDS AND CASSETTES SOLD AT 229% OFF RETAIL PRICE. 138. RECORDS AND CASSETTES SOLD AT 230% OFF RETAIL PRICE. 139. RECORDS AND CASSETTES SOLD AT 231% OFF RETAIL PRICE. 140. RECORDS AND CASSETTES SOLD AT 232% OFF RETAIL PRICE. 141. RECORDS AND CASSETTES SOLD AT 233% OFF RETAIL PRICE. 142. RECORDS AND CASSETTES SOLD AT 234% OFF RETAIL PRICE. 143. RECORDS AND CASSETTES SOLD AT 235% OFF RETAIL PRICE. 144. RECORDS AND CASSETTES SOLD AT 236% OFF RETAIL PRICE. 145. RECORDS AND CASSETTES SOLD AT 237% OFF RETAIL PRICE. 146. RECORDS AND CASSETTES SOLD AT 238% OFF RETAIL PRICE. 147. RECORDS AND CASSETTES SOLD AT 239% OFF RETAIL PRICE. 148. RECORDS AND CASSETTES SOLD AT 240% OFF RETAIL PRICE. 149. RECORDS AND CASSETTES SOLD AT 241% OFF RETAIL PRICE. 150. RECORDS AND CASSETTES SOLD AT 242% OFF RETAIL PRICE. 151. RECORDS AND CASSETTES SOLD AT 243% OFF RETAIL PRICE. 152. RECORDS AND CASSETTES SOLD AT 244% OFF RETAIL PRICE. 153. RECORDS AND CASSETTES SOLD AT 245% OFF RETAIL PRICE. 154. RECORDS AND CASSETTES SOLD AT 246% OFF RETAIL PRICE. 155. RECORDS AND CASSETTES SOLD AT 247% OFF RETAIL PRICE. 156. RECORDS AND CASSETTES SOLD AT 248% OFF RETAIL PRICE. 157. RECORDS AND CASSETTES SOLD AT 249% OFF RETAIL PRICE. 158. RECORDS AND CASSETTES SOLD AT 250% OFF RETAIL PRICE. 159. RECORDS AND CASSETTES SOLD AT 251% OFF RETAIL PRICE. 160. RECORDS AND CASSETTES SOLD AT 252% OFF RETAIL PRICE. 161. RECORDS AND CASSETTES SOLD AT 253% OFF RETAIL PRICE. 162. RECORDS AND CASSETTES SOLD AT 254% OFF RETAIL PRICE. 163. RECORDS AND CASSETTES SOLD AT 255% OFF RETAIL PRICE. 164. RECORDS AND CASSETTES SOLD AT 256% OFF RETAIL PRICE. 165. RECORDS AND CASSETTES SOLD AT 257% OFF RETAIL PRICE. 166. RECORDS AND CASSETTES SOLD AT 258% OFF RETAIL PRICE. 167. RECORDS AND CASSETTES SOLD AT 259% OFF RETAIL PRICE. 168. RECORDS AND CASSETTES SOLD AT 260% OFF RETAIL PRICE. 169. RECORDS AND CASSETTES SOLD AT 261% OFF RETAIL PRICE. 170. RECORDS AND CASSETTES SOLD AT 262% OFF RETAIL PRICE. 171. RECORDS AND CASSETTES SOLD AT 263% OFF RETAIL PRICE. 172. RECORDS AND CASSETTES SOLD AT 264% OFF RETAIL PRICE. 173. RECORDS AND CASSETTES SOLD AT 265% OFF RETAIL PRICE. 174.

Wednesday

Thursday

Friday

Saturday

Jazz extra

Folk extra

Sunday**Tuesday****Wednesday**

THE BRICKS
Sheffield City Hall: UFO
York Pop Club: ADAM AND

Monday

Birmingham Barrel Orga
FASHION
Birmingham Mercat Cros
ORPHAN
Chestert Smarties: THE DRIL
Edinburgh Tiffones: PUNISH
MENT OF LUXURY
Leicester: De Montfort Har
ELVIS COSTELLO
London Brecknock: TENNIS
SHOES
London Canning Tow
Bridge House: WAR
JETS
London Dingwells: ORPHAN
WHITE LIGHTNING
London Fulham Golden Lion

The last of the great unknowns

BACK in the early Sixties, there was someone called "the last of the original rock 'n' rollers" — Ronnie Hawkins.

People looked on Ron's Roulette stuff like "Forty Days" and "Mary Lou" as the last great artifacts of the rock revolution. Anything made in the Sixties was not bona fide rock 'n' roll. More likely, it was crap.

Over the last decade our perception of "real" rock 'n' roll has been widened, by new finds, in terms of artists, or through re-launching of obscure labels.

In that time, Ronnie Hawkins has been recognized as an important artist: first as patron of The Band, next as a rocker par excellence, then, of all things, playing Dylan in Dylan's movie, *Renaldo and Clara*. Not bad but he's no longer the last of the great rockers.

Each year has seen a new "last" — Charlie Feathers, Mac Curtis, Carl Mann. And in 1979, there will be Mack Allen Smith.

Mack Allen most deserves the title "the last of the great original unknown rockers." His postgrade dates back to an untraced Sun session in 1959 and a score of obscure singles made in Mississippi. Also, his voice is capable of a Presley imitation that makes you think Jesse Garon didn't die.

More to the point, he has a naturally great Southern voice and is a full-time performer playing country, rockabilly, blues R&B. He is set to tour England in April, and he has a new British album out

MARTIN HAWKINS searched the Mississippi delta and found Mack Allen Smith

now. The album, "Delta Country" (Checkmate CMLF 1032), contains what Mack calls the Mississippi Delta Sound.

Mack Allen says the Delta Sound is "a mixture of the Memphis rockabilly sound, country and a little bit of New Orleans, and of course the cotton-patch blues that derives from the black pickers and singers. The delta is just flat farmland growing cotton and beans. Where I live in Greenwood, at the foot of the Carroll County hills, is the beginning of the delta. I was born up in Carroll County, about 100 miles south of Memphis".

He was born in 1938. His parents ran the grocery store and his cousin, Shel Smith, was the family member who inspired him musically. He told me "In the twenties, Shel and Will Narmour wrote and recorded the 'Carroll County Blues' and played fiddle and guitar at little country dances. Then a record company in New York bought their song and it's become a standard around the delta."

"I guess, though, my first influence was this black blues singer, Mississippi John Hurt. When I was nine or ten I'd get John to meet me behind the store and I'd listen to him pick and sing the blues. You could say I was raised on blues; B.B. King's from Ind-

ianola, right near where I live, and Howlin' Wolf and Big Boy Crudup, who wrote Elvis's first song, were all around back then. Blues is a way of life, it's in people's blood."

It was almost inevitable that Mack Allen would make the rockabilly sound of Elvis and Sun Records. He didn't make the first flood of rockabilly artists into Memphis, but he had made the journey by 1959 and started to play shows with Roy Orbison, Sonny Burgess and Charlie Feathers. He remembers the impact of Elvis's first record: "Man, when I heard that thing it splattered me all over the kitchen. I guess my main influence since 1954 would have to be Presley."

When I saw Mack perform, he threw in live versions of not only Presley and Hank Williams' favourites, delta specials and his autobio-

graphical songs, but rockabilly delta style and country swamps. He'll sing Van Morrison, too, and make it sound right.

Mack Allen's first record was made in 1962 for a jukebox dealer in Greenwood named Dominic Frettle. Frettle's main claim to fame was the recording of James Gilreath's "Little Band of Gold", and Mack says of his first record: "It was out at Hi studio in Memphis. It was an old Muddy Waters tune, 'Got My Mojo Workin'', and on the other side was a song I wrote called 'I'm A Lover'. 'Mojo' hit the top ten out in Houston and in Memphis. It made number one in spots, through the delta."

This disc, and a second, "Hobo Man", were on the Vee Eight label. Today they stand up as inspired down-home southern rock 'n' roll. Through the Sixties, Mack

continued to make his own, rocking delta sounds and many of these are on his first British album release, "The Delta Sound" (Redneck RLP 500). It includes the bluesy rocker "Hobo Man" from 1963, as well as a fine Tupelo, Mississippi, session from 1973, which includes a few rock standards plus a lot of good, underexposed, blues and country rock songs: "Carroll County Blues", "Shake Your Money Maker", and "Begging To You", for instance. There are tracks from a 1975 session made in Jackson, including a pounding "Flip Flop And Fly" and an Elvis sound-alike on "My Baby Left Me".

Mack Allen has experimented with the Delta's musical sounds to come up with a

score of good, different singles. He did make one or two really dire ballads in the mid-Sixties, but so did everyone else.

Apart from recording in Greenwood, Muscle Shoals, Tupelo, Jackson and lately, Memphis, Mack Allen has kept busy with his band, the Flames, resident at his Town and Country Nightclub in Greenwood, and regularly touring the deep South.

During the early Seventies, Mack Allen started to put out his records on his own labels, Delta Sound, Dimec, Cynthia and Cindy. He also came across one or two useful artists, such as Larry Blakely and Cleveland Davis.

Around 1976 Mack had an

album appeared, but it duplicated the Redneck and some strange things happened in the mastering; piano tracks disappeared and the sound was muffled. Two singles were released — one of them "King Of Rock 'n' Roll", a nice rocker.

But things are looking up. In 1976, the Redneck album came out in Britain. It has nearly sold out the only pressing Redneck could afford, and there was also a country single, "Dog Tired Of Cussin' Around", on Country Groove. The single failed but, undeterred, Checkmate Records put out "Delta Country", an album which is not purely

continued p. 33

BLUE SUEDE NEWS BLUE SUEDE NEWS

JOHNNY CASH's first recording, a demo of "Rock 'n' Roll Ruby" (Cash 1955), is available from Redita. Despite poor sound quality it's an amazing find. The long-lost acetate was discovered in Clyde Leppard's house and Redita have chosen "You're My Baby", another little-known Cash rocker, for the flip. And talking of unusual records, the only known copy of "Stormy Weather" by the Five Sharps (Jubilee 5104) was recently auctioned with a minimum bid of \$1000. The world's rarest slice of shellac is now co-owned by Dave Ball and Gordon Wrubel, a pair of coin dealers who paid \$3866 for this otherwise stunningly ordinary doowop disc.

Ex-Drifter Bill Frederick is an avid "Echoes" reader; one of Cosmopolitan's most eligible bachelors (holi-days in Bermuda, lobster sent by train from Aberdeen) he promises to tell us about his ghetto doowop days with the Teenagers and the Packards.

Sgt. Barry Sadler (remember "Ballad Of The Green Berets"?) recently acquitted of murdering Nashville songwriter and ex-rockabilly singer, Lee Emerson. Justifiable homicide was the court's ruling. Emerson wrote "Start All Over" and recorded for Columbia with Marty Robbins.

ROBERT PALMER's "Baby That Was Rock 'n' Roll" — The Legendary Leiber and Stoller" has been published by Harvest (New York) at \$6.95. Clifton Miller, of "Black Echoes", suggests: "It falls a long way short of the 1975 book

by Bill Miller which told the story of Leiber and Stoller in astonishing and historically valuable detail". Three cheers for Clifton (see bee). . . "The Good Ol' Days", a recent two-hour Dick Clark T.V. show included film footage of Buddy Holly, Johnny Horton, the Big Bopper, Frankie Lynn, Clyde McPhatter, Gene Vincent and Jerry Lee Lewis. Brief clips however: Frankie Avalon and Annette Funicello (who filed a tight sweater better than anyone before Dolly Parton) dominated the proceedings.

THE KENDALLS'S C & W hits, "Heaven's Just A Sin Away" and "Sweet Desire", were produced by Spangle, Vee-Jay and United Artists' rocker Brian Fisher. We hoped to get Fisher's material out here but D.J.M. (when they licensed Vee-Jay) and U.A. couldn't trace the master tapes. . . . Ted Carroll follows Sonny Fisher and George Jones with a 10-in. album by Sleepy LaBeef and friends including Danny Reeves, Doug Sanford and Jimmy and Johnny. Johnny Winter and other bluesy Gulf Coast swamp-poppers will fill another 10-in. In due course, Ted's also got plans for "The Best Of Doug Sahm", a compilation which includes his early rockers for the U.S. Harmon label.

Six albums of ABC/Dot rockabilly was scheduled for French release including — the answer to Robin Grayden's prayers — a complete set by Sanford Clark with several hitherto unused performances. — BILL MILLAR.

Frankfurt with string casting

500 exhibitors from 23 different countries await you at the world's most important music fair for international business with instruments, accessories and pieces of music.

Wind, string, plucked and keyboard instruments. Accordions and harmonicas. Electronic instruments. Amplifiers, microphones, loudspeakers, parts and accessories. Music publishers.

International
Trade Fair for
Musical Instruments
4.3. - 8.3.1979

Fair admission tickets (advance sale at reduced rates) information and travel tips are available from:
**Collins & Endres, 36, Sackville Street,
London W1X 1DB,
Telephone: 01-734 0543, Telex: LOP G LDN 262236**



Folk

COLIN IRWIN meets a girl who's shot to the top but says 'How can you feel close to folk coming from Chiswick?'

IT'S a common and irritating fallacy that the folk scene is devoid of new talent. The guv'nors of the clubs — Carthy, Garbutt, Nic Jones — have been at the helm for a year or so, but it doesn't necessarily mean the circuit is as stagnant as it's regularly made out to be. At least it shouldn't mean that.

Agreed, there's a lack of dynamic trends to excite us and nobody has recently burst forth (unless we count Elvis Costello) in the way that Jansoh, Harper and McTell have done in the past.

Yet the new talent is there. If we look for it, even though economics and the ultra-conservatism of so many who hand out gigs make it difficult for the promise to be fulfilled and thus make a discernible impact.

It's a paradox that the barrier to piercing with such rarity that the other extreme occurs, and all manner of acclaim and unreasonable anticipation is heaped on whoever has broken through. They still don't make money of course, but the instant a fresh name arrives they are hailed with the enthusiasm due a messiah. Mostly the particular artist is ill-equipped to carry such expectation to the ultimate; the freshness that's brought them to the forefront of the folk scene isn't sustained; the whole thing fades in mutual semi-climate, and the artist is subsequently rebuked as a failed superstar.

A GLOOMY way to open a feature. Especially on an artist of exhausting vitality and warmth. But in the last year two acts have emerged on the club scene on a national scale, both excellent, both inevitably greeted as Great White Hopes. One is Bob Fox & Stu Luckey, who have already received the exposure in these pages; and I give you — with caution — Katy Heath.

The rapidity of her success has been astonishing, a circuit where it normally takes a good couple of years to play floor spots and go round the festivals to get anywhere near established enough to turn professional, she has done it in a fraction of the time. She turned professional within a month of starting doing floor spots, and in little more than a year at it has won the Folk News & B & C Records Stars Of 1980 con-

test, firmly established herself as one of the scene's most prominent characters, and won support spots on tours by Steve Hackett, Randy Newman, and Dean Friedman.

Such sudden acceptance is almost unprecedented, but it doesn't seem to impress her. She claims to be bone idle, says she's had things 'easy', and doesn't even acknowledge a genuine affinity with folk music. 'Let's face it,' she tells you, brimming with close to folk music when you come from Chiswick, can you?' She says her success is indicative of the death of woman on the folk scene, and the impression her current status has all been a fortuitous accident. But while undoubtedly scatterbrained, she's rather more aware than you might at first suspect, her ambitions go far beyond the folk scene, and she talks urgently of getting a band behind her.

An unkind journalist might describe her as a dandy. On stage she's minute, dwarfed by the guitar around her neck, which all adds to the charm. There may be something in her comment that the lack of female competition has expedited her progress but it's also down to a personality that barely stops to breathe and a floor spot that's proved pretty much irrefragable. It contained a mixture of warmth, humour, sincerity and sensitivity that you couldn't imagine any club organiser offering to let captivating and failing her the word.

Her full set later showed there were weaknesses in the armour and a few of her songs are unsubstantial — hence the reservations — but these are all points easily ironed out as she gains in experience and maturity, and meanwhile her endearing stage presence sells her through regardless, no trouble.

SHE identifies with her background as closely as Richard Digance does with East Ham. One of her most celebrated songs recalls her time spent sweeping the roads in South London — a time she evaluates as a 'good slave'. It's a song of wit and hilarity, but the humour in much of her work and her character shouldn't obliterate the more poignant elements in her music, even though it's less immediately appealing than the funny stuff. As with Digance, there's a danger of the lighter side overshadowing the serious work, though it's a danger about which she's evidently aware, and despite the apparent nonchalance she's evidently not a candidate for manipulation.

There's a lot more to what you do than just singing

and playing. I try to work hard at being an entertainer in any sort of form. That's very important to me to give people pleasure, but a lot of people don't do that because they're into their own trip. I've got sympathy for people doing that, playing for themselves, it's fine, as long as they accept the consequences of it. They can't play for themselves, and then turn round and say 'Why aren't I working?'

'I'm not saying I'll always do what people want me to do but I hope I give value for money. I enjoy Nic Jones and Martin Carthy — characters I've got nothing to do with being funny. I think the main thing is to be honest. If you try to be funny or do anything you're not really interested in audiences feel uncomfortable. A lot of people underestimate audiences.'

M'S HEATH was born and bred in Chiswick in West London, where she remains cheerfully ensconced. Her music career had its beginning five years ago in a rock band — the Norman Chop Trio, 'the most undynamic name I could think of.' They conquered the 18-plus group circuit, and were topping the bill one night at the Suburban 18-plus Club, when the amp blew up and they played an acoustic set, and inadvertently found themselves ushered into folk clubs. 'We'd specialised in gigs for mentally retarded people. It was quite good because they didn't have any other entertainment apart from the Salvation Army. We'd heard all this original stuff and they kept asking for 'Bachelor Boy' and in the end we'd do everything they asked. It's so difficult to get work, but the nice thing about folk clubs is that if you do a good floor spot you can get a gig. We didn't see our future round the mental hospitals of England so we opted for folk clubs as an alternative.' Gradually Norman Chop disintegrated into a duo involving Katy and Brian Reeves

who gained some attention in the London area with a mixture of traditional and contemporary material, and ran their own club, the modestly named Palais de Folk. 'Humour to me is an important part of everything,' she observes, but adds that, because of the name, people came along to the club expecting a constant barrage of laughs when it wasn't like that. It closed in May '77, and Katy Heath decided, belatedly, to be a hippy and went off to Nice to be a busker. 'Nice? Well, it was the nearest place I could think of that was hot.' How did she get on? 'Terrible. I didn't want to go to another city, y'know, coming from London, but I didn't really like the south of France. I mean, how can you compete with topleas sunbathers? They don't earn much money and the police kept moving me on. And I was very lazy. I used to sit on the beach all day getting drunk. I work very well under pressure, but when there's no pressure I don't work at all.'

SHE returned after a few months to do road-sweeping, previous experiences having assured her she wasn't cut out for a career in office work. 'My first job was as a filing clerk, I couldn't believe people were doing it for life. They're so different from anybody else those people, it's just that they haven't an ounce of it. I was lucky I had music. I used to spend all day gazing out of the window.' Experiences like that, she says philosophically, make you think. 'We'd been in the Army despite the obvious drawbacks of the lifestyle. I couldn't see any of the advantages, but I think people who can. But I think people overestimate the importance of entertainment. It's important but it's not the be-all and end-all of life. To me it's a much easier job than I've ever had before. There are times when I get really hacked off with it, but I'd much rather get up and go to a gig when I feel really pissed off with it, than get up at 7am

and go to the office. I can see why Joe Public gets really irritated.

'People always go on about how hard being a musician is, but compared to most jobs I've had it's a really easy life. I mean, who'd be sitting here now at this time of day getting pissed? The trouble is I'm so indolent. I find it very easy to do nothing. I just crawl out of bed and put the telly on and that's that. I need to be put under pressure.'

Once she'd taken the decision to have a go at being a solo singer it all happened very quickly. She worked hard doing floor spots, found that almost all of them subsequently offered her a gig, persuaded Alan Robinson to be her agent, and she was on her feet and had given up road-sweeping, all in the space of a few weeks. Amazingly she now says the hardest part of going solo was introducing the songs. 'At first I was teacher, y'know, "This is a song about..." and then somebody said "Just be yourself" so I just started chatting normally and it seemed to go down well.'

Her rapid rise didn't, however, lead to any illusions. Her own assessment is that she has something different to offer and filled a gap in the time it was needed and found the way of putting it over well. Stage magicians described her — much to her amusement — as 'a cockney Joni Mitchell' and she's learned quickly from the various tours she's been on.

'That Steve Hackett tour was a bit heavy, but it went well for me. There were loads of stupid hecklers shouting things like "Show us your tits" which is the easiest thing to do. I'm not going down if you work in folk clubs. Everyone was lining up with their arms raised and made to look little twerps. Rock audiences never get that. They never get chat, full stop.'

SHE sees her long-term future with a band but she's here, and because of the

financial implications of that, probably not out of folk clubs, although she expresses no dissatisfaction with the club scene and lists people like Nic Jones and Paul Brady alongside Paul Rodgers as her personal heroes.

'I think you've got to be close to what you're doing. I don't sing traditional songs although I enjoy them because I don't think I do justice to them because I'm not close to them. I'd much rather do an Ian Dury song than an Irish traditional song because if you're not close to it, you're not singing with your heart but with your technique.'

'I don't want to be boxed anyway. I don't even know what box I want to be in. There's too much labelling of things, people go overboard about it. And all this stuff about equality. I'm all in favour of that but this idea that women have got to behave like men is a load of crap. I was quite a tomboy when I was little but I still liked my boys. I don't see why people should say I mustn't play with them, because they're sexist toys.'

The next step is an album.

Various record company personnel have been scouting around and she feels the time is right to record, but there's nothing concrete yet. She herself has a healthy distrust of these matters.

I never believe anything anybody tells me. Not until it happens. It's all words. The number of record companies that were meant to be interested in the Norman Chop Trio we should be millionaires by now, and the same with me. It happens so often with groups and it wears you down. All I know is that I've got a lot further than I've ever got before. Y'know, the trouble with the music biz is there's so much free drink around I never remember anything.'

Being a girl has helped get me known on the folk scene but now it doesn't help at all with record companies. There are so few English females who have cracked it in the States. I can't think of any apart from Dusty. There's much less confidence. But you just have to crack on and regard it as a job and nothing more, even though some of it isn't very real. Y'know, all this free drink, sex and drugs and rock 'n' roll.'



KATY HEATH (Pic: Valerie Wilmer)

Katy...a star just passing through

WATKINS
COPICAT
ECHO

- * Multi-echo and Reverb
- * Four Echo Heads
- * New "Double Tracking" feature
- * Echo "Break In" feature
- * Four inputs with volume controls

66 OFFLEY RD.
LONDON SW9 0LU
Tel 01 735 6568

FAIR

NEW 100w 4ch. P.A. ONLY £281.50

CLARTON, M.L.LTD.
7 Dawson Rd, Mount Farm
Milton Keynes MK11 1H
0908-71662

700 Series

Model 705
100/150W 2x12
Combination Amp

CUSTOM SOUND
PROFESSIONAL SOUND EQUIPMENT

Custom House Arthur St. Oswestry, Salop Sh. Oswestry 92901

Folk Forum

Thursday

ARCHWAY TAVERN
ARCHWAY ROUNDABOUT, N.18
DINGLE SPIKE
ELECTRIC FOLK BAND

FOLK CENTRE, Hammarath
Prince of Wales, Daring Rd, W 6 (two
minutes Ravenscourt Park tube)
KATY HEATH
Hosts: Rod Hamilton, John Townsend
Residents: Rick Sharpe, Dave Timson
N/W: SKINNERS RATS

ISLINGTON FOLK
THE EMPRESS OF RUSSIA
382 St John Street, EC1
CHRIS FOSTER
Next week: Steve Keith

THE COCK TAVN
27 Great Portland Street
Oxford Circus, W1
DAVE KELLY
Your host: RODNEY LLOYD

Friday

AT THE SUGARWYN KITCHEN
Dunstable, Bedfordshire
MERVYN HALL
BAND
BLUES FOLK

CHAIN LOCKER
STAR AND GARTER
PURNEY BRIDGE
NIGEL COMPTON
PRESENTS
ROGER BROOKS
Admission 75p

GRASSROOTS
BLUEGRASS BAND
GRAND JUNCTION ARMS
Acorn Lane, Harpenden

HALF MOON, PUTNEY
CHARTER

KNEES UP C. SHARP
BARN DANCE
MUSCADIN
CHRIS HARRISON
HAMMER SMITH MORRIS
Adm: £1 NUS: £5.00 BOP: £6.00
Sharp House, 2 Regents Park Road
NW1 8PN Real ale

OLD BULL GALLERY
68 High St, Soho
DENNIS O'BRIEN
Singers welcome

ROYAL FOLK
Unit Three, Royal Lane, Holford
THREASDAIRE
MM would like to apologise for advertising Threasures in last Friday's section. Threasures are appearing this Friday.

THE BREWERY FOLK CLUB
Kings Head Hotel
High Street, Rochester (A2)
CHRIS ROHMANN
N/W: FRED WEDLOCK

THREE HORSESHOES
FOLK CLUB
HEATH STREET, HAMPSHIRE
The Brewery Celebrations
8pm start. Come early

Jan 23
DAVE COUSINS
(on the radio)
KETIN PEARSONS
NIGHT KARD BAND
PETER KONO
Jan 24
DEREK BRIMSTONE
ROBIN & BARRY DRANSFIELD
KATY HEATH
Jan 25
JOHN BETHAM
MR. GLADSTONES BAG
FRED WEDLOCK
Jan 26
HARVEY ANDREWS
KARISH IMACH
THE EXILES
Jan 27
PETE ATKIN
JEREMY TAYLOR
THE EXILES

FOLK COUNTRY 1979
OTHER INFO: PUBLISHED IN JANUARY
FOLK: MAG. £2.25 INCLUDING POSTAGE
GIVEN BY THE PUBLISHERS. Real ale
GIVEN BY THE PUBLISHERS. Real ale
GIVEN BY THE PUBLISHERS. Real ale
Folk, Mag. £2.25, 2 Regents Park
Road, London NW1 7AT, 01-485
2206.
(Send for our free catalogue, postage 10p extra)

Saturday

CELLAR CLUB, Cecil Sharpe
House, 2 Regents Park Road (nearest
tube Camden Town)
CLUB NIGHT WITH RESIDENTS

MINSTRELS GALLERY
Redbridge Sports Centre, Forest Road
Barking
MIGHTY HONKY BAND
Music: ball, poetry and calypso
8pm-9p/70p

SINGERS CLUB, The Bull &
Mouth, 31 Boundary Way, London
WC1
HEATHER HEYWOOD
OLIVER MULLIGAN, JIM CARROLL

STARLOCKER
STAR & GARTER
PUTNEY BRIDGE
ISSAAC
GUILLORY
BAND
MAL GROSCHE

Sunday

AT THE TRAMSHED
WOOLWICH, SE18

BOB WILLIAMSON
BRANDY WINE BRIDGE
JOE STEAD
£1 at door. Real ale. 8pm start

THE CRYPT FOLK CLUB
St Martin-in-the-Fields
Trafalgar Square
TELEPHONE BILL
AND THE
SMOOTH OPERATORS

Monday

BENSKIN FOLK CLUB
Joseph Benskin
Market Street, Watford
KATY HEATH
Residents: Graham Paul Robins
Philip Singularity

HALF MOON
Lower Richmond Rd, Putney
JEREMY TAYLOR

MERGA, ROYAL OAK
Peak Road, Walsoken
SILLY WIZZARD

FOLK NEWS

apologise to all readers for late delivery of issue no. 19 because of printing problems

We've got new printers now and the new issue, with special features on the new Playnity, John Kirkpatrick, and talent directory, should be on sale at your newsagents by January 31.
28 Dryden Chambers, 119 Oxford Street, London, W1. Tel 01-439 0551.

FOR PERSONAL CALLERS ONLY WITH CLASSIFIED ADVERTISEMENTS

Please note that the Classified Counter is now at

LONDON

RECORD CENTRE
50 RUPERT STREET, W.1
(Just off Shaftesbury Avenue, Piccadilly end)

ALL ADVERTISEMENTS MUST BE PREPAID
(Advertisements will ONLY be accepted on special forms provided at the counter.)

THE CASTLE CHILDS HILL
452 FINCHLEY RD, NW11
DINGLE SPIKE
ELECTRIC FOLK BAND

Tue day

DARTFORD FOLK, Railway Hotel
SAM MITCHELL, N/W: Peter Bond

HERMIT FOLK
MR GLADSTONE'S BAG
Hermit Club, Shenfield Road, Brentwood, 8pm. Floor singing welcome

THE BLACK HORSE & MARROW,
Rushy Green, Carlford, London, SE8
GRAHAM & EILEEN PRATT

THE VICTORIA, Holloway Rd

SHEGUI
Guest
LEA NICHOLSON'S
CONCERTINA BAND

THREE HORSESHOES, Heath Street,
Hampstead. IT'S OUR BIRTHDAY.
SEE DISPLAY AD ON THIS PAGE... for details of the week's celebrations

Wednesday

CENTREFOLK
12 Adelaide Street, WC2
JOHN TOWNSEND
FLOOR SINGERS WELCOME
01-930 2861

DINGLES TRADITIONAL
Adams Arms, Conway St, W1
IAR WOODS

HARTSPRING FOLK CLUB
Park Avenue, Bury, at 8pm
Admission 50p. Residents
THE RANDOM HECKLERS

HOP POLES
KING ST, HAMMERSMITH
DINGLE SPIKE
ELECTRIC FOLK BAND

JEREMY TAYLOR
introduced by
DEREK & HAZEL SARJEANT

Friday, Jan 26, at 8pm at Tolworth
Recreation Centre, Fulham Way North,
Tolworth, Surbiton, Surrey (Off A3)
Tel 01-31 1882. Members £1.20,
non-members £1.50. children and
OAPs 50p.

Club News

BIG NAMES FOR FIRST EPPING FOREST FESTIVAL

THE first Epping Forest Folk Festival has now been confirmed to take place on May 11-13 with an outstanding line-up that includes **Fred Wedlock**, **Pete Atkin**, **Derroll Adams**, **Albion Morris**, **Mr Gladstone's Bag**, **Pete & Chris**, **Coe**, **Martin Simpson**, **Old Swan Band**, **Jenny Beesling**, **Hot Vultures**, **Alex Atterton**, **Dave Evans**, **Nic Jones**, **Dave Peabody**, **Ticklers Jam**, **Adrian Way**, **Walter Mustard**, **Sprinkle**, **Marlin Long**, **Scrub Jay Orchestra**, and **Meridian Ladies Morris**.

Negotiations are also going ahead for the **June Tabor Band**, but the booking is as yet unconfirmed. It will, however, be a variety of workshops, a cullid, a craft exhibition, Morris tours and a children's concert. In addition to normal concerts, with a choice of artists "governed by a desire to provide a varied programme suitable for ardent folkies and local people who never set foot inside a folk club."

A STEWART made an unexpected return to folk clubs when he turned up to play a solo folk spot at the Blacksmiths Arms, Epping, during Richard Digance's set. Stewart played three songs, drew the raffie and did a spot of compering, ending the night limping up with Digance for a climatic version of "My Mother's Eyes".

A PRESENTATION of a National Association of Youth Clubs long service certificate was made this week to Ann and Eric Brock, who run Cheshire's well-known Poynton Folk Centre. The presentation was made at the Centre by Nicholas Winterton, MP.

THE Enterprise Folk Club at Haverstock Hill (opposite Chalk Farm tube) closed down last summer due to its thriving and energetic Mike Butcher is anxious for it to regain former glories. After Collins sisters, the club continue with Frankie Armstrong (Feb. 11), Mr Smith (18), Pete Bellamy (March 4), John Foreman (11), and Nic Jones (18).

THIS MONTH — the first anniversary of the death of Joe Holmes — sees the release of Holmes' last album when Topic issue "After Dawning", made with his friend and singing partner Len Graham.

Beer to tour with Oldfield

PHIL BEER, multi-instrumentalist supreme, partner to Paul Dowdes and constantly-in-demand session musician, is joining Mike Oldfield's band for a tour. Oldfield, a neighbour of Beer, has invited him to join his first tour which thrashes around this and various other countries in April, culminating at Empire Pool, Wembley, on April 28. Beer's primary task will be to add guitar to a band that already includes...



PETE ATKIN (Pic: Deso Hoffman)

Club's decade of success

HAMPSTEAD'S Three Horsehoes

Folk Club celebrates its tenth anniversary next week with a refreshing bout of ambition and enterprise involving the club opening on five consecutive nights. At a time when folk clubs seem frozen by caution, Hampstead's imaginative venture is particularly welcome, and is perhaps indicative of the club's consistent success throughout a decade.

On Tuesday (January 23), the festivities open with Dave Cousins, Peter Bond, and Keith Pearson's Right Hand Band as the guests; followed by Derek Brimstone, Robin and Barry Dransfield, and Kathy (24). Jon Belmont, Gladstone's Bag, Fred Wedlock (25); Harvey Andrews, Hamish Imach, the Exiles (26); Pete Atkin, Jeremy Taylor, the Exiles (26). Entrance is £1.10 per evening £1 to club members, and

65 (£4.40 to club members) for a ticket to all five nights.

The club has been running throughout the decade by the Exiles, who took over the running of the club in January '69 from the Ticklers, having previously arrived in London from Birmingham and started a club at the Archway Tavern. The group had got a name for themselves on the Irish circuit after an appearance on Opportunity Knocks, when they'd sung "The Patriot Game", but subsequently ceased regular touring after the departure of Ken Aher three years ago, although they're still resident at the club and play occasional gigs.

They've never had a financial crisis, and say that from 1970-78 didn't make a loss at a single night, attributing their consistent success to a professional (though they hesitate to add, not mercenary) approach to all aspects of running the club (even down to paying the person on the door) and a willingness to take chances.

They're proud of their audience base to come to accept their judgement and continue to come when an unknown is booked. Among the artists booked at the club early in their career have been Pete Atkin, David Bowie, Jasper Carrott, Alan Hull, Strawbs

and the Settlers. A measure of the esteem in which the club is held is the fact that all the artists have agreed to take the celebrations for greatly reduced fees, enabling the club to keep the cost of entry to a minimum. "We wanted to do something to mark the fact that we've been in existence for ten years and we wanted to make it something to remember," said Exile Jack Armstrong. "If you're looked upon as one of the best folk clubs in the capital, you've got to do something, haven't you? We don't think of ourselves as a super-club or anything like that, but we've seen clubs come and go and I can't think of many other clubs in London that have been going as long."

"We've never made hard and fast rules about the music we book, but I think it's important to have some sort of definite approach, or policy, and the aim of the club has always been basically straightforward — to provide the best in folk in its broadest sense at reasonable prices, but done in a thoroughly professional way. I think we can ensure a bloody good night and people know that."

Armstrong says his only regret was not booking Stephane Grappelli for £100 when he had the chance, and apoloises warmly of the time Bowie started coming to the club as a floor singer. He was offered a fee, but still fulfilled the Hampstead gig at the original price. "I think it's really proud that people like Pete Atkin and Tony Bird had the benefit of their careers as floor singers at the club, and predicts that Katy Heath and the Pearsons, who've both made regular appearances there, are bound for the top."

Armstrong has dropped off slightly in the last couple of years, but the club continues to attract a big and varied audience without too much awe. "I don't think," says Armstrong, "of coming through any more, it's used to be. There used to be more available artists — now they're all booked and they're all working abroad because the bread's better which means there is a gap here. The thing that worries me is that people like Winterton and Jeremy Taylor, Jake Thackray, and Noel Murphy and Alex Campbell are all coming through any more. The Sixties anyway was a major revolution in music and it affected the fringes, I'd like to think though, that the Three Horsehoes will be gone in another ten years. Then we'll have two weeks of gigs."

Best sellers

1. **THE IRON BEHIND THE VELVET**
Christy Moore, Tara
2. **FROM THE DEVIL TO A STRANGER**
Nic Jones, Transatlantic
3. **CHIEFTAINS Vol 8**
CBS
4. **DICK GAUGHAN** Topic
5. **AR LOCK** Dingles
6. **CAROLAN'S RECEIPT**
Derek Bell, Claddagh

7. **NOWT SO GOOD!!**
PASS
Buck Fox and Stu
Lucky, Rubber
8. **LEGACY**
Michael Coles
Shanaclean
9. **GUARANTEED**
Ronnie Drew, Dolphin
10. **DAN AR BRAS** Hexagon
Chart supplied by: DOBELL'S,
77 Charing Cross Road, London, WC2.

Entertainment Guide

GREYHOUND

Thurs. Jan 18	AGNES STRANGE	8.15p
Fri. Jan 19	JENNY DARREN	8.1
Sat. Jan 20	THE ISAAC GILLORY BAND	7.15p
Mon. Jan 22	BOB KERR'S WHOPEE BAND	8.1
Tues. Jan 23	ZANADU	8.15p
Wed. Jan 24	THE PUB ENTERTAINER OF THE YEAR	

175 FULHAM PALACE ROAD, W.6
01-385 0526

GOLDEN LION

Fulham Road, SW6. Tel. 385 3942

Thurs. Jan 18	RULE THE ROOST	
Fri. Jan 19	DEAD RINGER	7.5p
Sat. Jan 20	PUMP HOUSE GANG	
Sun. Jan 21	TENNIS SHOES	
Mon. Jan 22	SKIN DEEP	
Tues. Jan 23	NIGHT SHIFT	
Wed. Jan 24	ACE KEFFORDS PRIMA DONNA	

THE LURKERS ADAM AND THE ANTS THE EDGE

ELECTRIC BALLROOM

SUNDAY 21st JANUARY at 7.30

TICKETS £3.00, £2.50, £1.50, 10p. IN ADVANCE. THEATRE BOX OFFICE (061) 273 1112 USUAL AGENT OR ON NIGHT.

THE BRECKNOCK

227 CAMDEN ROAD, N.W.1

Thurs. Jan 18	SCARECROW
Fri. Jan 19	SUCKER
Sat. Jan 20	VIPERS
Sun. Jan 21	JAM SESSION WITH THE VIPERS
Mon. Jan 22	TENNIS SHOES
Tues. Jan 23	SNEAKS
Wed. Jan 24	ALL GIRL BAND

Folk Music every Sunday morning with SHEGUE

FREE ADMISSION EVERY NIGHT

DEREK BLOCK - MARSHALL ARTS PRESENTS

ROY AYERS

+ GUESTS

CENTRAL LINE

APOLLO THEATRE, MANCHESTER

FRIDAY 2nd FEBRUARY at 7.30

TICKETS £3.00, £2.50, £1.50, 10p. IN ADVANCE. THEATRE BOX OFFICE (061) 273 1112 USUAL AGENT OR ON NIGHT.

HAMMERSMITH ODEON

QUEEN CAROLINE STREET, W6

SUNDAY 4th FEBRUARY at 7.30

TICKETS £3.00, £2.50, £1.50, 10p. IN ADVANCE. THEATRE BOX OFFICE (0181) 568 4001. LONDON THEATRE BOX OFFICE (01) 440 3345 USUAL AGENT OR ON NIGHT.

GREYHOUND

175 Fulham Palace Road, W6
01-385 0526

THURSDAY, 25th JANUARY
BURNS NIGHT
FIVE HAND REEL
+ GILLIAN WRIGHT
Adm £1

FINAL SOLUTION PRESENT GLORIA MUNDI THE MEKONS THE EDGE U.K. SUBS

AT THE UNIVERSITY OF LONDON UNION, MALET ST. W.C.1
7.30 P.M. SATURDAY JANUARY 20th
TICKETS £1.50 ON THE NIGHT OR IN ADVANCE FROM SMALL WONDER, ROUGH TRADE AND HUNKY TONK RECORD SHOPS

LANDSCAPE

Leeds, Florde Green Hotel 19
Sheffield, Limit Club 20
London Music Machine 24
Camdenwell School of Art 26
Basingstoke Central Studio 27

GENGHIS KHAN

Wed Jan 24 CRACKERS, WARDOUR ST W1
Mon Jan 29 CROCKERS, BRISTOL
Tue Jan 30 CROCKERS, BRISTOL
Wed Jan 31 CROCKERS, BRISTOL
Thurs Feb 1 ROCK HOUSE, CLEVEDON

ROCKGARDEN WHAT'S ON THE EDGE BOB KERR'S WHOOPEE BAND

GARRY HOLTON'S GEMS

HERE

The Pegasus

160 GREEN LANE, LONDON N16
DUSSE 141, 171, 72, 20 (Lower Road)
Thurs 18th
BARRY RICHARDSON
Fri 19th
THE EDGE
Sat 20th
BIG CHIEF
Sun 21st
SECRET SEVEN
Mon 22nd
KLONDYKE PETER & THE HUSKIES
Tue 23rd
TENNIS SHOES
Wed 24th
CROOKS

THE NASH VILLE ROOM

PUNISHMENT OF LUXURY
& Essential Logic
Ex Heavy Metal Kids
GARY HOLTON'S GEMS
& The Snakes

JOE JACKSON BAND
& Mark Andrews & The Gents

ZAIN GRIF
& Ethel Trapp

LEW LEWIS REFORMER
& The Dill

DEAD FINGERS TALK
& Rude the Roost

Robbie Burns Night with
THE VALVES
& Highsmith

Echoes from p. 29

rockabilly, or blues, and certainly no slush country. It's an album where Mick Allen's delta roots are showcased against the pure hunk-tonk throwback style of Shiloh, the studio band who also record as the Bill Black Combo. And the songs are not ordinary either.

They include an anguished song all localised artists will recognise, "If I Could Only Get One Hit", featuring some guitar riffs that recall the phrase "take-off guitar" used in the early Fifties when country guitarists were playing rockabilly licks but weren't sure what to call them.

Then there's Mack's Elvis song. He originally wrote it as "Who The Heck is Bob Willis" an answer to Waylon Jennings' hit "Bob Willis is Still The King", "I never got around to recording it then, but when Elvis did I got to thinking about the song and made some alterations. It merely expresses my opinion

that Elvis is The Only King I Know". The rest of the album is a kind amalgam of thin country with some rocking blues. The country titles are just that, not mainstream. They are honky tonkers, with titles like "Angel Fats, Buds Full Of Sin", "I'm Not Drunk, I'm Just Drinking" and "Sick And Tired Of Rednecks Holterm 'At Me". The rockers include the vilest version of the country standard "Rag Mama", recorded in Muscle Shoals in 1964, and "Treat Me Nice", which gets a Presley vocal and a blues presentation.

So, if you believe that there's a prominent place in the music world for singers who encompass basic blues and rockabilly styles and develop them rather than diluting them, then you'll want to know Mack Allen Smith's music. Get his records, and support his tour in April. The man's not only great and unknown, he's alive and rocking.

TRARS at MAXWELL HALL AYLESBURY

SATURDAY JANUARY 20th 7.30pm

LURKERS

+ THE VICE CREMS

+ THE STOWAWAYS

Tickets: £1.00, £0.75, £0.50, £0.25, £0.10. IN ADVANCE. THEATRE BOX OFFICE (0452) 273 1112 USUAL AGENT OR ON NIGHT.

FAIRFIELD HALL CROYDON

OUTLAW CONCERTS PRESENT

OSBISA

MUSIC MACHINE

CAMDEN HIGH ST Opp. Mornington Cresc.

GIRLSCHOOL

plus Union
plus Ex Directory
Admission £1.00

MERGER

plus Exhibitor
Admission £1.00

ROCK & ROLL

plus Whiskey
Admission £1.00

THE PRESS

plus Jerry Williams
Admission £1.00

TROGGS

plus Support
Admission £1.00

LANDSCAPE

plus Redone
Admission £1.00

THE HEPTONES

plus Coolnotes
Admission £1.00

RADIO STARS

plus Special Guests
Admission £1.00

LICENSED BARS - LIVE MUSIC - DANCING - FOOD
8pm-2am. MONDAY TO SATURDAY
PLAYING TIMES 10.30 & 12 MIDNIGHT

Melody Maker

YEAR BOOK AND DESK DIARY

If it's got everything you need if you are in the business - addresses of promoters, clubs, record companies, colleges, universities, publishers, newspapers, plus a really clear diary section: The De Luxe Edition is yours for £3 including post and packing.

Write: Clive, Postal Order for this publication please

NAME

ADDRESS

Please send me: ☐ copy of the Melody Maker Year Book and Desk Diary. Please enclose payment and please send 1.5 Clive's note cut to IPC Business Press Ltd

Put this coupon to: THE CASHIER, IPC BUSINESS PRESS LTD., 40 BOWLING GREEN LANE, E.C.1

Copies will be dispatched on publication

The Jam from p.13

right, and that was quite funny. It was all a bit of a joke. I was very annoyed 'cos there's a lotta kids who hang onto your every word, so you're influencing 'em — an' that's a bad thing, so I wouldn't make that type of statement again.

"I was just pleased of that other bands were into this 'cos they're young, you know, strict sorta left wing 'n' all that rubbish. I wanted to cause a bit of trouble between ourselves and other bands. An' I did. We received telegrams 'n' that. That's all we done it for, to get up their nose."

"The only reason the Union Jack was involved was 'cos it looks great on stage. That's the only reason I put it up there. The colours. You've got all the black and white, very negative, an' then you've got this flash of colour."

"Influence is a power that is inevitable when the band is in an elevated position."

"Yeah, but all I'm sayin' is that I would use that power more wisely now. I think more about what I gotta say. I don't really wanna cram things down people's throats."

"The main reason that someone picks up a guitar is not to get across a political message. I don't ever believe that. That's a lie. You can do it but it's not the prime

motive. The main reason you pick up a guitar is that you wake up one morning and you just wanna go and work in a porky factory. An' you can pick up more birds if you play in a group. That's the real truth of the matter. Anyone who says any different is a liar."

"You get a lot of these bands who moan about everything, but I regard myself as a lucky position. You know, I'd hate to be stuck in a factory from 8.30 till 5.30. This sounds corny, but I think it's good that I'm a musician. In that position have got some release with a band like us — or any other band."

"I agree with Weller. One quickly became fed up with all those new brave people endlessly moaning and preaching but offering no solid alternative."

"Well, we done a lot of that as well, which was really stupid lookin' back. Bitchin' about ally little things. I was thinkin' about this the other day, you know... all the bands that started off, I think the competition thing started, 'alright, I can't catch off — we done it, I'm not sayin' we didn't — an' really if all the bands had stuck together it wouldn't been so much bigger and so much more important. Everybody's talking now about... what is it? ... oh yeah, the

'demise' of the new wave, an' in some ways it did, 'cos soon as all the bands got signed up, it was dead from that moment onwards."

"It was inevitable that they would be signed up. But did the new wave have to die as a result?"

"I don't think it had to happen, but that's when it did die. The moment you stick your name down on the contract, the whole thing's blown away. Everyone's tryin' to lie an' say 'We're not gonna get sucked out' but that's not the point. Even now, things could be a lot better. If all the bands got together and said 'I'll put some bread in and you put some bread in and we'll start a club, we'll start a label' — but instead of that everyone just wants to boost their credibility by sayin' 'Look, I've done this first. Look, kids, I've stuck to my word, which is bullshit. That's not what it's about. It's about unity.'"

"Would you be willing to do something like that?"

"Yeah, I'd do it tomorrow. If Strummer or someone came and said: 'Yeah, let's do it, I'd do it. I'd love to do it. That would make it so much more meaningful. But no one's prepared to do that. What sort of thing would you envisage?'"

"Well, a good club would make a difference, you know. There's

nowhere really. Or a good rehearsal room for bands. I like to see a lotta things but I ain't got enough bread to do it on my own. That's what it should've been about."

"There were too many egos, I suppose. I experienced that myself, when we made our first record. There was competition to get records into the charts an' when somebody like the Buzzcocks or Sham went in, you thought 'You bastards'. That's the reason why people slag off other bands, 'cos they're scared of 'em. They're scared of competition."

"It's all down to prestige. I remember when it all started off, everybody was pluggin' everybody else. I remember when we was trying to get a deal with EMI about two years ago, I was sayin' to the bloke 'You should go an' see the Clash, when we was there tryin' to sign the 100 Club and Red Cow days; the first time I've really got a charge off playin'. The only thing I'm pissed off is 'cos I'm not really talkin' about the Jam, 'cos I'm really happy with the Jam, but just generally I mean, we could become the biggest band in the world, but it won't mean much really. There could've been something much more purposeful than

come up and give as a hard time, but there's a lack of bands... or rather there's loads of bands goin' around but the record companies are too scared to sign the pluggin' an' more, 'cos they realise they can't make any more money out of promotin' bands as 'punk rock'. They're scared of the next big thing an' they've got a long fuckin' wait. There's some great bands about but nobody'll take a chance on them. I mean, the Nipple Erectors an' the Gang of Four an' the Vipers, it all stems from the companies an' us, the total 'nihilism' for 'em, 'n' not makin' enough room for 'em."

It sounds as if you're fed up with the routine.

"Me? Fed Up? Nah. I've never enjoyed it more. The last tour was the first time I've enjoyed playin' since the 100 Club and Red Cow days; the first time I've really got a charge off playin'. The only thing I'm pissed off is 'cos I'm not really talkin' about the Jam, 'cos I'm really happy with the Jam, but just generally I mean, we could become the biggest band in the world, but it won't mean much really. There could've been something much more purposeful than

Classified Advertisements

Musicians Wanted

14p per word
ACOUSTIC GUITARIST, very versatile, recent years, area available, to form working/performing duo, or as a solo instrumentalist/piano. Picking. House of Humour an asset. — 01-429 1350

ADAPTABLE creative guitarist, good in studio, live, and on stage. New band playing blues, rock, funk, soul, etc. — 01-429 1350

ALSO BASS PLAYER POSSIBLY DUALING ON KEYBOARDS, very recently needed by 100% musical new wave band forthcoming gigs. — Tony, 01-429 2811 anytime

EXPERIENCED NON PROFESSIONAL guitarist wanted (experienced) to join young guitar/vocalist and begin formation of an amateur but committed band. Blue band and trumpet playing partnership. — 01-429 1350

AMBITIOUS YOUNG, rock band, all own material, signing required. Keyboards player. — 01-429 1350

ANDY ROSS ORCHESTRA Requires **LEAD TRUMPET**

Phone (01) 429 1350

BASS AND KEYBOARDS

Required for band forming. Must be dynamic. Vocals an asset.

01 748 9901, 01 330 0328

BASS PLAYER

and

GUITARIST WANTED

Young, 79 image dynamic, capable players and performers.

Ring 01-863 0059

BASS AND DRUMS required to join guitar keyboard and vocal to complete original new band. Telling Heads (Magna Devo) etc. — Phone Mark Veybridge

BASS AND DRUMS to form band with keyboard, lead and rhythm guitarists. Vocals. — 01-429 1350

BASS GUITARIST and drummer wanted for 100% rock band. — 01-429 1350

BASS GUITARIST wanted for original jazz rock — Berk Hammond 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

BASS GUITARIST needed, on-therium and dedication essential. — 01-429 1350

DOCTOR BOOGIES

Drums, keyboards and vocal to form band. Male or female. — 01-429 1350

BASS GUITARIST who will take on bass, plus guitar, to form blues oriented three piece band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

BASS GUITARIST required for original jazz rock band. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

DRUMMER REQUIRED, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

GUITARIST/VOCA wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band, mid to late teens. — 01-429 1350

KEYBOARD PLAYER wanted, new wave band

All advertised goods in stock
Mail order by return - Access / Barclaycard
All prices include VAT - HP arranged

RING US FIRST!!

Also at 35 Horsehoe St., Northampton Tel 0604 22936

 242 Chingford Mount Rd
London E4
Tel 01 524 1446

**182/184 Chesterfield Road North
Mansfield
Tel: 0623 26199/26976**

KINGFISHER MUSIC COMPANY
20 KINGS ROAD, FLEET, HAMPSHIRE. Tel: FLEET (02814) 21210



**Integrated
4600
Synthesiser**

The International 4600 Synthesiser
A very comprehensive unit. Over 400 solid
We stock all the parts costing less than £500
including full cabinets and printed metalwork and a
smart test panel. Far less than half what you'd pay for a
ready made synthesiser of equal quality. Specification on
request, full construction details in our construction book
£1.50

mapin

ELECTRONIC SUPPLIES
PO BOX 3 RAYLEIGH, ESSEX SS6 8LH
Shipped on Mondays. Telephone: 0474 64111

009 74 100 32 Rayleigh Essex SS6 8LH

13 Berkley Precinct
Sheffield
Tel: 0742 663862

Shades of blue	1278	Shore's Harlequin	200
Shade 1001 blue	1279	Shore's Harlequin 1001 blue	201
Shade 1002 blue	1280	Shore's Harlequin 1002 blue	202
Shade 1003 blue	1281	Shore's Harlequin 1003 blue	203
Shade 1004 blue	1282	Shore's Harlequin 1004 blue	204
Shade 1005 blue	1283	Shore's Harlequin 1005 blue	205
Shade 1006 blue	1284	Shore's Harlequin 1006 blue	206
Shade 1007 blue	1285	Shore's Harlequin 1007 blue	207
Shade 1008 blue	1286	Shore's Harlequin 1008 blue	208
Shade 1009 blue	1287	Shore's Harlequin 1009 blue	209
Shade 1010 blue	1288	Shore's Harlequin 1010 blue	210
Shade 1011 blue	1289	Shore's Harlequin 1011 blue	211
Shade 1012 blue	1290	Shore's Harlequin 1012 blue	212
Shade 1013 blue	1291	Shore's Harlequin 1013 blue	213
Shade 1014 blue	1292	Shore's Harlequin 1014 blue	214
Shade 1015 blue	1293	Shore's Harlequin 1015 blue	215
Shade 1016 blue	1294	Shore's Harlequin 1016 blue	216
Shade 1017 blue	1295	Shore's Harlequin 1017 blue	217
Shade 1018 blue	1296	Shore's Harlequin 1018 blue	218
Shade 1019 blue	1297	Shore's Harlequin 1019 blue	219
Shade 1020 blue	1298	Shore's Harlequin 1020 blue	220
Shade 1021 blue	1299	Shore's Harlequin 1021 blue	221
Shade 1022 blue	1300	Shore's Harlequin 1022 blue	222
Shade 1023 blue	1301	Shore's Harlequin 1023 blue	223
Shade 1024 blue	1302	Shore's Harlequin 1024 blue	224
Shade 1025 blue	1303	Shore's Harlequin 1025 blue	225
Shade 1026 blue	1304	Shore's Harlequin 1026 blue	226
Shade 1027 blue	1305	Shore's Harlequin 1027 blue	227
Shade 1028 blue	1306	Shore's Harlequin 1028 blue	228
Shade 1029 blue	1307	Shore's Harlequin 1029 blue	229
Shade 1030 blue	1308	Shore's Harlequin 1030 blue	230
Shade 1031 blue	1309	Shore's Harlequin 1031 blue	231
Shade 1032 blue	1310	Shore's Harlequin 1032 blue	232
Shade 1033 blue	1311	Shore's Harlequin 1033 blue	233
Shade 1034 blue	1312	Shore's Harlequin 1034 blue	234
Shade 1035 blue	1313	Shore's Harlequin 1035 blue	235
Shade 1036 blue	1314	Shore's Harlequin 1036 blue	236
Shade 1037 blue	1315	Shore's Harlequin 1037 blue	237
Shade 1038 blue	1316	Shore's Harlequin 1038 blue	238
Shade 1039 blue	1317	Shore's Harlequin 1039 blue	239
Shade 1040 blue	1318	Shore's Harlequin 1040 blue	240
Shade 1041 blue	1319	Shore's Harlequin 1041 blue	241
Shade 1042 blue	1320	Shore's Harlequin 1042 blue	242
Shade 1043 blue	1321	Shore's Harlequin 1043 blue	243
Shade 1044 blue	1322	Shore's Harlequin 1044 blue	244
Shade 1045 blue	1323	Shore's Harlequin 1045 blue	245
Shade 1046 blue	1324	Shore's Harlequin 1046 blue	246
Shade 1047 blue	1325	Shore's Harlequin 1047 blue	247
Shade 1048 blue	1326	Shore's Harlequin 1048 blue	248
Shade 1049 blue	1327	Shore's Harlequin 1049 blue	249
Shade 1050 blue	1328	Shore's Harlequin 1050 blue	250
Shade 1051 blue	1329	Shore's Harlequin 1051 blue	251
Shade 1052 blue	1330	Shore's Harlequin 1052 blue	252
Shade 1053 blue	1331	Shore's Harlequin 1053 blue	253
Shade 1054 blue	1332	Shore's Harlequin 1054 blue	254
Shade 1055 blue	1333	Shore's Harlequin 1055 blue	255
Shade 1056 blue	1334	Shore's Harlequin 1056 blue	256
Shade 1057 blue	1335	Shore's Harlequin 1057 blue	257
Shade 1058 blue	1336	Shore's Harlequin 1058 blue	258
Shade 1059 blue	1337	Shore's Harlequin 1059 blue	259
Shade 1060 blue	1338	Shore's Harlequin 1060 blue	260
Shade 1061 blue	1339	Shore's Harlequin 1061 blue	261
Shade 1062 blue	1340	Shore's Harlequin 1062 blue	262
Shade 1063 blue	1341	Shore's Harlequin 1063 blue	263
Shade 1064 blue	1342	Shore's Harlequin 1064 blue	264
Shade 1065 blue	1343	Shore's Harlequin 1065 blue	265
Shade 1066 blue	1344	Shore's Harlequin 1066 blue	266
Shade 1067 blue	1345	Shore's Harlequin 1067 blue	267
Shade 1068 blue	1346	Shore's Harlequin 1068 blue	268
Shade 1069 blue	1347	Shore's Harlequin 1069 blue	269
Shade 1070 blue	1348	Shore's Harlequin 1	

[illegible][illegible][illegible]

DICK Middleton MUSIC GUILDFOOT	
10-17-79	\$17.0
10-18-79	\$20.0
10-19-79	\$20.0
10-20-79	\$20.0
10-21-79	\$20.0
10-22-79	\$20.0
10-23-79	\$20.0
10-24-79	\$20.0
10-25-79	\$20.0
10-26-79	\$20.0
10-27-79	\$20.0
10-28-79	\$20.0
10-29-79	\$20.0
10-30-79	\$20.0
10-31-79	\$20.0
11-1-79	\$20.0
11-2-79	\$20.0
11-3-79	\$20.0
11-4-79	\$20.0
11-5-79	\$20.0
11-6-79	\$20.0
11-7-79	\$20.0
11-8-79	\$20.0
11-9-79	\$20.0
11-10-79	\$20.0
11-11-79	\$20.0
11-12-79	\$20.0
11-13-79	\$20.0
11-14-79	\$20.0
11-15-79	\$20.0
11-16-79	\$20.0
11-17-79	\$20.0
11-18-79	\$20.0
11-19-79	\$20.0
11-20-79	\$20.0
11-21-79	\$20.0
11-22-79	\$20.0
11-23-79	\$20.0
11-24-79	\$20.0
11-25-79	\$20.0
11-26-79	\$20.0
11-27-79	\$20.0
11-28-79	\$20.0
11-29-79	\$20.0
11-30-79	\$20.0
12-1-79	\$20.0
12-2-79	\$20.0
12-3-79	\$20.0
12-4-79	\$20.0
12-5-79	\$20.0
12-6-79	\$20.0
12-7-79	\$20.0
12-8-79	\$20.0
12-9-79	\$20.0
12-10-79	\$20.0
12-11-79	\$20.0
12-12-79	\$20.0
12-13-79	\$20.0
12-14-79	\$20.0
12-15-79	\$20.0
12-16-79	\$20.0
12-17-79	\$20.0
12-18-79	\$20.0
12-19-79	\$20.0
12-20-79	\$20.0
12-21-79	\$20.0
12-22-79	\$20.0
12-23-79	\$20.0
12-24-79	\$20.0
12-25-79	\$20.0
12-26-79	\$20.0
12-27-79	\$20.0
12-28-79	\$20.0
12-29-79	\$20.0
12-30-79	\$20.0
12-31-79	\$20.0

Marshall 50w Master Vol
Combos new **£199**

Marshall 100w S/H Very
old **£130**

Polymow with flight case
+ pedals **£2250**

Ovation Matrix **£165**

Marshall 100w MV **£175**

Other Marshall second-
hand bits and pieces
available.

All prices include VAT

We take any keyboard either as or off the premises.
No amplifier, gear, drums and keyboard registers.

If you want something we'll find it for you (eventually)
if necessary (if we don't know it, we'll find it).
We'll get it for you. We'll try our best to beat any
price. The Shop at Foyotown 175, Derbyshire
Road, Linton, N.L. Telephone 637 0000.

**THESE MAGIC NAMES IN
BRASS AND WOODWIND**

YAMAHA WOLFE LEBLANC ADLER ARM-
STRONG ARTLEY BACH KING ZULEGER
KONIGT UEBEL LOUIS BUFFET HOLTON
BUESCHER CONN GEMINIHARDT VAN-
DIEN RICO SELMER WURLER HAHNG
OLDS MOWING LINTON KREUL BESSON
MURAMATSU COURTOIS.

CP CASES
WESTWOOD
HOUSE
GREAT WEST
TRADING ESTATE
975 GREAT WEST
ROAD, BRENTFORD, MIDDLESEX.
Tel. 01-566 1881/2/3/4/5

[illegible]

Professional Percussion

HIRING TO THE MUSIC INDUSTRY IMPORTERS & SUPPLIERS OF ALL PERCUSSION INSTRUMENTS
3 HIGHGATE ROAD, KENTISH TOWN, N.W.5 01-485 4434/0822

PAISTE & AVEDIS ZILDJIAN

20% 20% DISCOUNT LOTS IN STOCK 20% 20%

PRO-PERC ANNOUNCE POSSIBLY BRITAIN'S LARGEST PAISTE & AVEDIS ZILDJIAN CYMBAL CENTRE

(WHY NOT COME & SEE THAT WE ARE THE LARGEST CYMBAL CENTRE)
Full postal service available phone Chris or Duncan for details. Why not telephone your Barclaycard or Access number and we will despatch by return.

So you want to hire a drum kit, vibes, timbales, xylos, tympos, cymbals, or anything percussive? Ring our Hire Department, 01-485 4434/0822, ask for Duncan or Chris.

See our other ad

Open Mon-Sat. 10 to 6

Simms Music Centre

15 THE GROVE, EALING LONDON W5 TEL 01-560 0950

NOW AVAILABLE THE NEWEST WESP Synthesizer
Tone Changer, Touch Key-board, only £180

AMPLIFIERS

MAINE PA 170	£279
MAINE 100w Cab. pr	£310
MAINE 120w Combo	£329
CARLSBRO 100w Bass Head	£144
CARLSBRO 100w Guitar Hdr	£165
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£248
CARLSBRO 100w Bass Combo	£287
CARLSBRO 100w Bass Combo	£299
CARLSBRO 100w Bass Combo	£345
CARLSBRO 100w Bass Combo	£395
CARLSBRO 100w Bass Combo	£419

PREMIER DRUMS

SOUNDWAVE SET
5 Drums 15 14 14 22 and 26" double drum
Complete set with 10" tom
£200

JUST ARRIVED THE ARIA 9
Semi 4" drum kit all space available
£475

REMO
New drum kit 10" tom, 14" snare, 16" bass
£70

REMO
New drum kit 10" tom, 14" snare, 16" bass
£70

Music Market

358-360 UXBRIDGE ROAD
SHEPHERDS BUSH
LONDON, W12
01-749 1284/8859
Manager: Terry Galloway

SALE

AMPS + CABS

S/H Marshall 1 x 18"	£50
S/H Marshall 5 x 10"	£130
S/H Marshall 4 x 12 Cabs	£100
Rhoads 4 x 12 Cab	£60
S/H Summit 2 x 12 Cab	£90
Goldtone 2 x 12 Cab	£90
Customsound 4 x 12	£110
Phoenix 2 x 12 Cab	£75
S/H EMS 14" P.V.	£10
S/H LEM 8x2 x 15" H	£300
S/H August 2 x 12 Cabs	£70
S/H Fender JBL Silverhead Cab	£145

GUITARS

New Avon Marauder Copes £65
Kramer 550K + Night case £475
Arbiter 6 1/2" Double Neck + case £150
Fender Stratocaster £225
Fender Precision fretless neck £210
Acoustics (steel string) from £25

P.A.

Electrovoice Bins. JBL Horns.
Quad Amp at £145 each price

These are just a few of our bargains—ring for further details

Repair service. All prices inclusive of VAT
P. Barclaycard Access P. Part Exchange Cash Discount

MELODY MAKER IS THE ONE THAT SELLS

You too can increase your sales of equipment by joining that select band, those knowledgeable dealers who advertise in **MELODY MAKER**. Contact your nearest office today for full details:

LONDON: 01-643 8040, Jacqui Russell, Ext. 4258; Dave Oberle, Ext. 4258; MANCHESTER: Peter Hughes 061-872 4211.
BIRMINGHAM: Tim Ayling 021-356 4838

MUSIC STOP

PA GEAR

PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160
PR. RINGING 4x12 Cab	£160

BACKLINE GEAR

CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185

GUITARS

FENDER STRAT 1954 white	£245
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175

AREA ACQUISITION & ELECTRONICS NOW IN STOCK
THE COMPLETE NEW RANGE IN STOCK ON PERMANENT DEMONSTRATION

MEGGA PA CABS THE ULTIMATE IN SOUND NOW IN STOCK
106 SCHOOL STREET, WOLVERHAMPTON
W. MIDLANDS
TEL. (0902) 29352

MUSIC COMPANY

274 LONDON ROAD, SHEFFIELD S2 4NA
Tel. (0742) 50445 54381 582576

★ ACOUSTIC AMPLIFICATION BEST PRICES IN THE UK TODAY ★

BYRON COMBOS

MODEL 114	£220
MODEL 115	£220
MODEL 116	£220
MODEL 124	£220

AMPLIFIER HEADS

MODEL 320	£220
MODEL 320	£220
MODEL 320	£220
MODEL 320	£220

NEW ELECTRIC GUITARS

GIBSON 3370 Les Paul Anniversary	£1195
GIBSON Les Paul Custom	£1195
GIBSON Les Paul Standard	£1195
GIBSON Les Paul Standard	£1195
GIBSON Les Paul Standard	£1195
GIBSON Les Paul Standard	£1195
GIBSON Les Paul Standard	£1195
GIBSON Les Paul Standard	£1195
GIBSON Les Paul Standard	£1195
GIBSON Les Paul Standard	£1195

SECONDHAND ELECTRONICS

CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185
CARLSBRO 100w Bass Combo	£185

St GILES

AT CENTREPOINT

Come to the
ST. GILES JANUARY SALE
Many items at
DISCOUNT PRICES

ST. GILES MUSIC CENTRE
16-18 St. Giles High Street, London, WC2
Tel. 036 2588/4080/2558

MUSICAL SOUNDS

274 London Road, Sheffield S2 4NA
Tel. (0742) 50445 54381 582576

JANUARY SUPER SPECIALS

PARKEY 1 including 1000 List 1000
priceless amp £345 £250

ROLAND MP700 Piano £1000 £675
WESP Synthesizer, intermediate at £195 or 8% VAT

MICRO Pencil Amp £195 or 8% VAT

MICRO Mono Half price £250 Full price £500

GRANT Copies
Strat. Tele. Les Paul with 1000
priceless amp or free hard case
£115 reduced to £65

30% OFF THE FOLLOWING ITEMS
SONY 335 YAMAHA SC2000
LES PAUL Custom MUSICMAN Swampy
LES Pauls All prices ALL FENDERS

GRANT COPIES
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325
FENDER Tele. Reverb £325

MONSTER MUSIC

31 WANDSWORTH ROAD, LONDON SW18 1JG
Tel. 01-871-9216

SECONDHAND GUITARS

FENDER Strat 1954 white	£250
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175
FENDER PR. COLORED BASS 5" neck	£175

NEW GUITARS

HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185

NEW DRUMS

HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185
HEARLE 100w Bass Combo	£185

SOUNDS

MUSICAL INSTRUMENTS

SALE SALE SALE

GUITARS

GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550
GIBSON LP Deluxe new	£550

DRUMS

PEARL Powermax 5 Drums	£450
TAMA 5 Drums new	£395
WESP 5 Drums	£450
LYMPIC Europa 5 Drums	£450
LYMPIC Europa 5 Drums	£450
LYMPIC Europa 5 Drums	£450
LYMPIC Europa 5 Drums	£450
LYMPIC Europa 5 Drums	£450
LYMPIC Europa 5 Drums	£450
LYMPIC Europa 5 Drums	£450

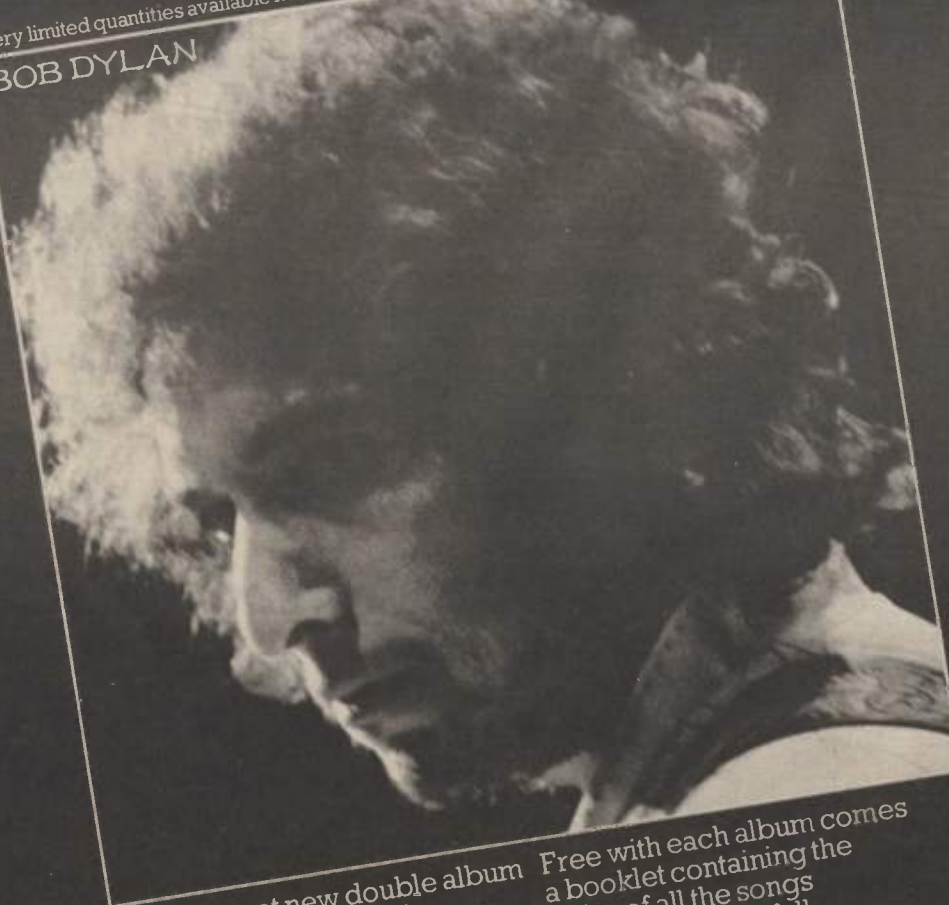
NOW IN STOCK!
ELECTRO HARMONIX NEW GIGS
Guitar Amp £145, Musician £245
Bass Amp £37, Electric Microphone £40
+ most of the usual E.H. lines

+ HUNDREDS OF OTHER BARGAINS
ACCESS: BARCLAYCARD ACCESS: ONLY 1% DEPOSIT: CHEQUES WITH N/CARD

Very limited quantities available now.

BOB DYLAN

AT BUDOKAN



Dylan's great new double album "Bob Dylan at Budokan" recorded live at Nippon Budokan, Tokyo on February 28th and March 1st, 1978.

"Approximately 100 minutes of superb quality recording and pressing."

"Dylan at his best."

Free with each album comes a booklet containing the lyrics of all the songs performed and a full size poster.

Receiving heavy airplay from Nicky Horne, John Peel and Kid Jensen.

At least **£1 off** the r.r.p. of the HMV Shop Top 20 Albums now

BOB DYLAN AT
BUDOKAN

the **HMV** shop



363 Oxford St.
London W.1.

Bedford
Birmingham
Bradford
Brighton
Bristol

Corby
Coventry
Derby
Edinburgh
Enfield

Exeter
Glasgow
Gloucester
Gravesend
Holloway

Hull
Kingston
Leeds
Leicester
Lewisham

Liverpool
Luton
Manchester
Newcastle
Nottingham

Stockton
Sunderland
Sutton
Swansea
Wolverhampton