

Melody Maker

MARCH 3, 1979 18p weekly USA: one dollar



Billy Joel: booze, brawls and ballads

by COLIN IRWIN (p. 25)

Roxy: the Swedish manifesto

ALLAN JONES penetrates
the web of security (p. 9)



Curtis Mayfield goes disco

by STAN HEY
(p. 23)



VAN:
rows in
Belfast
(p. 12)

The mod couple

HARRY DONERTY
dines in with
Debbie Harry and
Chris Stein (p. 17)



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18 STRANGERS - LIVE IN CERY	4.75	3.75	48 CHARANAN - CHANAN	4.39	3.39
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BACK CATALOGUE...NEW RELEASES.

U.S. news

San Francisco:

Joel Selvin

NEITHER the Clash nor Elvis Costello created a favourable impression in their separate Berkeley Community Theater concerts only two days apart. Costello left the stage after performing less than 40 minutes. The house lights snapped on the second he stepped from the stage and he never returned, despite a clamorous demand for encores by the sold-out crowd.

To make matters worse, he sang only one song from either of his first two albums — songs the audience came to hear — instead, sticking exclusively to material from his recent LP, "Armed Forces."

Nevertheless, Costello and the Attractions sounded much improved in the band's fourth Bay Area appearance in less than 15 months. Not only has the band expanded its role and Costello grown as a songwriter, but the concert production left little to be desired. Too bad he sent the crowd home so dissatisfied with the duration and content of the performance.

The trendy, scene-conscious 3,300-strong audience that showed up for the Wednesday Clash concert at the Berkeley hall came with a chip-on-the-shoulder, "show me" attitude that would have been difficult for the Clash to transcend, even with a razor-sharp show.

As it was, the 45-minute set by the band zoomed by in a blur, as the frenzied audience filled the aisles looking for release that never came, and the sound boomed impotently around the cavernous hall.

The following night, however, the band reportedly redeemed itself in a bright, burning show at the Temple Beautiful, the old synagogue next to the old Fillmore Auditorium, in a benefit for local punk rock bands.



THE CLASH

Limeys leave sour taste

THE Grateful Dead played before a sold-out crowd of 12,000 at the Oakland Coliseum last Saturday, in a benefit for the California Campaign for Economic Democracy's current fight against cancer.

FORMER members of Tower of Power, Graham Central Station and Cold Blood have formed a new band called Jump Street, fronted by vocalist Gavin Christopher, author of the Rufus hit, "Once You Get Started" and the current Chaka Khan single, "Life Is A Dance." Tower backed Christopher on his second solo album — due to be released in March by RSO Records — which is how Jump Street got started.

The band, which made its Bay Area nightclub debut last week at The City, is currently ensconced in the studio recording demos with producer David Robinson (Herbie Hancock, Santana, Pointer Sisters, Labelle), pre-

paring to seek a recording contract. Meanwhile, the six-piece group is refining its contemporary funk sound in front of Bay Area club audiences.

THE latest club on the local punk scene is called the Deaf Club. The joke is that the name is no joke... it is actually the clubhouse for the San Francisco Club for the Deaf, operating in the same location on the Mission district since 1935. For the past three months, Walking Dead Productions have sponsored two or three concerts there each week with local punkers like Crime, the Offs, the Dils, and an occasional act imported from Los Angeles.

At the shows, deaf club members mingle with the punk followers. How do the deaf like punk music? "They like it a lot," said a Walking Dead spokesman. "They get off on the vibrations."

Los Angeles:

Harvey Kubernik

WILLIE Nelson, Jerry Jeff Walker and Don Bowman sold out two nights at the Anaheim Convention Centre before a loud and very appreciative audience. Nelson's time has come. Only a couple of years ago he was still playing the Troubadour, but constant road work and loads of covers of his material has put him right on the top of the country mountain.

His portion of the concert was over two hours long. "Whisky River," "The Red Headed Stranger" album selections and a gospel medley were the buzz of the evening for me. Other moments were "We And Paul," "I Still Can't Believe You're Gone" and a rocking version of "Night Life" had 10,000 people on their feet.

Jerry Jeff Walker opened the Nelson festivities after a set by Don "Wildblood Weed" Bowman. Walker was joined by Joe Ely on some vocals and tambourine toward the end of his short stage stint.

KENNY Rogers is scheduled for his first TV special, which will air on CBS-TV during Easter week, titled A Special Kenny Rogers... Mary Wells is almost set for a return to the music scene as a disco artist, via Tom Hayden's new production pact with CBS Records.

LEVY & The Rockats have been gigging around the city to some excellent response. The quartet are a rockabilly-inspired outfit who mix torrid renditions of Carl Perkins' "Honey Don!" and Eddie Cochran's "Twenty Flight Rock" with chunks of original material. This week the band are slated for Club 58 and will guest on Rodney Bingenheimer's KROQ radio programme.

ELVIS Costello and the Attractions visited the sunshine jungle for two concerts at the Long Beach arena and two additional shows at the Palomino in North Hollywood, where ticket hawkers were getting \$50.00 a duct on the sidewalk. Costello's shows were different each performance. He gave very little lip service to his first two LPs and played a dozen new songs along with the album.

Audience reaction was mixed. A combination of a big venue and a crowd, only per-

The Nelson touch

haps a thousand who were diehard Elvis and the "let's-check-this-out" crew. Later in the week, Costello and the band delivered. The Palomino set was intense and energetic, with enough fans to offset the industry freebies. Elvis did some covers of Jim Reeves, and also played songs he hadn't performed in Southern California. "Allison," "Mystery Dance" and "Stranger in The House" had the Palomino patrons in a frenzy.

ALICE Cooper will be at the Forum April 1 with his "Madhouse Rock" show. Al Green has scheduled two shows for the Dorothy Chandler Pavilion on March 15. Local group Ambrosia, who have broken nationally, will play the Santa Monica Civic March 10. The Whiskey will present the Boomtown Rats at the Ambassador Hotel's Coconut Grove. Dwight Twilley has set some local dates to tie in with his anticipated album due this week. Twilley will be at the Woodstock in Monrovia, the Palomino, El Camino High School and the Golden Bear in early March.

MARVIN GAYE, Richard Pryor, Barry White, Deniece Williams, Quincy Jones and the Watts Prophets are among the stars in A Tribute To A Black Man, a variety show at the Shrine this week. This is a benefit concert for the Brotherhood Crusade, which gives money to nonprofit agencies serving local minority communities.

WHILE the whole world was at the door at the Whiskey for a real celebration. The Motels have arrived. The reformed outfit, influenced by Roxy Music, Bowie and Mink DeVille, is a jarring musical experience. Martha "Motel" Davis moved to L.A. four years ago from Berkeley, and has developed a heavy cult following. Now including some fine musicians, the Motels are starting to peak. This week they have a booking at the Troubadour and next week a spot at Madame Wong's.

"Total Control," "People, Places and Things" and a version of the "Route 66" theme were met by glowing audience reaction. They also cover the Music Machine's "Talk Talk," and on occasion do the Animals' "Don't Bring Me Down." Also impressive is lead guitarist Frets Ferrari — he and Martha might be the most dangerous pair to emerge from the L.A. club scene since Flo & Eddie. For once a motel that plays rock and roll instead of just putting it up for the night.

The new single from

Gerard Kenny

D.D.D. DANCING.

b/w 'Love'



The charts

U.S. charts courtesy Cashbox

Top Thirty Singles

- 1 (2) **TRAGEDY** Bee Gees, RSO
- 2 (4) **OLIVER'S ARMY** Elvis Costello and the Attractions, Radar
- 3 (1) **HEART OF GLASS** Blondie, Chrysalis
- 4 (8) **I WILL SURVIVE** Gloria Gaynor, Polydor
- 5 (5) **CONTACT** Edwin Starr, 20th Century
- 6 (17) **CAN YOU FEEL THE FORCE** Real Thing, Pye
- 7 (3) **CHIKUITITA** Abba, Epic
- 8 (7) **WOMAN IN LOVE** Three Degrees, Ariola
- 9 (19) **LUCKY NUMBER** Lene Lovich, Stiff
- 10 (12) **GET DOWN** Gene Chandler, 20th Century
- 11 (21) **SOUND OF THE SUBURBS** Members, Virgin
- 12 (6) **I WAS MADE FOR DANCING** Leif Garrett, Scotti Brothers
- 13 (9) **MILK AND ALCOHOL** Dr. Feelgood, United Artists
- 14 (22) **INTO THE VALLEY SKIDS** Virgin
- 15 (13) **TAKE ON THE WORLD** Judas Priest, CBS
- 16 (14) **AIN'T LOVE A BITCH** Rod Stewart, Riva
- 17 (11) **DON'T CRY FOR ME ARGENTINA** Shadows, EMI
- 18 (10) **KING ROCKER** Generation X, Chrysalis
- 19 (—) **BAT OUT OF HELL** Meat Loaf, Epic
- 20 (—) **SOMETHING ELSE** Sid Vicious/Sex Pistols, Virgin
- 21 (—) **I WANT YOUR LOVE** Chic, Atlantic
- 22 (—) **KEEP ON DANCING** Gary's Gang, CBS
- 23 (23) **GET IT** Darts, Magnet
- 24 (30) **MAY THE SUN SHINE** Nazareth, Mountain
- 25 (—) **HONEY I'M LOST** Dooleys, GTO
- 26 (—) **YOU BET YOUR LOVE** Herbie Hancock, CBS
- 27 (24) **SHAKE YOUR GROOVE THING** Peaches and Herb, Polydor
- 28 (26) **HOLD THE LINE** Toto, CBS
- 29 (—) **ENGLISH CIVIL WAR** Clash, CBS
- 30 (15) **HIT ME WITH YOUR RHYTHM STICK** Ian Dury and the Blockheads, Stiff

U.S. Singles

- 1 (1) **DA' YA' THINK I'M SEXY** Rod Stewart, Warner Bros.
- 2 (3) **I WILL SURVIVE** Gloria Gaynor, Polydor
- 3 (2) **FIRE** Pointer Sisters, Planet
- 4 (4) **A LITTLE MORE LOVE** Olivia Newton-John, MCA
- 5 (7) **HEAVEN KNOWS** Donna Summer and Brooklyn Dream, Casablanca
- 6 (6) **Y.M.C.A.** Village People, Casablanca
- 7 (9) **SHAKE YOUR GROOVE THING** Peaches and Herb, Polydor
- 8 (11) **TRAGEDY** Bee Gees, RSO
- 9 (5) **LE FREAK** Chic, Atlantic
- 10 (15) **WHAT A FOOL BELIEVES** Doobie Brothers, Warner Bros.
- 11 (12) **DON'T CRY OUT LOUD** Melissa Manchester, Arista
- 12 (8) **TOO MUCH HEAVEN** Bee Gees, RSO



DONNA SUMMER

- 13 (13) **THE GAMBLER** Kenny Rogers, United Artists
- 14 (18) **WHAT YOU WON'T DO FOR LOVE** Bobby Caldwell, Clouds
- 15 (17) **NO TELL LOVER** Chicago, Columbia
- 16 (21) **SULTANS OF SWING** Dire Straits, Warner Bros.
- 17 (10) **SHAKE IT** Ian Matthews, Mushroom
- 18 (20) **DANCIN' SHOES** Nigel Olsson, Bang
- 19 (19) **BLUE MORNING, BLUE DAY** Foreigner, Atlantic
- 20 (23) **EVERYTIME I THINK OF YOU** Babys, Chrysalis
- 21 (24) **CRAZY LOVE** Poco, ABC
- 22 (25) **LADY** Little River Band, Capitol
- 23 (14) **LOTTA LOVE** Nicolette Larson, Warner Bros.
- 24 (27) **I DON'T KNOW IF IT'S RIGHT** Evelyn "Champagne" King, RCA
- 25 (30) **BIG SHOT** Billy Joel, Columbia
- 26 (16) **SOUL MAN** Blues Brothers, Atlantic
- 27 (—) **I JUST FALL IN LOVE AGAIN** Anne Murray, Capitol
- 28 (—) **FOREVER IN BLUE JEANS** Neil Diamond, Columbia
- 29 (26) **SOMEWHERE IN THE NIGHT** Barry Manilow, Arista
- 30 (—) **SONG ON THE RADIO** Al Stewart, Arista

U.S. Albums

- 1 (1) **SPIRITS HAVING FLOWN** Bee Gees, RSO
- 2 (2) **BLONDES HAVE MORE FUN** Rod Stewart, Warner Bros.
- 3 (3) **BRIEFCASE FULL OF BLUES** Blues Brothers, Atlantic
- 4 (6) **MINUTE BY MINUTE** Doobie Brothers, Warner Bros.
- 5 (7) **DIRE STRAITS** Warner Bros.
- 6 (4) **52nd STREET** Billy Joel, Columbia
- 7 (5) **TOTALLY HOT** Olivia Newton-John, MCA
- 8 (9) **CRUISIN'** Village People, Casablanca
- 9 (10) **TOTO** Columbia
- 10 (12) **THE BEST OF EARTH, WIND AND FIRE VOL. 1** ARC
- 11 (11) **C'EST CHIC** Chic, Atlantic
- 12 (14) **ARMED FORCES** Elvis Costello, Columbia
- 13 (17) **LOVE TRACKS** Gloria Gaynor, Polydor
- 14 (12) **NICOLETTE** Nicolette Larson, Warner Bros.
- 15 (16) **LIVE AND MORE** Donna Summer, Casablanca
- 16 (18) **LIFE FOR TAKING** Eddie Money, Columbia
- 17 (24) **2 HOT!** Peaches and Herb, Polydor
- 18 (21) **ENERGY** Pointer Sisters, Planet



MARVIN GAYE

- 19 (13) **BARBRA STREISAND'S GREATEST HITS VOL. 2** Columbia
- 20 (15) **DOUBLE VISION** Foreigner, Atlantic
- 21 (20) **GREATEST HITS** Barry Manilow, Arista
- 22 (19) **BACKLESS** Eric Clapton, RSO
- 23 (23) **HERE MY DEAR** Marvin Gaye, Tamla
- 24 (—) **BUSIN' OUT OF L SEVEN** Rick James, Gordy
- 25 (29) **THE GAMBLER** Kenny Rogers, United Artists
- 26 (22) **PIECES OF EIGHT** Styx, A & M
- 27 (26) **YOU DON'T BRING ME FLOWERS** Neil Diamond, Columbia
- 28 (—) **GOLD** Jefferson Starship, Grunt
- 29 (30) **CHERYL LYNN** Columbia
- 30 (—) **JOHN DENVER** RCA

Top Thirty Albums

- 1 (1) **PARALLEL LINES** Blondie, Chrysalis
- 2 (9) **SPIRITS HAVING FLOWN** Bee Gees, RSO
- 3 (2) **ARMED FORCES** Elvis Costello, Radar
- 4 (3) **ACTION REPLAY** Various Artists, K-Tel
- 5 (5) **NEW BOOTS AND PANTIES** Ian Dury, Stiff
- 6 (4) **THE BEST OF EARTH, WIND AND FIRE VOL. 1** CBS
- 7 (6) **STRANGERS IN THE NIGHT** UFO, Chrysalis
- 8 (8) **EQUINOX** Jean-Michel Jarre, Polydor
- 9 (7) **DON'T WALK BOOGIE** Various Artists, EMI
- 10 (14) **GOLDEN COLLECTION** Marty Robbins, Lotus
- 11 (18) **INFLAMMABLE MATERIAL** Stiff Little Fingers, Rough Trade
- 12 (11) **EVEN NOW** Barry Manilow, Arista
- 13 (—) **C'EST CHIC** Chic, Atlantic
- 14 (27) **THANK YOU VERY MUCH—REUNION CONCERT AT THE LONDON PALLADIUM** Cliff Richard and the Shadows, EMI
- 15 (13) **WINGS GREATEST** EMI
- (10) **BLONDES HAVE MORE FUN** Rod Stewart, Riva
- 17 (12) **A SINGLE MAN** Elton John, Rocket
- 18 (—) **VALLEY OF THE DOLLS** Generation X, Chrysalis
- 19 (—) **MANLOW MAGIC: THE BEST OF BARRY MANLOW** Arista
- 20 (23) **52nd STREET** Billy Joel, CBS
- 21 (24) **GREASE** Soundtrack, RSO
- 22 (25) **WAR OF THE WORLDS** Various Artists, CBS
- 23 (—) **20 GOLDEN GREATS** Neil Diamond, EMI
- 24 (16) **INCANTATIONS** Mike Oldfield, Virgin
- 25 (22) **LIVE HERALD** Steve Hillage, Virgin
- 26 (29) **THE INCREDIBLE SHRINKING DICKIES** Dickies, A & M
- 27 (—) **FORCE MAJEURE** Tangerine Dream, Virgin
- 28 (17) **NIGHTFLIGHT TO VENUS** Boney M, Atlantic
- (28) **SOUND-ON-SOUND** Bill Nelson's Red Noise, Harvest
- 30 (—) **FEET DON'T FAIL ME NOW** Herbie Hancock, Epic

Two albums tied for 15th and 28th positions.

U.K. Reggae

- 1 (1) **COOL MEDITATION** Third World, Island
- 2 (2) **FAMINE** Toots and the Maytals, Island
- 3 (5) **UNCONVENTIONAL PEOPLE** Royal Rastas, Ballistic
- 4 (3) **POSITIVE VIBRATION** Pebbles, Arawak
- 5 (11) **MONEY IN MY POCKET** Dennis Brown, Lightning
- 6 (4) **STEPPING OUT OF BABYLON** Marcia Griffiths, Skynote
- 7 (8) **OH LORD** Tapper Zukie, Front Line
- 8 (6) **NATTY NEVER GET WEARY** Culture, Front Line
- (15) **6 SIXTH STREET** Louisa Marks, Bushy
- 10 (7) **BEST DRESSED CHICKEN** Dr. Alimantado, Greensleeves
- 11 (10) **WALK AWAY** Marie Pierre, Horse
- 12 (12) **SILLY GAMES** Janet Kay, Arawak
- 13 (18) **HURTING INSIDE** Marcia Griffiths, Skynote
- 14 (—) **THE SOUND OF SILENCE** Honey Boy, Galactic
- 15 (20) **AIN'T NO SUNSHINE** Jimmy Lindsay, Gam
- 16 (13) **BABY I'VE BEEN MISSING YOU** Bunney Maloney, Gull
- 17 (—) **TING A LING** Tamlins, Hawkeye
- 18 (—) **BABY MY LOVE** Fi Calendar, Cactus
- 19 (17) **WIPE YOUR WEEPING EYES** Justin Hines, Skynote
- (—) **TRICKSTER** Junior Delgado, DEB
- (—) **IN LOVING YOU** Junior English, Burning Sounds

Two titles tied for 8th and three for 19th position.

U.K. Soul

- 1 (4) **I WILL SURVIVE** Gloria Gaynor, Polydor
- 2 (1) **CONTACT** Edwin Starr, 20th Century
- 3 (2) **GET DOWN** Gene Chandler, 20th Century
- 4 (3) **YOU BET YOUR LOVE** Herbie Hancock, CBS
- 5 (11) **KEEP ON DANCIN'** Gary's Gang, CBS
- 6 (8) **I'VE GOT MY MIND MADE UP** Instant Funk, Salsoul
- 7 (—) **CAN YOU FEEL THE FORCE** Real Thing, Pye
- 8 (7) **SHAKE YOUR GROOVE THING** Peaches and Herb, Polydor
- 9 (8) **HEART OF GLASS** Blondie, Chrysalis
- 10 (6) **WOMAN IN LOVE** Three Degrees, Ariola
- 11 (12) **QUE TAL AMERICA** Two Man Sound, Miracle
- 12 (16) **FIFTY-FOUR** Sea Level, Capricorn
- 13 (—) **SIR DANCEALOT** Olympic Runners, Polydor
- 14 (15) **ONE NATION UNDER A GROOVE** Funkadelic, Warner Bros.
- 15 (13) **THIS IS IT** Dan Hartman, Blue Sky
- 16 (10) **Y.M.C.A.** Village People, Mercury
- (—) **TRAGEDY** Bee Gees, RSO
- 18 (5) **SEPTEMBER** Earth, Wind And Fire, CBS
- (—) **AT MIDNIGHT** T-Connection, TK
- 20 (14) **GOT TO BE REAL** Cheryl Lynn, CBS

Two titles tied for 15th and 18th positions.

U.S. Soul

- 1 (1) **BUSTIN' LOOSE PART 1** Chuck Brown and the Soul Searchers, Source
- 2 (2) **SHAKE YOUR GROOVE THING** Peaches and Herb, Polydor
- 3 (5) **I WILL SURVIVE** Gloria Gaynor, Polydor
- 4 (9) **I GOT MY MIND MADE UP** Instant Funk, Salsoul
- 5 (6) **NEVER HAD A LOVE LIKE THIS BEFORE** Tavares, Capitol
- 6 (3) **IT'S ALL THE WAY LIVE** Lakeside, Soter
- 7 (8) **LIVIN' IT UP (FRIDAY NIGHT)** Belland James, A & M
- 8 (4) **AQUA BOOGIE** Parliament, Casablanca
- 9 (7) **I'M SO INTO YOU** Peabo Bryson, Capitol
- 10 (14) **FIRE** Belland James, A & M
- 11 (17) **HE'S THE GREATEST DANCER** Sister Sledge, Cotillion
- 12 (13) **CONTACT** Edwin Starr, 20th Century
- 13 (18) **SHAKE YOUR BODY** Jacksons, Epic
- 14 (11) **I DON'T KNOW IF IT'S RIGHT** Evelyn "Champagne" King, RCA
- (—) **DA' YA' THINK I'M SEXY** Rod Stewart, Warner Bros.
- 16 (—) **HEAVEN KNOWS** Donna Summer, Casablanca
- 17 (—) **OH HONEY** Delegation, Shadybrook
- 18 (20) **SOMEWHERE IN MY LIFETIME** Phyllie Hyman, Arista
- 19 (12) **NOW THAT WE'VE FOUND LOVE** Third World, Island
- 20 (—) **HANG IT UP** Patrice Rushen, Elektra

U.S. Country

- 1 (2) **BACK ON MY MIND AGAIN / SANTA BARBARA** Ronnie Milsap, RCA
- 2 (3) **FIL WAKE YOU UP WHEN I GET HOME** Charlie Rich, Elektra
- 3 (6*) **CHARLIE'S ANGELS** Mel Tillie, MCA
- 4 (4) **I JUST CAN'T STAY MARRIED TO YOU** Christy Lane, LS
- 5 (5) **TONIGHT SHE'S GONNA LOVE ME** Razy Bailey, RCA
- 6 (7) **IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU** Billy "Crash" Craddock, Capitol
- 7 (9) **GOLDEN TEARS** Dave and Sugar, RCA
- 8 (11) **EVERY WHICH WAY BUT LOOSE** Eddie Rabbit, Elektra
- 9 (11) **I HAD A LOVELY TIME KENDALLS** Ovation
- 10 (13) **I JUST LASTING IN LOVE AGAIN** Anna May, Capitol
- 11 (8) **EVERLASTING LOVE** Narvel Felts, ABC
- (—) **IT'S A CHEATIN' SITUATION** Moe Bandy, Columbia
- 13 (15) **SOMEBODY** Donna Fargo, Warner Bros.
- 14 (16) **WORDS** Susie Allanson, Elektra
- 15 (—) **SON OF CLAYTON DELANEY** Tom T. Hall, RCA
- 16 (20) **MY HEART DOLLIE BOONE** Warner Bros.
- 17 (14) **STILL A WOMAN** Margo Smith, Warner Bros.
- 18 (—) **(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT** Barbra Mandrell, ABC
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Roxy's Swedish love night

by ALLAN JONES

HERE comes the weekend; and, with it, a beckoning wave from Sweden.

I fly into Stockholm's balmy Friday night feeling vaguely like the world's most travelled hack, already afflicted by that sense of personal dislocation provoked by being so suddenly transferred from the comfortable and familiar to an alien and foreign environment. You know: one minute you're enjoying a pint in the Rose & Crown, the next you're skating across the tundra. All right for some, hey?

The airport rolls away behind the inevitable snowdrifts. Eyes are peeled, alert now to any possible evidence of the presence of Roxy Music, whose tail we are chasing here. The Roxy Reunion charabanc will tumble into action tomorrow night in Stockholm; but don't ask me where yet.

Roxy, inevitably sensitive and perhaps not a little paranoid, have offered no specific information about either their exact whereabouts or their definite intentions. Indeed, their resident media consultant Simon Puxley, had only days before been insisting with a rare determination that the Roxy Eurotour would open not in Stockholm, but Berlin.

We rumbled that one straight off the bat. One could understand their apprehension. There lingered, still, an aura of cynical suspicion about the individual motives for reviving their career — did Bryan really need the extra crackers a reunion would bring? Was Phil's bank balance, after the expense of financing the commercially ill-fated 801 projects a little thin? Was Andy finally tired of Rock Follies and tributes to the Chinks? Whatever the reasons, it was made clear by Puxley's attitude that Roxy would not willingly encourage the presence of this paper (nothing personal — they were offering a welcoming hand to no one else, either) at the opening night of their tour.

Still . . . once there, they could hardly have us departed.

I check into the Sheraton. Investigations at the desk fail to draw any positive response. No, there are no reservations in the names I mentioned. No Ferry, no Manzanera, no Mackay, no Paul Thompson, no Dave Skinner (Eddie Johnson's replacement), no Gary Tibbs (the most recent bass enlistment). No Simon Puxley, either.

I attempt to compile some kind of list of alternative hostleries, with the intention of tracking down our elusive targets. The Sheraton switchboard barks back at me in Swedish (a language Lou Reed, with whom I had last visited the country, once likened to a tongue disease). I understand not a single word; though I have the uneasy feeling that I am for some reason being dictated the results of that afternoon's chariot-racing in Götterburg. Something like that, anyway.

I retire to the Sheraton bar, occupying a vantage point opposite the main entrance in the faint hope of confronting the group arriving. I am quietly excited by the idea of Ferry driving up in some sleek carriage, swathed in furs and

Cossack boots, a pack of Borzoi hounds barking at his heels.

It was not to be. I learn later that at this time Roxy were, in fact, rehearsing frantically some last-minute addition to their projected concert repertoire at Abba's studio, where they will be hard at it until 3 a.m.

I settle back on this unlikely guard duty, surrounded by jabbering Swedes.

At 2.30 I feel that I have, for one night at least, done enough. I relinquish my post, hoping that the morning will bring its own reward for such patient dedication to duty.

AND indeed, Saturday morning brings with it a minor breakthrough. Roxy Music are residents, I am thrilled to learn, of the Grand Hotel, a handsome establishment on the Sodra Blasieholm, overlooking the harbour.

There are groups of pubescent Swedes in anoraks and ski-boots clutched copies of Roxy albums clustered around the hotel's doors, waiting for autographs and a glimpse of the chaps. Photographers and journalists wander through the lobby, confirming my informant's disclosure that Roxy are here. I had heard that there might be a press conference at one o'clock, or perhaps individual interviews. A woman from Polydor's Swedish office approaches and addresses me in Swedish. I look bewildered.

"English?" she asks.

"Yes."

"Are you from a paper?"

"The Melody Maker."

"You would like an interview with Bryan Ferry?"

"Uh . . . yes."

"I am afraid they have been cancelled now. Perhaps you can do it later. The group is having to go to the soundcheck. We are having to rearrange the interviews . . . perhaps later this afternoon, we can arrange it . . ."

"Fine," I say, eagerly.

"They are expecting you?" she then asks anxiously.

FERRY

MANZANERA and MACKAY

just hide you for the rest of the day . . . Bryan . . . Bryan doesn't know you're here, does he?"

Not, I think, unless, he's recently been blessed with powers of telepathy.

"Perhaps," says Puxley, distracted. "I should tell him you're here . . . Mmmmmmm . . . Maybe I'll leave it for the moment. Mmmmmmm . . . Ha, oh dear. Why did you have to turn up?"

"I hope," he says, "you're prepared for Bryan to throw a punch at you later on."

"Everybody else has thrown one," I reply.

"I don't know why everyone's so worried," says Tibbs. "Some fucker was bound to turn up."

Phil Manzanera arrives at the bar.

"Allan Jones," he says. "Well, well . . . don't tell me you happened to be passing and just dropped in. You know," he continues, "that we'll have to tie you up, gag you and lock you in a wardrobe until after the gig."

"He thinks we're joking," says Puxley. He looks out onto the harbour. "There's a vast expanse of water out there. Do you think anyone'll miss him?"

"Send someone for the concrete overcoat," Manzanera suggests. "Or, perhaps, we could arrange a quick mob lynching."

"Mr Jones . . ."

"Mr Ferry . . ."

So — this explains the excess baggage I had to fork out for yesterday. I was wondering where the extra weight had come from. He turns to Puxley. "I'm going back to bed, Doctor. I've had enough shocks for one morning . . ."

He walks away. "Where did he come from?" he asks Puxley. "There's no one else coming is there? You haven't arranged any more little surprises, have you?"

I mention quickly that I've heard that Tony's "Juke" are on their way and are likely at any moment to wander hand-in-hand through the revolving doors.

"I think I'd shoot myself," says Puxley. ("Tony Parsons," Andy

Mackay will later recall. "He interviewed Bryan and I in an Italian restaurant. He was wearing a vest, I remember. How dare he interview us in a vest? It's a wonder he wasn't mistaken for one of the cooks.")

The photo-session completed, the group is settled into their limos. Ferry is accompanied by a brace of local journalists, who have been persuaded to conduct their interviews in the back of the car on the way to the soundcheck.

"Anyone else going to the gig?" someone shouts. "We've got room for one more."

I take a tentative step in the vague direction of the limo.

"NO!" shouts Puxley. "No one else."

We walk back into the hotel. "I suppose," says Puxley, wearily, "that you want to come to the concert."

"Yes — I already have a ticket."

"You have a ticket . . . fuck," Puxley swears. "Then you'll just have to get through the security cordon we've arranged. They'll all get copies of your photograph and explicit instructions about how to deal with you if you try to get in."

THE Johannesou Issadion is a building about the size of the Wembley Arena. When Liza Minelli appeared here, they crammed in over 9,000 people. Rod Stewart attracted a similar audience.

Tonight there are 5,000 ardent Swedes clomping about the premises, in anticipation of Roxy Music's first public appearance since the Autumn of 1975 when they announced the temporary suspension of their activities as a group. The air almost physically crackles with tension and excitement ("YOU were nervous?" Andy Mackay will later mention. "I could barely stand.")

Wire will be supporting Roxy on most of their European tour, but Sweden, it transpires does not encourage the appearance of support bands at rock gigs. The authorities, it seems, are convinced that audiences will become too excited by the interval and are likely to lay waste to the surrounding environment instead of sitting comfortably in their seats with cartons of ice cream and jugs of Kia-Ora orange juice. So Wire are off tonight as a bill (though Puxley, I remember, has insisted they would play — in an attempt, perhaps, to dissuade me from turning up at this time and thus causing me to miss most of Roxy's opening salvo).

The curtains slowly draw back as the lights dim. Roxy's new stage sets which has been designed by Anthony Price (who's more usually responsible for Ferry's wardrobe), is revealed.

Three massive pyramid structures retreat in dramatic perspective on either side of the stage, a painted blackcloth, behind Paul Thompson's drum-rise, continues the perspective (from where I'm sitting it's difficult to see where all this finally leads).

The general effect is very Nuremberg — one searches for Leni Reifenstahl directing a remake of Triumph Of The Will — very stark and austere ("It wasn't too Pearl & Dean, I hope," Anthony Price will say after the gig . . . Ferry will think it looked

continued overleaf

Afterglow

Roxy Music from previous page

perhaps too cramped: "It's meant to look epic.")

It successfully reflects the dramatic quality of much of the new Roxy music; especially the opening opus, "Manifesto," the dark introductory chords of which are introduced by a sombre keyboard drone over which Manzanera dribbles thick clusters of notes. Thompson and Tibbs provide a resonant rhythm, the tempo unflagging as Mackay's oboe strays across the viscous surface of the music. Manzanera leads the group into a more clearly defined theme as Ferry, whose entrance has been delayed until this suitably dramatic juncture, scrolls into a cold blue spotlight.

The audience is at once upon its feet; eager to discover just what sartorial image Ferry has selected for this tour. They might be disappointed that he has elected for nothing as extreme as the notorious gaucho ensemble of the "Country Life" tour, or the G. I. Blues chic of the "Siren" jaunt.

No — it's more a case of another tour, another suit. He is wearing a sharkskin suit, similar to the one he wore the last time he appeared at the Albert Hall during the "In Your Mind" concerts.

Indeed, the more cavalier aspects of Roxy Music's visual appearance have largely been abandoned; their appearance is sober, dark suits and a hint of Chinese militia — in Mackay's threads, of course — are the order of the day, here. The lighting, too, refers to few special effects; the lighting scheme concentrating for the most part on harsh chiaroscuro effects, with very little colour being deployed.

The sound, at this point, is less

than satisfactory. There is an echo bouncing back from the rear of the hall so thick you could eat your dinner off it — plates of sound, it says in my notebook. Ferry's vocals are also suffering; the lyric content of "Manifesto" is therefore comprehensively obscured. I can mention only that if its opening reminded me of Bowie's "Station To Station," its climax aspired to the epic sweep of "In Your Mind."

The subsequent version of "Trash" is lively, with the Thompson-Tibbs rhythm axis thundering with a potent urgency (the sheer masculinity of Thompson's playing has not diminished during his absence from the boards.)

"Thank you — it's great to be here again in Stockholm," Ferry announces after "Trash," it's the most voluble statement he will make during the evening.

Thompson kicks into another volatile rhythm, and Ferry begins a curious little dance, his arse poking out beneath the hem of his jacket, his knees locked together. He remains an awkward, inelegant mover and reminds me suddenly of those occasional newsreels we see of Prince Charles attempting the Watusi with dusky maidens in grass skirts somewhere on the shores of Africa.

The number evolves into a slightly modified reading of "Out Of The Blue" — the only substantial innovations to the original being the discification of the bass-drums and an extended solo from Manzanera, during which Ferry leaves the stage and the guitarist and Andy Mackay combine in a sonic assault on the senses. It's quite delirious stuff, and the sound is becoming clearer as the engineers begin to overcome the acoustic deficiencies of the stadium.

My doubts about the pertinence of the Roxy reunion are already beginning to melt in the heat of the



sheer enjoyment to be derived from the conspicuous thrill of the music; by the end of the next number they have evaporated completely.

The version of "Mother Of Pearl," which quickly succeeds "Out Of The Blue," is simply terrific: Manzanera gallantly leads the opening attack, his guitar assault falling away as Skinner's florid piano introduces the section of the song (his playing here recalling Roy Bittan's work on "Station To Station," incidentally).

The piece begins to glow, building to a glorious climax. Its final slow fade is rather abruptly terminated as the group heave into "A Song For Europe" with an awesome weight, of a density and propulsion that no other group has really been able to achieve. The song's mood of lurid despair may seem ludicrously exaggerated now, but it still retains a considerable emotional impact.

The stranglehold on the audience is cleverly relaxed with two new songs from "Manifesto," both lighter in tone than the two songs we have just heard from "Stranded."

"Cry, Cry, Cry" is by comparison almost flippantly infectious — though the lyrics I could decipher sounded jaundiced, with a venomous edge; musically it had something of the vintage thrust of, say, "Serenade," though it lacked, perhaps, verbal felicity.

"Still Falls The Rain" proved even more impressive; its intro slow and seductive, with Manzanera playing a discreetly haunting melody behind Ferry's falsetto vocal. Mackay adds brief stabs of saxophone and the number ends with a long solo from Manzanera, who seems more eagerly disposed to grabbing his share of the spotlight than ever before.

There followed a number — again from "Manifesto," I supposed — which denied any attempt at identification. I'm afraid my notes refer only to a brief solo from Manzanera, Mackay's chilling oboe and Skinner's ethereal keyboard contributions. Whatever, the piece gave way eventually to Mackay's sparkling introduction to one of Roxy's most ingenious creations, "Ladytron." Thompson's galloping drumming urges the performance to an exciting, breathless climax, the fascinating fade which graced the original production replaced here by a smashing, feverish race to a hysterical conclusion.

Another of Roxy's principal masterpieces — perhaps their greatest — "In Every Dream Home A Heartache," follows: a model entirely faithful to the recording, its eerie eroticism perfectly intact, Ferry's role as the detached voyeur brilliantly defined. Masterfully, it's succeeded by the acerbic bitterness of "Casanova"; a violent, tortured reading which ends with Ferry smashing a fist down

upon one of Thompson's cymbals. Another new number is briefly featured: "Ain't That So," which might have appeared on the first side of "In Your Mind."

The guy next to me introduces himself over the opening chords of "Love Is The Drug." He is the president of the Runaways' Swedish fan club. He also idolises Kisa.

"I am a hard rock freeek," he announces. "This is sendink me to slip."

The effect of the music upon the rest of the audience is clearly less than soporific, though. "Both Ends Burning," is thrown out to the hungry mass.

"Remake/Remodel" — boisterous, knockout stuff here, with screeching sax and pounding drums and Ferry at his most raucous — brings down the curtain: the audience in the stalls clamber upon their seats.

Clearly, Roxy will return for the obligatory encores. I put my money on "Virginia Plain" followed by either "Streetslave" or "Do The Strand," maybe both.

Ferry leads out the group. They play "Virginia Plain" — marvellous to hear it again; nostalgia be damned — and "Do The Strand." Manzanera fluffs the guitar part on "Strand" (they — they are human!), while Ferry performs a strange little dance, which makes him look as if he's riding an imaginary horse. A final wave and they are gone.

"What did you think?" asks

Andy Mackay, back at the hotel

bar.

I tell him that I enjoyed it.

"But what are you going to

write?" he counters.

I tell him to buy next week's

paper.

"We'll have it flown out," says

Puxley. "And if it's a bad review

the hit squad will be around in the

afternoon.

Such drama!

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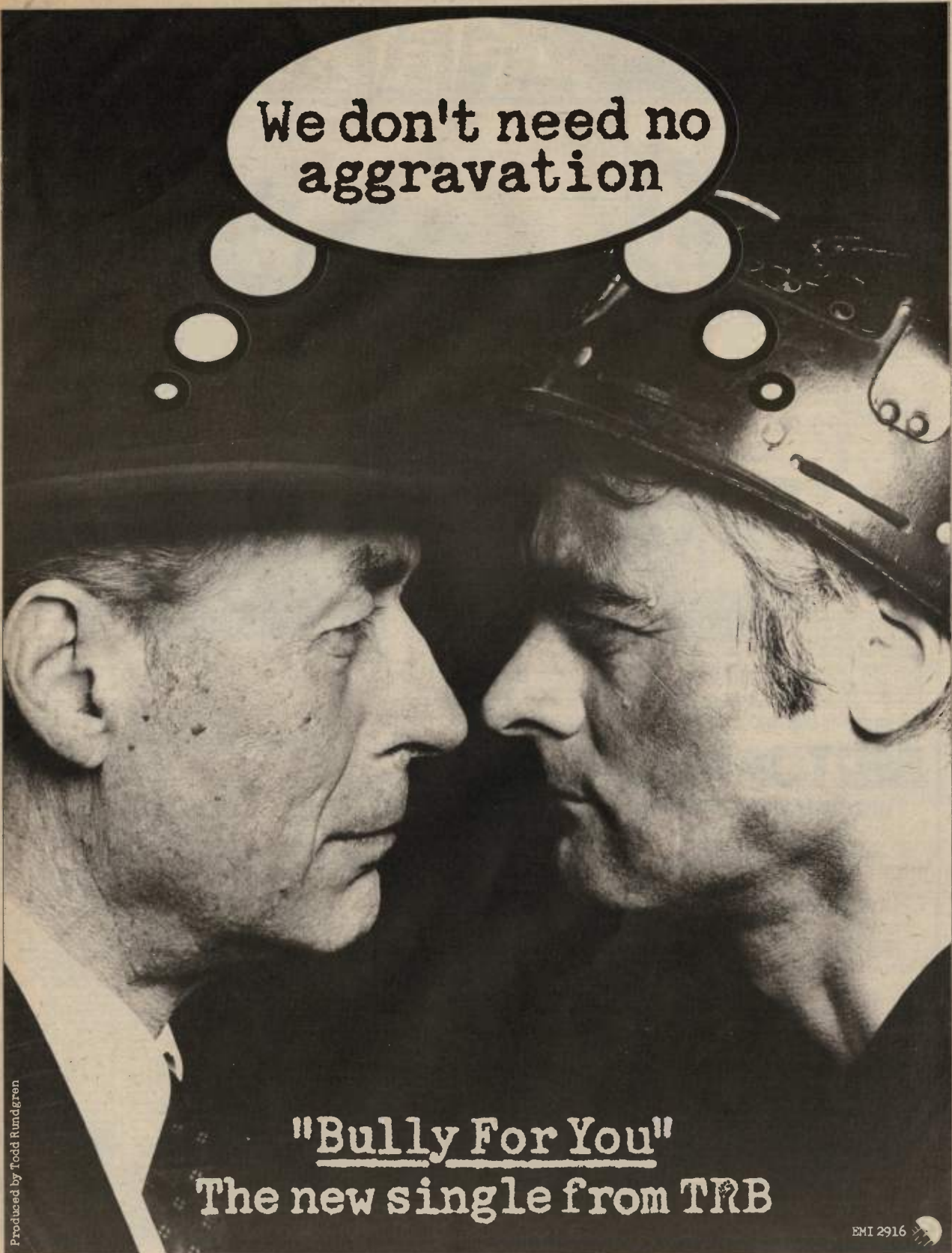
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Van in Belfast: kingdom come

by CHRIS MOORE

SO "Van the Man" came to Belfast. The king came home... and conquered.

But, as you might expect with the Irish being involved, the successful campaign assault led by rock superstar Van Morrison on his home town had its casualties.

The Irish temperament can make such a simple thing as "good morning" sound like a declaration of war. Straightforward everyday tasks can be turned into long, complicated operations.

Such was the case with the Van Morrison moving roadshow on its brief, but celebrated, stop in Belfast last Tuesday and Wednesday.

Morrison himself was surely magical — earning new-found adulation from a public which had once rejected him. If his first concert on Tuesday was hot, Wednesday's was a scorcher.

That said, however, the last few days leading up



Left: Van with mother Violet and father George

Right: the Belfast Cowboy

Below: early Them



to the first show threatened to turn very sour — a direct result of the over-zealous protection of the singer.

Right at the centre of a bitter altercation between the Morrison roadshow and the public was the Press — the old enemy of

a "misunderstood" pre-Them Morrison.

Such was the amount of ill-feeling festering between Morrison's long list of aides and an anxious and excited local Press, that this week a letter will be sent to the managing director of Warner Brothers in the UK asking why his organisation permitted such ill-treatment of the local hacks.

Such was the amount of ill-feeling festering between Morrison's long list of aides and an anxious and excited local Press, that this week a letter will be sent to the managing director of Warner Brothers in the UK asking why his organisation permitted such ill-treatment of the local hacks.

Morrison-mania. Black market tickets were selling at vastly inflated prices — said to be up to £100 a pair. The feast was being prepared for the return of the prodigal son who once experienced famine in his homeland.

Pub talk was of the good days for Morrison and the bad days when he was physically hounded from stages in Ulster amid hails of bottles and coins.

There's evidence that, when Morrison left Northern Ireland for the States, in the mid-Sixties, it was an escape valve for him.

John Trew, editor of the Belfast News Letter, knew the introverted Morrison in the pre-Them days, when the singer was a frequent visitor to Trew's City Week office.

"Few Press men recognised his talent," says Trew, "and he got very unsympathetic coverage from the media here. At some shows he had pennies thrown at him, because he was viewed as just another of those long-haired louts."

"It was a matter of bad management and bad booking. Van was being sent to gigs where country and western was the norm, and they just couldn't accept this band in black leather. They were often booed off stage."

Even Van's mother has hinted strongly that all was not well at the time of her son's departure in 1967, when producer Bert Berns sent Morrison an air ticket to New York.

This writer, in 1974, severely criticised the talented Morrison for "snubbing" Ulster. He'd come to Britain for a tour and although he'd included Dublin on the itinerary, he'd left Belfast out.

My newspaper article brought a sharp response from Mrs Violet Morrison — who'd moved to California a few years earlier.

Her letter explained: "Having read your article

on Van Morrison, and knowing he won't try to defend himself, I felt I ought to enlighten you as to the reason he did not visit Belfast."

"His father and I pleaded with him not to, as we had very strong reasons why we did not want him to go home (yes, HOME, Mr Moore, he still thinks of Belfast as home). He isn't worrying about his own safety, we are. We love him."

So the die was cast, and Belfast was in a "tizzy" last Tuesday morning.

Morrison was due to arrive for his first Belfast gig in 12 years; the Shankill "slashers" were about to be sentenced that morning in Britain's biggest-ever mass murder trial... and the Special Branch were making threatening noises about arresting two local reporters for a breach of the Official Secrets Act.

Certainly, enough for the local Press to write about in that little job. Yet for some reason, no one in the official Morrison party could provide any helpful information about arrangements for the Press.

"It was very shabby for a big organisation like Warner Brothers," said Alan Murray, a reporter with Ireland's biggest newspaper group, the Irish Press.

Murray was asked by the news editor of Dublin's Evening Press for a review of the first Morrison show. The review never appeared.

I refused to pay £5 for a ticket to review the show," said a disgruntled Murray. "It's very shabby that local journalists were not given facilities to see the show — especially as it was his first performance in Belfast for many years."

"I've never encountered such an amount of buck-passing by people who sold the tickets, by Agard the promoters, Solomon

and Peres, and by Warner Brothers."

Murray added: "I will be sending a letter to the managing director of Warner Brothers to ask him if what happened to the Press here is characteristic of how Warner's deal with the Press elsewhere."

"All the people involved will have acts coming over here in the future, and I'm sure many local journalists will be very discerning as to who they will co-operate with when these people are looking for publicity. The attitude seemed to be: 'Up your noses, you're only see local reporters.'"

Others were equally distressed. Television crews were left standing outside the Whitley Hall, waiting in vain for an interview with Ulster's only true rock superstar. Press photographers were turned away at the door on Tuesday night, and there was no hope of interviews.

One photographer from the News Letter said: "I was told no press photographers would be allowed."

Obviously Van Morrison doesn't need publicity. At least, that's the way his aides seem to see it."

One of the tour aides argued long and hard with local reporters that Van Morrison didn't need interviews. "What would be gained by giving interviews?" he returned often.

But the Press had no choice. As Alan Murray stressed: "I've no grudge against Morrison at all. He can be expected to handle all these arrangements himself."

By Wednesday morning, the public was on the fringe of this bitterness — simply because of a lack of news coverage. Those who didn't have tickets for the shows might have appreciated some kind of television coverage, or a few pictures in the papers, or interviews in either.

Those who didn't see the two shows don't know any more about their home-grown superstar now than they did before. Their Morrison myths have survived.

Morrison himself spent some time with his family and friends, and took a nostalgic look around the city at some of his old haunts, visiting places like Sandy Row, the Cyprus Avenue and Stormont.

And he did, in the end, grant an interview to one local journalist... albeit a brief encounter of the three-minute kind.

It came at a small Press reception at the singer's Belfast hotel on Wednesday night. A Press reception which had very few local Press in attendance, for the majority were English reporters who'd come over with the tour party.

But at least I spoke to him although I doubt he knew it was the same guy who had panned him four years ago for not coming to Belfast. And, to be truthful, I doubt if he would have cared...

But Belfast still cares about him, in spite of all the hassling. And Belfast would take him back again tomorrow.

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IN the end, I don't suppose the BBC thought they had much choice. Radio 1 has always been planned demographically, and the new evening audience is easy enough to fit into a population grid. Listen from 4.30 in the afternoon (Kid Jensen) to midnight (John Peel), and you'll hear the BBC ageing.

Jensen is aimed at children home from school, 12-year olds to start with (anyone younger should be watching TV), rising through fifth form, sixth form, technical college. The seven-to-eight slot is strictly youth club; Andy Peebles is home-work music, but increasingly student-based, college rooms and beds. And then, at last, John Peel gets to treat his listeners like grown-ups.

There's nothing nutty about the demographic approach. If you're going to give the people what they want, you've got to begin by finding out who the people are, and the BBC's audience assessment is accurate enough. Everyone knows that television is the evening medium, and that teenagers are the only group not to watch it. Radio Luxembourg's been programmed on this premise for 25 years. Radio 1's potential evening audience is children, teenagers, students.

What's depressing about the new programmes isn't this marketing assumption, but the entertainment principle that follows.

BBC thinking goes like this: what group of people are likely to be sitting at home, ready to listen to the radio, between 7 and 12? Answer: people doing homework. What sort of programme do they need? Answer: background music. People won't turn on and off as often as in the daytime (so we don't need the playlist) but they will be listening by themselves, at home, in need of a little DJ good cheer.

Independent local radio asks the same questions and gets the same answers — their evenings are complicated only by the fact that they have to do their Radio 2, 3 and 4 broadcasting then, too. But this is not the only way the radio ques-

Radio One: cleaning up the nation

CONSUMING PASSION

by SIMON FRITH

tion can be asked. Luxembourg's recent programming policy, for example, has a different starting point. Question: what sort of music are people tuning into music between seven and 12 listening to? Answer (mostly): disco music, party music, dancing music. Where are they listening? Together, at discos, dances, parties (or on their way to them). What can radio do? Set the atmosphere, recreate it for people stuck at home, provide it directly for people zipping through city streets.

I'm not sure that Luxembourg's ideas work too well (I live in a place where listening to Lux still involves running back and forwards turning the volume up and down) but they do show that the BBC has more choices than it pretends.

What's most limiting about demographic radio, as radio, is not its market research, but its assumptions about audience expectations. Demographic radio is safe, static radio (at its most safe, most static, most demographic in the USA). The audience is given, so are its supposed needs. Nothing must be heard that might not be what a particular public wants. This argument is the bane of daytime "housewife" radio, and it looks like it will be the bane of night-time "teenage" radio.

JOHN Peel remains the great exception to the Radio 1 evening and what he has done is to create

his own demographic. From the programme planners' point of view, the 10-12 audience is the John Peel audience (except on Fridays); they listen, by definition, to whatever John Peel plays them.

Peel's shift of musical centre, from rock to punk, was an astonishing one, given the essential conservatism of demographic broadcasting, and it was possible only because Peel makes his own market. One thing is absolutely certain: if Peel left the BBC, his successor would not have his freedom. Instead, the population questions would instantly be posed: who does listen to the radio between ten and midnight?

The most carefully thought-out new Radio 1 shows are in the 7- to 8 slots: *Staying Alive* on Mondays — a programme on all aspects of living a full, rewarding and healthy life; *Personal Call* on Tuesdays — "Ring Personal Call and talk to our guests — top personalities from show business, sport, recording stars. They'll be at the end of the phone to hear your views"; *Radio 1 Mailbag* on Wednesdays — "Anne Nightingale features listeners' letters on almost any subject"; *Talkabout* on Thursdays — "a bottle of words and music between Jonathan King, his guests and a studio panel refereed by Cindy Kent".

The BBC still has a notion of public service. These programmes have the atmosphere of 6.5 Special: youth club leaders put on the records for

a bit of fun and then drop their voices a little: "And now, boys and girls, let's get serious for a minute. Do you think women are oppressed?" The programmes mean well (Jonathan King is one of Britain's better pop broadcasters) but they somehow manage to trivialise teenagers, teenage problems, teenage music.

It's this last effect that most concerns me. Deep down, the BBC still believes that popular music is silly — "serious" discussions can be contrasted to "light" entertainment. Radio 1 has only two real deities — Peel and Kid Jensen are the only two who respect what they play. (I like Noel Edmunds' Sunday show, too, but that's less for the music than for the strange male, suburban, Monty Pythonesque community he's created — a programme to clean the car by.)

Radio 1's best weekly show is the Friday evening Roundtable, when Jensen, a deity and a musician, discusses the week's releases. The programme reveals, week by week, that musicians are much more dismissive of musicians than critics dare to be, and that Radio 1's Dis are even dumber than you thought. But it also provides 90 minutes of musical discussion, and that you don't get anywhere else. Radio 1's "serious" music programmes — *Rock On* (now off), the various *Star Stories* and interviews — are exercises in sycophancy.

THE Radio 1 producers assume, probably rightly, that their audiences don't have much interest in the music they have on the background. But they also assume, wrongly, that the BBC has no obligation to encourage or cater for such an interest. Radio 1 provides no commentary on the music it uses as entertainment, offers no critical, historical or sociological perspective.

The contrast isn't just with Peel, it's also with a show like Charlie Gillett's old *Honky Tonk* — not just the reflection of one man's taste, also an education. *Honky Tonk*'s interviews, competitions, phone calls and use of listeners were all designed to promote musical knowledge and enthusiasm (compare the dreadful DLT's phone-ins and quizzes).

The flaw at the core of the giving-people-what-they-want argument is its abstraction. Radio 1 never actually gives anyone in particular what he or she wants. Listen, for example, to Andy Peebles' muffled requests. Andy reads out a letter: "... and could you play *Throbbing Gristle's 'United for my mother'*?" "Fraid we don't have that one just now, Eric," blusters Andy. But here, just for you, is the exciting new sound from Billy Joel."

Peebles' show has a wider musical range than Tony Blackburn's, but it is part of the same machine. Nothing unexpected will ever happen here. There's no notion of creative disc jockeying, the people in the studio playing whatever comes into their heads. There's no chance for listeners to join in, call through an idea, get involved in some musical madness like playing every record ever made about aboes.

THERE are shows like this in Britain. I've heard them on local radio (BBC) and they are distracting — homework gets forgotten. But they're also funny, enlightening and annoying. And they do make the crucial point: rock radio can be a means of communication, two-way even.

This has never been Radio 1's aim, and it isn't in any of the new shows. Radio 1 uses rock as light entertainment, and in light entertainment two things are constant: a nervous obsession with audience statistics, and a nervous contempt for audience tastes.

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Tommy's cheap tricks

I AM horrified at Chris Welch's review of the stage production of Tommy in the February 17 issue of MM.

I agree with most of the points he brings up (ie, the high quality of the stage band) but, honestly, I found it hard to believe that the Who had produced such a terrible production. With the exception of Daltrey — whose act, Allan Lane — and the narrator, Peter Straker, the acting (and singing) was absolutely appalling. The dancers were, for the most part, the same, and the music was, for the most part, the same. The only thing that was new was the fact that the music was played on TV one night, and for the most part, the music was the same as the music played on the radio.

The character of Uncle Ernie and Cousin Kevin, formerly two of the most powerful and charming in the story, were played strictly for laughs and had no impact whatsoever. The lead Queen was reduced to a cheap, unimpressive, and unimpressive. And surely Chris Welch, who obviously knows and respects the music, must have cringed at the "Tommy's Greatest Hits" medley that closed the show.

I don't feel that because it's an expensive production, we should "go along and cheer." For God's sake, let it die a natural death and then make the Who sell out their money into a good production of what is potentially a powerful piece of theatre. — FIONA MCQUARRIE, Fenshaw Road, Chelsea, London.



ALAN JOURN

● I FEEL I must write to congratulate Tom Robinson (pictured above) on the very informative views of himself and his band he gave in his TV documentary.

I am no fan of the TRB, but it was great to see the ordinary human being playing the role of a rock star. Not many people (including Dylan) can be so sincere and honest in their outlook on life and politics.

How many of the "stars" who have made good bread from their "views that will change the world" can look at themselves now and still say they have the same views they started out with? I can only think of two: John Baez and Tom Robinson. — JOHN MARTIN, Bradenburgh Road, Corby, Northants.

WHY is it that any band who speak intelligently about their music and attempt to break out of the well-worn rock tradition are invariably labelled "pretentious" and "arty"? Of late, bands as diverse as Talking Heads, XTC, Magazine, Devo and Bill Nelson's Red Noise have been damned for their thoughtful approach, as though thought and intelligence were synonymous with pretentiousness.

In a recent MM feature I had the impression that This Heat, an articulate and erudite bunch of lads, were being pointed out for their (arty) eccentricities and their (pretentious) seriousness, as though they were being played as 'image'. There was a hint of warning in the air ready to instill a fear of experiment, as though their thoughtfulness was to be poked with a stick, just to see if they're not just another bunch of austere, sub-Kraftwerk charlatans.

Not everybody in contemporary music is or should be a beer-swilling blockhead with his completely unconstructive criticisms which culminated in a completely unwarranted and unnecessary attack on Manilow's personality.

OK, so his lyrics don't comment on the deep and meaningful social and political aspects of life, and maybe they sometimes border on sentimentality, but the vast majority of the record-buying public purchase records simply because they enjoy listening to them, not for their moral content.

Surely if, after listening to his music, "it sends the audience out into the night satisfied," it can't be so bad? After all, one buys a record to be entertained, not to be preached at. There are churches for that sort of thing. — KAREN KENWORTH, Sycamore Close, St. Mawer, Nr. Kenworth.

DURIED in the depths of last week's MM was the most achievable pack of lies ever written about Barry Manilow. Simon Frith actually had the audacity to call him



BILL NELSON

The intellectual pogrom

beer-swilling blockheads, intellectuals do exist and do well at producing music that is connected to rock while experimenting with pretentious, sound construction and lyrical syntax and because they are intelligent human beings trying to explain their experiments and motivations and attempt to relate their work to other forms of activity, be it literature, psychology or the

theatre. They may well be pretentious, they may not be, but they are not necessarily pretentious. (We should remember that pretentiousness is not a quality particular to intellectuals. There are many pretentious blockheads.) The inquisitive mind of the intellectual is the catalyst for experiment, and experimental is a condition of his motivation. Without intellectual experiment, people

like Eno and Can would never have plugged in the first place. To call them arty is like calling water wet. We have to say more.

In any case the matrix of rock is big enough for the Byrnes, the Howies and the Schenids, as well as the Geldofs, the Lowes and the Lynatts. — IAN TODD, St. Amph Avenue, Kilmell Bay, Clwyd, Wales.

● LP WINNER

Black echoes in the disco

DAVID SIGERSON'S appraisal of the disco scene (MM February 17) was one of the finest pieces of intelligent rock journalism I have read, and made me realise how many people — under the guise of "hipness" — put down disco without considering its development within black America.

Certainly black radio in America is programming more disco today, but compare that small compromise with the degradation of FM radio, which rotates records by Huey and Foregnar the same way Top 40 stations programme Shani Cassidy and Olivia Newton-John. It was the black stations that played the current number one soul single, "Shades of Love" by Chuck Brown and the Soul Searchers, which — although a dance record — is quite soul funk, almost sounding old-fashioned. The Chic team of Edwards and Rogert will play Top 40 melodies with their dance rhythms just the way Motown used to do, and even "Miss You", while not a soul record, still qualifies as a splendid rhythm and blues song when talking of jazz. "Soul ain't dead, it just smells funny." — SIMON BODGER, Yorah Road, Whitechapel, Cardiff.

No-go Kinks

I CAN'T understand it. Not a single review of the Kinks' British tour, their first (as you reminded us when the tour was announced) since the Schoolboys tour in 1978.

Surely one concert could have been covered, especially when you can review the Pretenders two weeks running

and then do a two-page spread on them. And how have they contributed to British pop? Only, as far as I can gather, by recording "Stop Your Sobbing" — which Ray Davies wrote in 1964 and relegated to an album track for 1978.

Yes, I am biased, but don't you think Davies deserves a little more coverage? — M. HENRY, Bedford Place, Newcastle-on-Tyne.

Stop your Pretending

SO Chrissie Hynde of the Pretenders doesn't want to become the front lady of the band. Thanks to Mark Williams and the MM photographers, she's halfway there.

In the Pretenders feature that Williams penned for the MM, he states: "Unfortunately the system has a tendency to single out any girl in an otherwise male group, making her star of the show." Dead right!

He continues to say that because Chrissie is a good guitarist she's more a part of the band than just a front for it. So what? Debbie Harry is a good vocalist and her voice is an integral part of Blondie's music. Williams then states Chrissie "won't let it happen." If it is the system that isolates females in otherwise male groups, then how can she stop it — split up the group?

Besides this, the majority of the interview revolved around Chrissie, her previous work in other groups, etc., and how long it took her to form the Pretenders. To complement this, Chrissie's photo appears on the front page, titled The Great Pretenders — despite the fact that she's not there. On the first page of the interview another big photo of Chrissie appeared, again titled as the group's name, but she's absent — again. Anyone who merely glanced through the Pretenders feature would soon grasp the fact that Chrissie Hynde has a backing group called the Pretenders.

Also, when the MM reviewed the recent Pretenders single, accompanying the review was a photo of Chrissie Hynde missing the Pretenders, yet again. So despite the fact that Chrissie claims (via Mark Williams) that she doesn't want to steal the limelight from the rest of the group, the MM are doing it for her. — JIM JACKSON, Henna Farm, Bealings, York.

Frith and the art of Manilow-bashing

WHILE I realise that Barry Manilow may not be everyone's idea of a talented musician, and that Simon Frith has the right to criticise whom and what he sees fit, I was disgusted with his completely unconstructive criticisms which culminated in a completely unwarranted and unnecessary attack on Manilow's personality.

OK, so his lyrics don't comment on the deep and meaningful social and political aspects of life, and maybe they sometimes border on sentimentality, but the vast majority of the record-buying public purchase records simply because they enjoy listening to them, not for their moral content.

Surely if, after listening to his music, "it sends the audience out into the night satisfied," it can't be so bad? After all, one buys a record to be entertained, not to be preached at. There are churches for that sort of thing. — KAREN KENWORTH, Sycamore Close, St. Mawer, Nr. Kenworth.

"sensible," "toppy" and "a dull singer" who "sings through his nose." "slightly garbled, slightly" with "no subtlety or wit." How dare he! He most definitely does not shape up to any of these accusations, least of all the "laid" or "dull" bit! I must also add that not all his fans are middle-aged housewives. I for one am a teenager, which proves his theory that MM is "no teenage idol" is very wrong. — LYNDIA HART, Brixham Green, South Breckham, Dorset, Dorset.

I FELT I had to write in response to the review by Simon Frith of Barry Manilow's LP, "Best of Barry Manilow," in Melody Maker, February 17. I have only recently discovered this very talented man and his music and while I appreciate that everyone is entitled to their own opinion, I certainly do not agree that he is a "laid" singer or with any of the other views expressed, and Mr Frith wishes to hear some variation of tempo and mood by Barry I suggest that he listens to the "Live" LP — he should get the variation he wants there! — JACKIE FAIRHOLME, St. John's Drive, Yendon, West Yorkshire.

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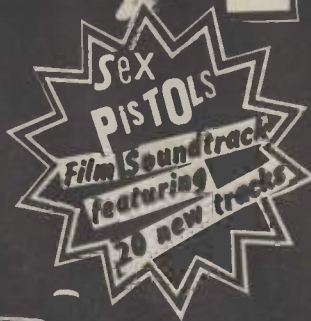
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CLAUDE VANHOPE

NEW YORK, SUNDAY: Picture this (if you can): Deborah Harry, pin-up Empress of the Lipstick Vogue, stands alone in the kitchen of the modest penthouse apartment she shares with friend and business associate Chris Stein. She wears a bright red sweater and a bewildered look.

She seems to be studying intensely some form of literature. A closer examination reveals that she grips an empty pumpkin pie tin in her left hand while perusing a volume titled *The Joys Of Cooking*.

"Aw . . . shit!" Debbie sounds mildly irritated. "It doesn't say if it should be served hot or cold." She moves towards the cooker, where a pumpkin lies in a pot. She adds a pint of milk. I examine the result, and fail to suppress a brief chuckle.

"I wouldn't laugh," she snaps. "You're gonna be eating this." The blonde peeks over the black streak stoves. Debbie opens the oven door to reveal a roast duck. She stabs it in the breast. "Do you think it's ready?" But before an opinion is offered, the bird is cooling on the sideboard.

"Right," she mutters. "I gotta go out and look at some clothes." She puts on her Supergirl outfit and slips out into the New York cold. Dinner will be served when she returns.

I mean, can you picture this?

SATURDAY: Realising Harry and Stein's preoccupation with psychic phenomena ("sometimes we don't have to speak to know what the other's thinking") I was sure that they'd appreciate that "Heart Of Glass" is playing, loud and proud, on the radio in the cab which ferries me from La Guardia Airport into New York.

"Phone us soon as you get in," Chris Stein had instructed me, and

Debbie's voice welcomes me when I check.

"Hold on a minute, I'm just scrubbing the bath." This introduction to the domestic Debbie Harry comes as a shock. It seems interestingly at variance from our usual vision of the lady photographed licking a record on the sleeve of "Picture This."

Subtitle this: breaking down the walls of fantasy.

Debbie summons her mate to the phone. He has, she tells me, risen from his bed this minute. Over the next couple of days, Stein's attachment to the mattress becomes very apparent. "C'mon over," he drowsily blurts. "Dunkley'll be here too." Dunkley? The way he says it implies my knowledge of the person. Andy Dunkley? The Living Jukebox? Nah, couldn't be.

I jot down the address and hit the streets of New York, aiming for the Harry/Stein residence on Seventh Avenue.

4.30 pm: I enter the apartment. I don't know what I expected (it being a penthouse "suite," and this being Seventh Avenue), but what I saw persuaded me that "penthouse" does not necessarily equal "de luxe." Luxurious this was not. Comfortable and homely it is.

On the left is a neat, compact kitchen — the tidiest room in the house, in fact. It would have looked perfectly normal, were it not for a five-foot statue of a nun ominously lurking in a corner.

Oh, that. Chris bought it somewhere for ten dollars," Debbie explains. "See those marks on it? What happened was that we used to share a place with Tommy and Dee Dee Ramone, and they were so freaked by the presence of the nun that they kept attacking it with daggers, trying to kill it. Eventually Chris had to cover the thing with a blanket."

Next to the kitchen is the living room, which isn't really the living room because it doubles as Chris-and-Debbie's music room. Papers,

While 'Heart Of Glass' seems about to repeat its British success in America, via the disco connection, Debbie Harry and Chris Stein stay home in Bohemian penthouse perfection and watch TV. HARRY DOHERTY came to dinner.

books and tapes are thrown about the place. A battery of reel-to-reel and cassette machines is flanked by two guitars, a Fender bass and a six-string, on their marks and ready for action should Stein and Harry wish to record demos for the next Blondie album. With studio time booked for the next week, the music room has been used a lot recently.

No, if you want the living room you must advance to the bedroom, which, apart from serving as the sleeping quarters, is transformed in the daytime into Chris Stein's office.

Stein's business acumen has increased considerably in the past year, following management mistakes in the early part of Blondie's career, so as often as not he's holed up in the bedroom, telephone

to ear, conducting conversations with record company promoters, management, publicist and whoever. Occasionally he even conducts business meetings in the room.

In the evening, he reverts to the role of leisure-room, where friends from a very tight circle meet to talk and watch television.

Again, the sparseness of material effects is striking: the furniture is confined to a couple of chairs, a double-bed and, of course, the TV — the main source of entertainment in the household.

So this is the home of Blondie's celebrated sweethearts, an unassuming pad which employs a double lock to hold the madness of the music business at bay, and to ensure that they stay out of the in-crowd. It was once occupied by Hollywood actress Lillian Roth, during a particularly heavy drinking spell in the Thirties. Its present occupants are very different. In a rare unguarded moment, Debbie will express a wish for more of this life. "I'd like to spend more time fixing up the place. There's so much to do. But we just don't have that kind of time yet."

The relationship between Stein and Harry is an intimate kinship that touches whatever they become involved in. Stein has unselfishly accepted that his partner will always hog the limelight, and understands the reasons why, to the degree that he is constantly seeking new avenues to explore her strengths and potential. Rock music was an obvious choice to exploit both the voice and the looks. Now he's encouraging a parallel career for Debbie in movies. For her part, Harry is forever hinting that it's a joint venture; beyond question, she realises that her fortunes turned when she struck up a relationship with Chris.

"That's too there's nowhere to hang out any more," Stein will reply when I suggest that his life with Debbie in New York seems somewhat exclusive. "We used to hang out in places like Max's and

CBGB's, but now all we see there is strangers. Also, we got all these people pestering us all the time. But we don't just sit around. Most of our free time is spent working on side projects. Boredom is what causes a lot of hanging out."

WHEN I arrive, Debbie is soaking in the bath, preparing for a photo session later in the evening with Mick Rock. Chris, as is his wont, is prostrate on the bed. Sure enough, perched next to him like an attentive psychiatrist, is Andy Dunkley.

Dunkley has dropped into New York en route to South America for a month-long holiday. Somebody must be pumping more than 5p into this livin' jukebox.

Stein, meantime, insists on demonstrating the versatility of his TV set by flipping through a string of channels via a remote-control unit on a bedside cabinet. America is famous for its multi-channelled television system, but Stein gets double the normal number of stations because he subscribes to Manhattan Cable Television.

This afternoon, though, it's pretty boring fare, so, in an unprecedented burst of energy, he struggles off the bed and opens a cupboard to show Dunkley and me a couple of pieces of art. The first exhibit is rolled up like a poster, but Chris calls it "the only real piece of art we have in the place."

He unfurls the roll to reveal an Andy Warhol copy. Not an original, mind you. A copy. What I see there is a cow, just like any cow. Except that this cow was photographed by Andy Warhol, who has signed it with a dedication to Chris and Debbie. Dunkley — and I don't care what he says — looks as dumb and apathetic as me. "Great, ain't it?" Stein enthuses. "Yeah," Dunkley tentatively agrees. "Great." I maintain a dignified silence.

continued overleaf



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Record & Cassette

Blondie from previous page

The second exhibit is a rough of the album sleeve Stein has photographed and designed for the new Robert Fripp release — "a supernatural album".

Stein and Harry have built a solid friendship with Fripp since the ex-King Crimson figure made his home in New York two years ago, and were probably instrumental in reactivating the guitarist at a time when all sorts of stories about his withdrawal from public life were sailing across the Atlantic. He's jammed with Blondie a couple of times, and made a guest appearance on "Parallels", with an off-the-wall solo on the album's strangest track, "Fade Away And Radiate".

Stein is justifiably satisfied with his stab at graphic design on the Fripp cover, especially as it looks certain that it'll see the light of day. He had a couple of dummies (i.e. rough versions) drawn up for the last Blondie album, but they never got past the planning stage. The graphics and photography are part of the "side projects" he referred to earlier.

"Photography is easy to pursue because I'm already set up to do that," he says. "And I went to art school and studied graphics, too, so I'm just utilising what's at my disposal. My mother was a beatnik painter, I've been around artists all my life."

As Chris collects his scraps and puts them away, Debbie makes her first appearance of the day, resplendent in kimono and dripping hair. She is frantically waving a note allegedly carrying a personal message from Gene Simmons of Kiss.

"Meet me for a drink and talk," Gene pines in the note. The girl of his dreams does a crude parody of his vile tongue-wagging role in Kiss. "A phone number for the black book," she mumbles through a rolling laugh. Chris takes it a little more seriously. "You'd better not call him or else." The number goes into the book all the same.

By early evening, the Harry-Stein are preparing for the photo-session. Decisions, decisions. Debbie is having a furious argument with herself over what to wear, but eventually settles on a beige mini-dress/maxi-jumper, with matching wool tights and black heels. Chris has his suit ready, and pulls on a pair of boots that might be described as hob-nails without the nails. Debbie is wide-eyed with disgust.

"Jesus, Chris, you're not wearing them, are you?" she screams, staring at his feet in horror.

Chris, lethargic as ever, remains unruffled. "Sure. He's not shooting our feet."

"I hope not," sighs an exasperated Ms. Harry, and we set off downtown to Mick Rock's studio.

It's a strange sensation, standing with Debbie Harry in a main thoroughfare in Manhattan. Stars should not be ignored in the street, but that's what's happening here. In the freezing cold, Debbie shuffles towards the shelter of a shop front, seeking warmth.

Meanwhile Chris is stranded out in the icy road, fruitlessly waving for a cab. They motor past. There are a few close things, but Chris loses out every time. Debbie is fed up, and barks: "C'mon, Chris, for Chrissakes." Stein explains his predicament, but Debbie remains unsympathetic. "Ya gotta be aggressive. That's the only way you'll get a cab. Be fuckin' aggressive."

A few minutes later a cab is driving us towards the photo-session.



THE rest of the group, plus girlfriends, are already at Mick Rock's studio by the time we make it. Rock, who used to work for David Bowie, speeds about the place organising the set, having earlier despatched his juniors to collect as many old radios as they could find.

The changing room looks like Take Six in Oxford Street, the boys in the band having brought along their Sunday-best. Nigel Harrison has resurrected clothes from his glitter days with Silverhead. "Mark my words," he warns in a suave English accent, "glitter is returning." After primping and preening, the members of Blondie look so smart that they could pass for models in Freeman's Catalogue.

"Heart Of Glass" can be heard on the radio. Clem Burke loses no time in pointing out to me: "Hear this? This is New York's number one disco station."

The significance of that, of course, is that "Heart Of Glass" has attained credibility with the disco buffs. Who, a year ago, would have dreamed that a new wave band would have a number one disco single?

The song was written by Stein and Harry, and was born out of their fondness for R&B and soul material — plus the influence of the disco phenomenon itself.

To us, it sounds like Kraftwerk," Debbie maintains. "It's certainly influenced by them. It's just a syncretized sound. It's disco, yet at the same time it's not disco. It's neither. We really like Donna Summer and the Bee Gees. That stuff is good if you're open-minded about it and you don't make a big political deal out of it."

"With me, it's a psychic thing," Stein continues. "It has to do with the beat. The 4/4 rhythm has a calming effect on the listener. It's that heartbeat beat. That's why it's so popular, whereas rock, which has an erratic off-beat, creates excitement. It's a physical thing. It's biological."

"I like some disco songs, and I don't like other disco songs. It's sorta like an alternative to punk rock. It's a gut emotion. I can't really see disco as being the death-knell of live music. Not at all. I think what people object to about disco is the dumb straight people in suits makin' out that they're John Travolta, goin' to discos, listenin' to disco muzak and thinkin' they're hip. I find that very distasteful, but that side of it is just bullshit and has nothing to do with it. I mean people were doing that to Jefferson Airplane too..." Listen out for another couple of disco-orientated tracks on the next Blondie album.

THE session completed, Debbie and Chris, not usually noted for painting the town red, decide to leave for home. Frank Infanti heads for Mar's Kansas City, where the Heartbreakers are staging yet another comeback (or is it farewell?) gig. Burke and Jimmy Destri are Broadway bound to see their former buddy, Gary Valentine, play at a relatively new NY club, Hurrah's.

Hurrah's has been acquiring a healthy reputation with kids and bands alike. It merges rock with disco so subtly that neither audience loses credibility by hanging out there. Its trendy mirrored architecture makes it a safe place for the more fashion-affected kids to visit, while the wide range of bands — the Only Ones made their New York debut there — attracts the earthier audiences.

It wasn't a particularly inspiring night for Gary Valentine, though. One wonders why he ever left

Blondie in the first place. This gig proved that he is neither a guitarist nor a singer, but there were a couple of good songs that could have been done justice to by a singer of Debbie Harry's style. You may remember that Valentine wrote "Touched by Your (Presence Dear)". You wouldn't if you heard him sing it. If it were real, that his vocation is writing songs, and not performing them, he might find a more fulfilling path.

"Yeah, I know what you mean," Harry later agreed. "There were a lot of ego clashes with Gary, within the band, and that's what led to him leaving. He was always wanting to change things. The difference between us is that I know how to sell a song."

SUNDAY, 4:30 pm: Debbie is sweating over the cooker while Chris conducts a business meeting — in the bedroom, of course — with a representative from Shep Gordon's office. Gordon is interested in talking over Blondie's vast management. He has a lot of clout in the States, but Stein is being very cool. Twice bitten, he's third time shy.

Back in the kitchen, waiting for the duck to roast, Debbie pulls out a few Polaroids from the previous night's session and shows them. They look impressive, the boys bunched around their singer in their high-street suits, holding the radios that the photographer liberated from market shelves, all set against a striking red background.

"At least we've already got a cover for the next album from that session," Debbie says, noting her own sensuous pose in the shot. "Get out the cheeseboard! The record company wants me to sell my body again."

While she batters the living daylight out of the pumpkin pie, Debbie reveals that she, too, is working on a "secret project," and then is slightly taken aback when I tell her that I know it's a film — and it's not Alphaville.

The project is, indeed, shrouded in secrecy, and both Stein and Harry are unwilling to divulge too much information about it. As the day wears on, I learn that it's a psychological thriller, that it's a low-budget production, that it will only take a week to make (which was instrumental in Debbie's decision to accept the part), that shooting starts the next day . . . and that she will play a "tortured housewife."

She has, it appears, been offered a host of movie roles. She turned down ("Thank God!") a part in Sigward's Sgt. Pepper's Lonely Hearts Club Band, and is frequently plied with scripts. This one was accepted because of the brief schedule, and because it had an exceptional script that appealed to both Stein and Harry. They also see the venture as a comfortable introduction to acting, which will serve her well when it comes to filming Alphaville, probably some time later this year.

The Alphaville project has come to a temporary standstill, after the introductory blaze of publicity sparked off by an MM front page picturing Harry and co-star Robert Fripp. Stein and Fripp had used the publicity to attract financial backers, and now they're considering the offers. It hadn't, however, originated as a movie project. Stein, having secured the rights to the book, wanted to record an album based around it, until a close friend, former Interview editor Glenn O'Brien, persuaded him to go a step further and put it on celluloid.

While Stein views the move into films as an exciting new frontier, his other half remains sceptical about her future under the lights until she feels the temperature.

"It's a whole different sense of timing and pace of working," she muses. "I guess it's much drier, and it's certainly more personal. You don't need to have an audience response. You just do it, and if you do it good, you get turned on. It's that personal. The director is there, and the crew, but everybody is, like, busy, busy, busy."

"I haven't really done any acting before — just a couple of underground videos. Not like this, not like . . . ah . . . official. An' it's really complex. You have to choreograph. You have to time. It's the same thing with music — but with music, you have the music to carry you. It's a challenge, and I'm looking forward to it."

"It's so different from rock 'n' roll. There's a lotta things about rock 'n' roll that I don't like. I love being on stage, and I love the excitement, but I don't like the business that much. For some reason, the rock business hasn't dignified itself. After the movie industry was around for 20 years, it was dignified. They forced themselves to become dignified. They were protected. They could

work in certain ways. In rock 'n' roll, a lotta people get mistreated physically — and a lotta times mentally. The movie industry has all these unions, like the Screen Actors' Guild. Those things are very strong. Your working conditions have to be of a certain calibre. But in rock 'n' roll you get constantly faced with very fuckin' wild conditions, y'know. Like, for me a lotta times they seem really rugged — freezin' cold theatres, stuff like that. I dunno if that happens to actors or not."

"Anyway, this is my first experience of doing a movie. If I like it, I like it. If I don't, I'll knock it on the head."

WITH dinner almost ready, Debbie excuses herself to pop out and check out her wardrobe for the impending seven days on the film set. Which leaves me in the company of Mr Stein, who has now completed his informal talks with the aspiring manager.

Stein is content to spend a lazy afternoon waiting for dinner — a full-scale meal of this sort doesn't happen too often in this household — watching TV, this time switching between sport and films on the cable channel.

On the bed lies a copy of UFO, the magazine, which brings up a discourse on one of Chris's many eccentric theories. For instance, he believes that the CIA (who else?) have extra-terrestrial beings captive in the White House, an opinion encouraged by an article in this month's copy of UFO.

"The CIA have been involved in so many weird cover-ups," Chris will argue earnestly. "I wouldn't put it past them."

While on the subject of radical theories, it's also worth adding that Stein believes that Crosby, Stills and Nash were planted on an unsuspecting population by the government in the early Seventies to calm the increasing political consciousness and activities of the Sixties. And who'd argue with that?

It turns into an amusing afternoon of TV and Stein philosophies. The peace is shattered, though, soon after Debbie returns, when she receives a call from a friend who's just finished reading Tony Parsons' and Julie Burchill's *The Boy Looked At Johnny* and wishes to point out the observations made by this other odd couple concerning Stein and Harry. Debbie calmly puts the phone on the receiver and explodes. Chris wanders out to discover what all the fuss is about. He lethargically returns and flops on the bed, casually reporting: "She wants to sue Tony Parsons."

After a few minutes' thought, he returns to Debbie in the kitchen. She will not be pleased.

"I didn't say those fuckin' things," she cries. "He's tellin' lies."

Stein's voice is so soft and controlled that I can't hear his reply. Debbie is outraged by his diplomacy, and attempts a more direct approach to stir his anger.

"Did you see what he said about your fuckin' photographs? He said you're a lousy photographer!"

Chris is stirred, but only because Debbie's outburst is irritating him. "So what? I don't give a fuck what he says."

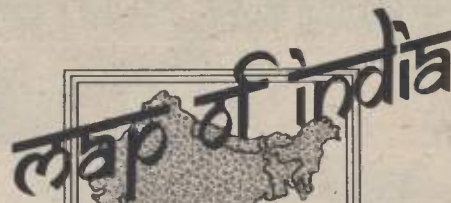
Stein again returns to the bedroom, giving no clue of the proceeding battle. "Some fuckin' friend that was on the phone," he murmurs.

THE incident emphasises Harry's mistrust and suspicion of the Press. She is loath, these days, to be roped into an interview, and though she was usually the picture of charm in New York, she became decidedly cagey and unsettled if a discussion moved towards any seriousness.

Blondie's relationship with the papers, and particularly the British papers, has deteriorated rapidly over the last year, the not ironically coinciding with the band's outstanding success in Britain. Stein, for instance, puts the recent rumours of a split down to "use of our enemies spreading malicious gossip. A lot of stuff that's written about us has a high percentage of inaccuracy."

Nevertheless, Stein is the more tolerant of the two, showing an implicit appreciation of the power of the media, and an anxiety to exploit it whenever possible.

"Some of them have obviously turned on us 'cos we're too successful. We're out the grasp of power-mad critics. It makes them very nervous when they know they can't make or break you any more. The bigger you get, the more imaginative the lies they'll print. It isn't that we get misquoted a lot. It's just that it's taken out of context. It's different here, though. The American press is less opinion-



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continued p.64

Metabolist's chemistry of change



METABOLIST (left to right): Malcolm, Gerald, Simon, Anton.

All Sewn Up
"It's All Sewn Up
With stitches so fine
But you can't see them
to unravel"



"b/w Hammermith Odeons"

**PATRIK
FITZGERALD**



**NEW
SINGLE**

METABOLIST are well used to charges of elitism, of unfiness for popular consumption. It's just another cliché, the like of which they parry every day. Of all the experimental outfits currently under review, they are probably the most workmanlike; if Metabolist exude anything, it's sweat rather than charisma.

Anton Loach (soprano sax, vocals, flute, clarinet and table of tricks), Gerald Kingsford (drums and percussion), Malcolm Lane (guitar) and Simon Millward (bass) make up Metabolist, which name exactly captures what Anton calls, with faintly satirical relish, their "gritty, sweaty, frantic elements".

Frantic is hardly the word for it: how many elephants can dance on the point of a needle? Several, if Metabolist's rhythms are to be believed: heavy metal reduced to Morse code cheek-to-cheek with free passages sounding like an off-tune radio. Over it all rampages Anton's sound poetry, minimalist to a fault, hammered out with a compulsive rattle in the throat.

Metabolist, three-and-a-half years old, are gathered in a Balham council flat to rake over a past that includes less than 30 gigs, none of them outside London.

Pimping allegiances is not easy, with so much to choose from — plus Metabolist's own good-humoured contempt for such journalistic ploys.

"We tend to get reviewed in terms of Can and Magna," says Anton ruefully. "Son of Can or Son of Henry Cow."

However, they will admit that "no band wants to be lumped together with others. They'd all like people to think they came perfectly formed out of the womb."

I wonder what, if any, contrasts were thrown up by the St Martin's-in-The-Fields Crawl gig shared with Cabaret Voltaire and Throbbing Gristle.

Anton: "We had short pieces, no synths, no electronics, whereas Gristle went in for these lengthy electronic pieces, totally lacking in human quality... well, it was electronics in an almost total sense at least, whereas we were

still using saxes."

The early Can/Magna/Henry Cow connection is obvious from the switch-tail rhythms; out of the mix, too, comes early Sixties R&B with those incredible craving vocals, while the impossibly mercurial "Tokyo Crime" has Gerald (Jed) making with the tin cans for a pell-mell skiffle sound while Anton and Simon send up hi-yi-yi Yiddish choruses.

METABOLIST'S musical ideologies (Malcolm: "I find it fulfilling to submerge my ego into the group as a whole") would seem to have obvious political parallels; and indeed at one time the band were involved in Music For Socialism.

"Personally..." said Anton. "With Henry Cow it's hard to get the right balance between what you'd call stilted verbiage and something that flows artistically. Stilted verbiage is not what we're about... We've followed Henry Cow for eight or nine years now, but those kind of things did disconnect me personally from them."

Malcolm: "The idea of actually being involved with your instrument as something that's not just a lick-providing machine — that's the musical commitment of a band like Henry Cow."

"But there was a balance between music and politics in other bands, like Can, which we found more attractive. Henry Cow were like the heavy political consciousness you often get on the Continent; you could say we're arm-chair socialists in contrast."

In that case, will they be seeking a record deal with a big company?

Anton: "We're quite content to do our E.P. and maybe an L.P. ourselves, really... it seems the least complicated thing to do. Besides, we tried out a couple of studios and preferred the gruffer sound we got ourselves with a couple of ambitious mikes in the room. It would be a drag to get into the sort of situation the Rezillos and Henry Cow found themselves in; and the distribution by small labels has improved because of the new wave, so it's actually very feasible..."

The E.P. which features "Drömm," "Slaves" and "Eulami's Beat," is now out on the band's own label, Drömm, and features lengthier, less premediated pieces than Metabolist is

usually known for. "Glib rock songs," to borrow Anton's phrase, are on the way out; group improvisation is on the way in.

Anton: "After all, Metabolism is to do with chemical change... and that's not untrue of us. We do change a lot. No great posing; we're just trying to invent everything in the music."

"I've been very disappointed recently reading articles about so-called weird groups, the whole new batch, and thinking 'Migod, if they were really like what's written about them I'd be absolutely flabbergasted.' I saw Pere Ubu some while ago, and thought that. They've been together so long, yet all I was left with was this residue of blues licks and a few little twiddles here and there." Malcolm looks slightly crestfallen.

Anton, prone on the couch, favours an ironic liberal-mindedness: "Of course, these people are no doubt sincere; they just delude themselves in their interviews. They just say — which is quite true — that all they're doing is messing around with sound. They have no pretensions."

"By not dressing up like Devo or Fee Waybill or whatever," continues Malcolm earnestly, "you're promoting music as something to do with people's lives. We're not dealing in illusions or fantasy in the strict sense of the word, in the manipulative sense. It would be easy for us to cut corners and maybe dress up a bit; we'd get more gigs and have a more saleable package, playing the image game. But we don't see why, in exchange for fame and fortune by someone else's criteria we should compromise ourselves."

Simon demurs: "But I don't see going on stage as a natural phenomenon. It puts you in a false position, raised above all the other people."

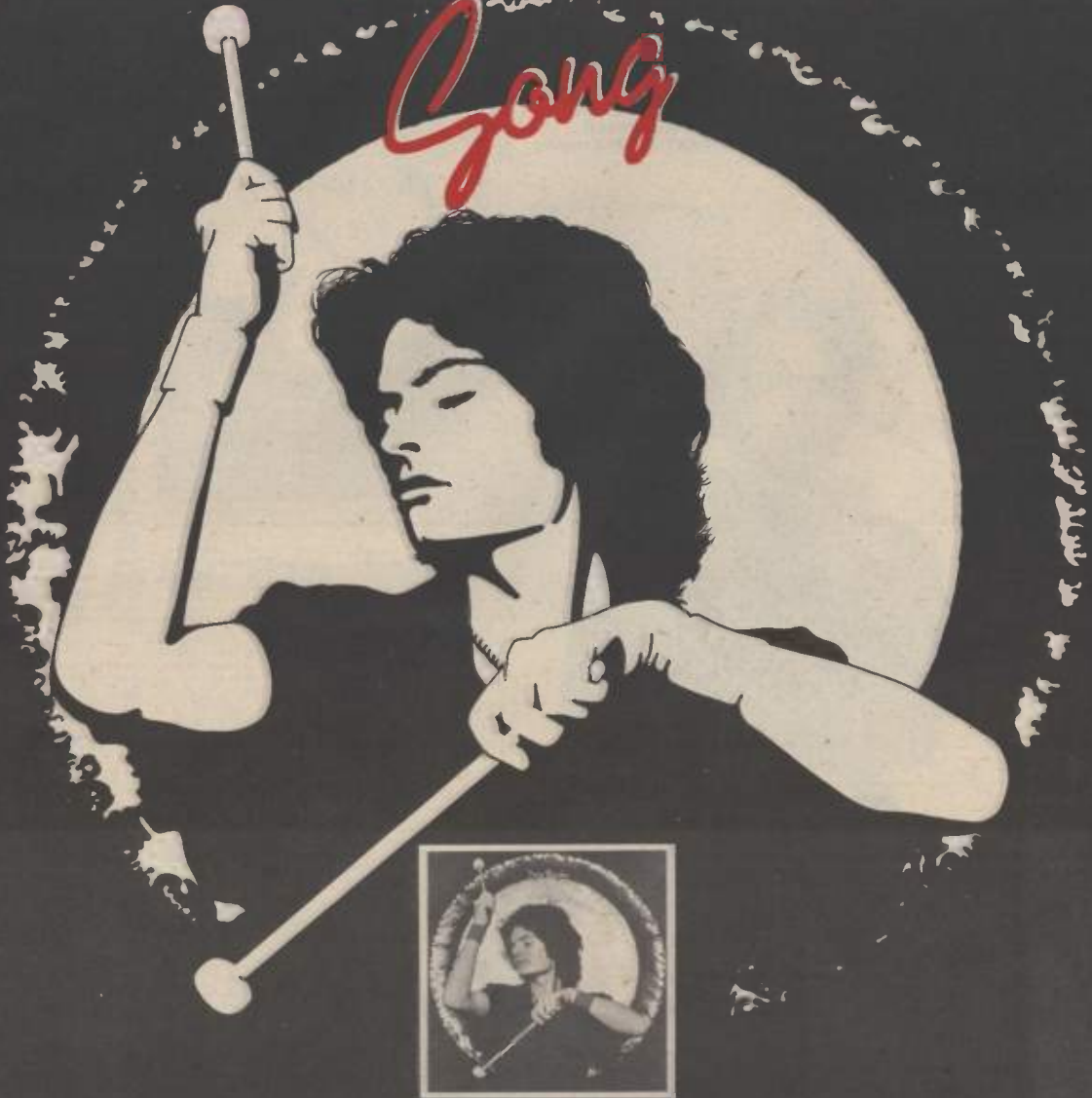
How do they come to terms with it, then?

Malcolm: "I'd hate to think we represent an illusion — what the mythical man in the street would rather be doing than what he is doing — but at the same time I do think we're indicating some alternatives."

**MAUREEN
PATON**



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- 21 BELFAST, WHITLA HALL
- 22 DUBLIN, STADIUM
- 23 DUBLIN, STADIUM
- 24 DUBLIN, STADIUM
- 26 HAMMERSMITH ODEON
- 27 HAMMERSMITH ODEON
- 28 HAMMERSMITH ODEON

MARCH

- 2 MANCHESTER, APOLLO
- 4 PORTSMOUTH, GUILDHALL
- 5 PORTSMOUTH, GUILDHALL
- 6 LONDON, COLSTON HALL
- 7 LONDON, NEW THEATRE
- 8 SHEFFIELD, CITY HALL
- 11 BIRMINGHAM, ODEON
- 12 LEICESTER, DE MONTFORD HALL
- 13 DERBY, ASSEMBLY HALL
- 15 EDINBURGH, ODEON
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Along with Smokey Robinson, Curtis Mayfield put poetry into 'new wave R & B' back in the early Sixties. STAN HEY discovers that he's planning to do the same for (you guessed it) disco.

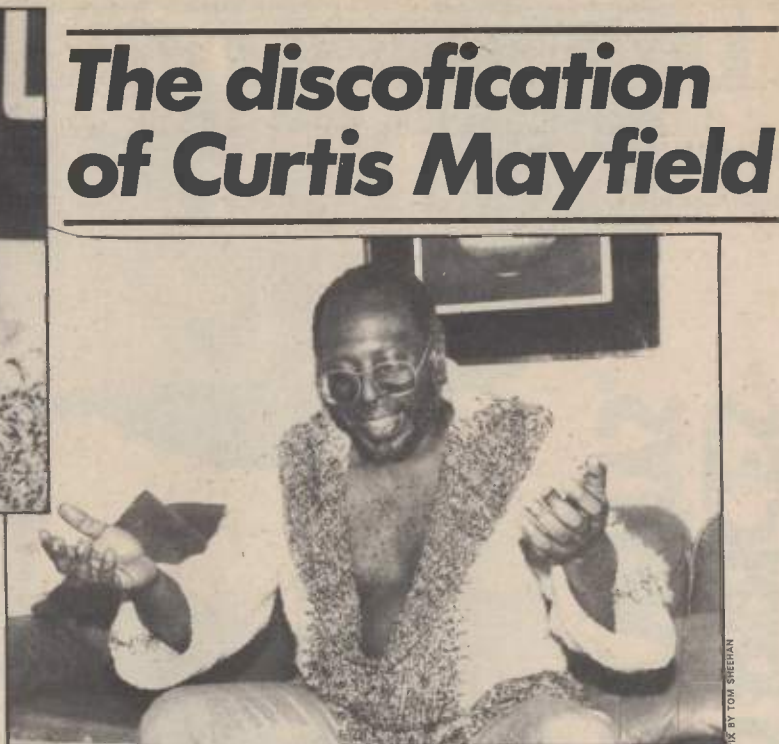


PHOTO BY TOM SHEPHERD

At one time if you were a bright, ambitious young thing and wanted to get ahead in the world, the BBC was the place to go. It suited young David Frost in the Sixties, but I'm sure that if Frostie was moving out on the same trail today, he'd only want to be hitched to one wagon — the Robert Stigwood Organisation. With its involvement with the Bee Gees, Saturday Night Fever, Evita, Grease and Sgt. Pepper, the RSO has a full-Nelson on the western world's entertainment. Wherever you go, whatever you read, Stigwood is the Word.

Tipping over the ankle-high pile of the Mountain Hotel's carpets on my way to meet Curtis Mayfield, my thoughts on his recent 'pacting' (record-biz word) with RSO assumed a vaguely sinister complexion.

Here was a mature man whose career and music had been a byword for black independence and individuality, who had even formed his own record company, now joining forces with a young, omnivorous, white, pleasure-machine. The new logo on the press release, showing the RSO cow hovering menacingly over the Curtom motif, suggested imminent consumption. Suddenly Mayfield's own 'Isle Of Sirens' came to mind:

"Keep course,
Cried the Captain,
Ignore them, let them be.
Straight ahead,
Cried the Captain,
Sail on by and stay free."

Of course, as a hookish virgin in the matters of business, I had no justification for such misgivings, and Curtis, a warm and courteous man, was quick to underline his own satisfaction with the deal, which simply gives RSO Records the distribution rights to all product on the Curtom label. Indeed, he saw the agreement with RSO as a move away from the world of corporate domination.

"While we were very happy with our relationship with Warner Brothers, and did some nice things with them, we thought it best for Curtom's artists, including myself and Linda Clifford, to go with an independent company like Stigwood that had no stockholders and none

of that huge conglomeration type of stuff. One that just got back to the soulful events of being in the record business."

"While it hasn't been difficult trying to establish Curtom, it has been tough trying to establish our artists against the conglomerates, and indeed from within one. You're often competing against artists on the same team simply because one company like Warners may have 20 or so different distribution deals which it's trying to honour."

"In the record business the room at the top isn't quite so big as the room at the bottom. We've had to limit our artists roster on Curtom simply because you're either ready to make it or you're not — only the strong survive. And with an independent distributor, the chances of survival, and expansion, are better."

If the move to RSO makes sound business sense, then there's perhaps also an insidious artistic logic, with Curtis having recently joined other old hands like Gene Chandler and Jerry Butler out on the disco floor via his singles "No Goodbyes" and "Party, Party". I suppose if any company can be relied upon to nurture disco product, then it has to be RSO.

Curtis, however, remains impressively clear-sighted about this latest trend in his career, and certainly gives no indication that he's titching an easy ride on the disco conveyor belt.

"When people come up to me and say 'hey, why are you doing disco?', I could give a very straightforward and simple answer, like the money's in disco, but that isn't all of the reason why."

"There's been a challenge in my own head as to why people are turning on to such a one-and-two-and-three-and-four beat, when before disco there were so many outlets and so many different places the money's in disco, but that isn't all of the reason why."

"On the 'Do It All Night' album I was fortunate enough to deal with Gil Askey, who sort of put me into the veins rhythmically, and I tried to write songs around them and within them, to see what I could do with the forms. I wouldn't say that through the first two or three things we've done that we've arrived at the final result."

I suggest to him that, as a supremely accomplished lyricist, the greatest challenge disco offers him is to get his words across. "Absolutely. I mean, while the beat may live on, the lyrics are going to die out. It's going to wipe out song-writing. But I see lyrical potential in all music. Right now people are more into the beat than the lyric, unless it's 'Let's dance, dance, dance', but I've always been a great believer that while people are partying and shaking their shaggy-shaggy or whatever, there's nothing wrong with feeding them something that might teach them, or might give them food for thought."

"I'd like them to walk out of here with a real lyric in their heads, or with something that will heighten their appreciation from being in a place wearing their ears out. It don't have to be 'message', but just of some substance."

"I guess that 'This Year' (the first single on Curtom/RSO) is somewhat of a challenge toward it lyrically, because while we have the rhythm that will allow you to deal disco, there's enough lyric there for you to lay back and take in a healthy message, that might turn you on. And there are one or two things on the next album within the disco field that will have as most of my lyrics when I really allow myself to write, some type of story or movement from a beginning to an end. Not necessarily summed up, but at least enough for you to want to sum it up for yourself."

ONLY a churl would bemoan or begrudge Curtis Mayfield's entry into the disco arena. If anybody can extend and enrich the range of expression of this folk art, it must be him. Throughout his career he's shown a remarkable ability to tune into popular movements and their idioms, to adapt them and to distill from them something uniquely his own that's still in touch with the essential truth of the original.

His early love songs with the

impressions like "I'm So Proud" and "I Can't Stay Away From You" combine an invention and a colloquial style rivaled only by those of Smokey Robinson. In the Sixties, Mayfield adapted and extended the gospel traditions of his childhood to capture the swell of non-militant black consciousness.

Simple songs like "Keep On Pushing", "People Get Ready" and "This Is My Country" — about self-esteem and personal fulfillment and determination — said more to his people, I'm sure, than many of the more strident ghetto-gurus ever did. Similarly, his attitude on race relations ("Mighty, Mighty Spade And Whitley") smacked not of compromise and Uncle Tom, but of reasonableness and sincerity.

Even into the Seventies, his stance has continued to reflect his own nature — open, warm-hearted, sympathetic. It's a stance that keeps him in touch, like any true folk-artist, with what's really happening in his country, a stance vindicated artistically by the stark accuracy of the "Superfly" soundtrack, and by the "America Today" and "Back To The World" albums.

Listen to the title track from "Back To The World" and the swirling strings, echoing horns, insistent logging rhythms and plaintive cries of "It's so hard/This life is so hard" capture not only the sense of struggle in city life, but a precise mood and moment of American history.

It may seem surprising that the writer of "Back To The World" and the equally searing "If There's A Hell Below, We're All Going To Go", could also write gentle songs like "The Makings of You", but Curtis himself sees no apparent contradiction or break in continuity. "I think they're both parts of the same sensibility, because they both have to do with your inner soul. To talk about self-motivating things and black pride is no different than talking about love that you're giving or being given, because they all come out of the same feeling of turnover in the stomach."

"What's so good about real love, tenderness and honest feeling is that no matter how fully aware you are, how educated you are or what, every time it hits you, it's like you never felt it before. Which is why, as far as the ghetto and things are concerned, nothing has changed. There may be another way of saying it, but you're going

back to the same theme of innocence, of people seeing things for the first time."

"I think all of these things, songs of messages, have got a better chance in today's times than in my day because we're more open to understanding now. When you say something that's international or something as simple as 'I wanna be free', you're going to reach a lot of people, black or white or whatever. It doesn't necessarily mean it's going to be a Bee Gees smash across the world. But if it's written with honesty, people will respect it and begin to appreciate it."

HE'S difficult to pin down about his precise writing techniques ("the majority of times there are no routines, other than just playing my guitar to myself"), mainly, I'd guess, because his approach is so intuitive and flexible that it resists analysis. What he seems concerned with above all is to keep his channels of response uncluttered by preconceived notions of what he should be doing, or how or why he should be doing it.

"I suppose, in the beginning, I wrote songs not only for others to hear but probably also for myself, so I could listen to myself and believe that I might find a way out of the poverty and out of the ghetto. Except for that, there's never been any speculation on my part."

"I've never put myself above or looked upon it all in a calculating manner, or done this rather than that because this was going to put me over. I think to try and do it that way is to defeat your true purpose. Even right now I could produce or write for anybody off the streets. I have enough belief in my talent to say that anything might work."

"So the writing comes all kinds of ways. It can't always be you. I don't think anyone who's creative finds all their inspiration within themselves. It connects in you, but it's not all the time you. It's not always a question of your hurt feelings, but if you can feel them for someone else."

At the end of the interview, I handed him the battered old sleeve from my "Fabulous Impressions" album to autograph. He seemed genuinely flattered. "Hey, look at that," he smiled, surveying the sleeve. "I don't even remember some of these songs."



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WELCOME

HEATHROW AIRPORT, London:

Billy Joel looks awful. Really awful.

Shades protect the worst remnants of last night's excesses, but the head remains in mortal danger of becoming disengaged from the shoulders.

A shaky hand emerges in greeting, followed by a low, agonised groan as we herd toward the departure lounge. "Ooh... ooh... Elizabeth... this one's real bad... even my hair hurts."

The fact that Elizabeth Joel is currently in Paris and he's therefore beyond immediate repair is a fact that, for the moment, seems to be eluding him. The groans continue, building toward an anguished soliloquy... "I really ripped the hell out of my face... I just decided to have a shave in the middle of the night... took me like two seconds... fastest shave I ever had... four in the morning... Er, why? Just something to do, I guess. I was so bombed. Thought I wouldn't have to do it when I got up in the morning... I was like sealed fish, wise up with my head next to the ashtray, blood on the pillow so I was stuck to it, and my face on fire. Stopped. Stopped."

Where did you get to? "Scottish. Glendiddich or something. Good scotch. We went to a wine and they said we had to go to Tramps, just drop the name, y'know... well, we dropped the name and they dropped us, right out in the street. So we went somewhere else (the Village, it later transpires), someplace like Studio 54, black chick dancing and waitresses looking like Genghis Khan."

"I don't know why we do it. Never learn. Never learn. As if being on the road doesn't knock you enough anyway. What happens? You get offstage and you're so worked up and the only way to sleep is to have a couple of drinks. And then you get a second wind, and it starts gettin'... crazy. And you don't know what you're doing any more. See, at the end of a show you're more wound up than you are at the beginning... there's this incredible thing, at fever-pitch, and the crowd gets up and goes home, and you're still... humming. Some groups smoke grass or get into pills... I don't want any of that. I don't know why. Alcohol's just as much a drug as anything else. More social, y'know... you can't sit around popping pills in a bar, can you?"

We await the flight to Newcastle in silence. Earlier, incredibly, he'd been at the BBC, recording a show which required him... to his great embarrassment... to pretend to be a DJ as he played 30 of his favourite records. He can't be sure what he expected now... Beatles, Stones, Sam & Dave, Jackson Browne, Righteous Brothers, James Taylor, Ronettes, Bruce Springsteen, Wilson Pickett... the list goes on.

Tour manager Rick London is ensconced inside headphones Joel chews as he remembers something, and grabs the phone from him. "Hey you just gotta listen to this... it's incredible."

He plays Isaac Hayes' version of "The Way You Are," complete with a mind-boggling ten minute spoken intro which defies description. He falls about laughing.

I ask him if he's heard Barry White's version.

"No. What's it like?" "Oh, lots of groans and heavy breathing." "Oh, like this?" He launches into his interpretation of Barry White singing "Just The Way You Are." It turns out to be a canny little real thing. You don't hang around Billy Joel too long before discovering that he's a brilliant mimic.

He drifts across the tarmac, transformed, into his Isaac Hayes. One line in particular has caught his ear. "Sometimes I look at another woman." He recites in gravelly, husky tones. "But darling, it don't mean nothin'. Darlin', if I had an eye for beauty, how could I explain my adoration for you?"

It's curious how people always deliver their plane disaster stories at the point you're screaming along the runway in that final stretch before tilting upwards. Joel grins engagingly and comments: "I sometimes get a bit worried on small airlines... Buddy Holly specials."

Oh? "We were in a plane once that almost went down. I always wondered how I would act if I knew I was gonna die. And we all thought we was gonna die, and I was surprised it was like... I was that's it, pretty good. Yeah, he just went, 'Well, that's it, man.' It was a flight from Denver



The booze, the browls and the ballads

Billy Joel may look like a wolf in wimp's clothing, but he's a man of many parts, as COLIN IRWIN discovered.

to Salt Lake City in the winter-time in a bad storm, right over the Rocky Mountains. The plane was literally going upside-down, caught in this storm. It had to land at Golden Wyoming. The weather couldn't go to Salt Lake 'cos the weather was too bad, and we really thought we were going down. In the end we landed okay, and there were all the emergency trunks waiting for us...

He tells a vivid story for you, complete with arm actions, the whole gamut of facial expressions, and, of course, full dialect. His humour is rampant. There was a lovely story in Rolling Stone about his penchant for approaching Hare Krishna disciples and asking them if they could spare ten dollars. Joel's album "The Stranger" went platinum in New York alone. It's sold more than four million copies in total. The new one, "52nd Street," sold two million in its first month of release.

He's patently unimpressed by it all. "It hasn't been my goal to be so depressed and crazy... y'know... 'I've had my shot, and that's it, it's all over. Just because you're not at number one, does that mean you're no good? I've seen albums get to number one that are horrible. And awards don't mean it's good. I've got to think it's good. That's my own goal."

"I only ever wanted my songs heard. It wasn't a rock 'n' roll star thing. When I was a teenager, when I had rock 'n' roll bands, I wanted to be a rock 'n' roll star, sure, but when I started doing just my own songs, the point of it was just to be a writer. Then some

than ever, drawing from his environmental sharp lessons of survival, empathy for the class struggle... and we know that he always pays for his own tickets to go to concerts, and covers in corners at parties and receptions.

HIS songs seem to concentrate on three themes: the urge for honesty and truth ("Do what's good for you or you're no good for anybody else" he sings in "James"), experiences of the street, in particular a close identity with New York; and love, as bitter-sweet as he often portrays it. They are reflected at every turn — his second CSB album was "Streetside Serenade", which carries a painting of an anonymous street corner. The new one, "52nd Street" has him looking macho, leaning against a wall, a bugle in his hand. "The Stranger" pursues the theme of being yourself (portrayed most prominently in "Just The Way You Are") with Joel depicted on a bed in a stark room, a pair of boxing gloves hanging from the wall, staring at a hideous mask.

Are we really to believe Billy Joel? "Oh I don't know about this street thing," he sighs. "What most people consider mundane daily living kinda things, I find these interesting. Things that everybody shares in common. Everybody's got a relative that's a real punk, or is in trouble all the time, or somebody with marriage problems, or love problems. Things that everybody does and talks about, but nobody thinks they're interesting. People say damn amazing things, and don't realise how profound they are. I think I have an ear to hear them, just sitting round in a bar or something... people say things and I'll use 'em. It's a form of plagiarism, I guess."

continued overleaf

"Streets? It depends what you define streets as. Tom Waits' street, which is a devil's street? Or a Bruce Springsteen street, which is like an Ashbury Park street? I dunno."

But he did use to go around in a gang?

"It wasn't like West Side Story... it was just a gang on Long Island... a teenage gang. Just, y'know, throwing rocks through windows, and maybe robbing a building that'd be burnt out, and knocking over garbage cans. Not really a Mafia criminal. I was just a regular kid."

Ah, but he did get himself put in jail on one occasion.

"Oh, I got held on suspicion of burglary but I got released. Scared the hell out of me though, but was... y'know... not a real jail, just a holding place. But when they put me back, they gotcha. Scared the hell out of me."

They didn't charge you?

"No they hooked me on suspicion. But they had no evidence. It was a corrupt charge. I didn't do nothin'. They just picked me up off the street. I was just sitting in front of this old house, and the house had been robbed and I didn't know it. I'd been walking home from a party, and I sat down outside this house... I dunno... I was probably bombed again. I'm sitting down in the street and the cops pull up and said get in the car, and they drive me down to the station and ask me all these questions and I say, 'I dunno what you're talking about.' They said 'We're looking you on suspicion of burglary' and I kept going, 'Weeell, I ain't done nothin'.'"

Later he committed himself to a "nut-house", hastily withdrawing three weeks later when he realised that, if he stayed, he might go mad. He also took up boxing for a time, and held numerous jobs for short periods. All of which, of course, contribute marks on the streetometer. Can Springsteen show such a pedigree?

Joel is actually a committed Springsteen fan, though he draws a definite distinction in their approaches, through emanating from different sides of the river.

"They're more wordy where he comes from," he says. "I'm more frugal... more direct."

The stewardess cranes up to us and asks if we want a drink. Joel's head rolls in mock horror, and he asks if they've got any mineral water. A voice swamps us from above telling us we'll shortly be landing at Newcastle, and he peeps make sure our cigarettes are fastened and our safety belts out. We disembark Newcastle and talk about heroes Lenny Bruce was the first up for grabs.

"I always liked Lenny Bruce, admired him... if there was any recent American folk hero, it was Lenny Bruce. He said some incredible things way before they were popular to say. He was also funny, which was overlooked by people who made him out to be a kinda prophet or something. He was a comedian, a funny guy who was entertaining too. People called him a cynic."

In a way it was brutally frank, but it was entertaining. I might unconsciously have imbibed much on him. I dunno. It's always surprised me that so many people lack a sense of humour. If I get a bad review or a bad criticism, I'm always surprised by the lack of humour in it. The fact that I say something that's to me obviously hysterical, and somebody takes it as a really strident brutal thing to say, it's like Missy Python... What other mode did you have as a kid? There's a long pause.

"Sugar Ray Robinson... Ray Charles... my grandfather... the Lone Ranger... no, we didn't have a TV when I was a kid, now he always killed me. People always know Tom Sawyer or Huck Finn, but he wrote these incredible books. I read 'Mysterious Stranger, Letters From The Earth...'

... really intense things, really profound, they were focused, and they were moving. In Mysterious Stranger he's an atheist and tells the whole story of religious folk in evil times, and tells the story of how rotten everything is, and it's hysterical in the telling of it. And what he's doing is putting across the atheist point of view, which was a very daring book to write at the time."

Do you still have heroes? "I've met Paul McCartney I wouldn't know what to say, he's great... and Stevie Winwood, I hope we can meet him on this tour... and I don't know what to say to Ray Charles..."

Billy Joel from previous page

At this point we hit Newcastle with a considerable thud, and the ensuing roar obliterated all possibility of conversation for a couple of minutes, but Joel continues mouthing words and when the noise cuts off he says "...and that's the secret of my success and I'll never tell anyone again."

ACROSS the tarmac that absurd walk has acquired a jaunty edge and he waves to imaginary crowds through the gloom. "See how they've come to fete me and welcome me? Oh, aren't I the big star?" he taunts himself.

He bears up a tall, jovial-looking Englishman, with evident delight.

"Hey how y'doin'?" he keeps demanding, as the guy, Brian, leads us to his coach. Brian drove the band across Europe last time they were over, and evidently made an impression. They swap reminiscences, and Billy is anxious for news of his band, who had come up a day earlier. He's particularly keen to confirm that they're as wiped out as he is.

"Did you hear we had to cancel two gigs in Europe because of the snow? Five free days in Paris... oh, that was crazy. We can't afford to have any days off — we get too wrecked."

Brian (who, the next day, has them all getting their passports out ready for inspection when they cross the Scottish border) tells him gravely that ferrying the boys around Britain is his rock 'n' roll swansong before he gets a real job. When he dumps them on the plane back to New York, that's it.

"Aw," says Joel in sorrow, suddenly brightening. "Hey, we gotta have a party!"

CITY HALL, NEWCASTLE. Soundchecks are the bane of musicians' lives. The upper leagues occasionally escape by getting roadies to deputize for them, while most others

whip through it in haste. Having just hit town, the last thing they want to do is face an empty hall with a dummy run — it's like having a kickaround in a deserted stadium the afternoon before an important cup tie.

Billy Joel's soundchecks are a revelation. The voice of Isaac Hayes booms over the P.A. "...Darlin', if I had no eye for beauty how could I justify my adoration of you..." Joel moans into the mike, the band cracking up around him. He's almost word-perfect with Hayes mumbblings, and then launches into a reggae arrangement of the song in imitation of a dire British cover version he's also taped.

The band leap into the fun with unbecoming relish. Liberty DeVitto, grinning manically behind the drums, is a blur of activity. Guitarist Russell Javors grabs centre-stage and hurls himself into a melody of rock 'n' roll classics, Joel belting away at an organ alongside him.

Next minute they've slipped into the intro to "Miss You," and Joel's up there thrusting hips, strutting and posturing outrageously in the celebrated manner of Michael Jackson. Again he looks and sounds the part, perfectly. During the next half-hour we also get Cream, Led Zeppelin, Ray Charles, Traffic, Sex Pistols, Jerry Lee Lewis, and the peak of it all — Sinatra.

Promoter Alec Leslie comments that one of the highlights of his career in music was seeing Joel go through a soundcheck somewhere in Europe which lasted three hours. Small wonder that he gets a few songs out of these bouts of lunacy.

Last year in London — on his only previous British visit — he was knocking around on the piano proclaiming his desire to get home. The London Drury Lane concert was good, he says, but it was preceded by various dates around

Europe where he was totally unknown and it came as quite a cultural shock to discover that not only did his songs go unrecognized, but they didn't even understand the rap. He tinkled around on the piano at the London soundcheck, and an sheer mournfulness, began to wall. "Goin' home — you gotta get me outta here." The band showed interest in the tune, they worked on it, and the song became "Honesty," now to be found on "52nd Street" and the likely next single in Britain (though the States have gone with "Big Shot").

Joel would prefer it to be "Big Shot," his "hang-over number," aware that "Honesty" would do nothing to belch his local image as a balladeer. Yet, though he has final say on matters of product, he doesn't feel inclined to fight record companies on their choice of singles, however much they may rebound on him.

"Every once in a while I do a ballad or a love song, and that seems to be the one that's the single. I know people tend to typecast me as a soft piano-bounce player, they don't know about the rock 'n' roll side of me. I'd prefer

them to go with 'Big Shot' here, but I don't know if I could ever pick hit singles. "I didn't know 'Just The Way You Are' was gonna be a hit at all. We walked outta the studio and we were kinda excited, but more with 'Modin' Out,' 'coo that was a good song. No, not a good song, a great track. But 'Just The Way You Are'... we had no idea... I don't sit down and say okay, I'm gonna write a hit single. I tried to once — it sounded like a beer commercial."

"I guess they know about hit singles, that's their business, 'em to figure it out. There's so many radio stations in America, it's like a computer thing or something."

"Well, we moved a lotta units this week, Billy." "Oh—this time, how's it record doing?" They started explaining it to me. It's like banking or something. "Unit?" "What are they talkin' about? They say 'Love your product.' I say 'What do you know about my product?' It's crazy business."

It's pertinent to wonder how he survives amongst it all. "Oh, you have to have a sense of humour about it. It's all like cornflakes. Here's my new box of Cornflakes, so go out and promote it and cutsey it up and make it different from the other one. And it's the greatest thing since Rice Crispies. Don't get me wrong — I have friends who work in the music business but I try not to get involved. I have good management and I leave it to them."

"But it's a destructive tendency in this business — you have to generate money to keep the whole organisation alive, and the band. But me, I'm... well, how much money do you need? If they gave me the money at the end of every gig, then forget it. I'd be buying crates of Scotch. And if I see a guy in the street I'd give him the money — 'Say, you need it more than I do.' I gotta have people protect me from myself."

THERE have been bad experiences along the way. At one time a company was said to own 150 per cent of him. Another time he dropped out to play standards in a lounge bar under the name of Billy Martin; a time spent in an alcoholic daze, and the well-documented inspiration for his first hit, "Piano Man," which remains one of his most powerful songs.

"I signed a lotta papers," he admits ruefully, "and I didn't know what I was doing. Once you get into these legal papers... whoever undersigns the parties there of... I don't know what the hell it says, it's all lawyers' talk. I trusted the guy who was managing me — he said 'Sign this, don't worry about it,' and I said 'Okay,' and it ended up it was a bad deal. I learned enough to know I'm not a businessman."

Things are rather better

organised now. He's managed by his wife Elizabeth, who has a management company called Home Run which also takes care of Phoebe Snow. There's also a Home Run Agency, which looks after Joel, Snow, Harry Chapin and a hockey team, and a company, Billy Joel Tours, which runs every tour he does from lighting to roadies.

Joel loves to tell the story of how Elizabeth became his manager. "I'd really had a bad experience with this other management, and I said to her, 'Why don't you manage me?' I meant it kinda half-seriously. The next day she had a secretary in the house, and phones being put in. I woke up and there's people in my bedroom. I said, 'What is this?' and she said, 'Well, you wanted me to manage you.'"

The queues start an hour-and-a-half before the concert's due to begin. Like all the other shows on the tour, it's a sell-out, and a cursory glance at the clientele reveals teenyboppers quivering in anticipation, burly beer-drinkers out for a loon, courting couples necking shyly, college types intently examining their £1 programmes, and a fair smattering of the middle-aged who've been seduced by the ballads.

It calls to mind again the thin line that Joel treads in his all-embracing appeal. At times he comes on like a crooner, ultimately safe but with heavier pretensions. At other times he's a wolf in sheep's clothing.

It's not always easy, either, to equate his most indulgent moments with his street identity, and a fair proportion of his following must surely be the hip MOR followers, the middle-class trendies whom he frequently scorns with varying degrees of venom in his songs.

"Honesty" is sentimental pop, but "Skateboard" with its undercurrent cruelty, is brilliant. Even "Just The Way You Are" — written as a birthday present for Elizabeth — is a love song with an edge, as he points out.

"If I write a love song, I can't leave it alone until it's totally mushy. Because love isn't always mush. There's got to be some kind of irony, or cynicism or bitterness, so I try to put the knife in a bit. It makes for a well-rounded song. It crops up all the time. In any situation, part of it is always strange or ironic or something." In "Just The Way You Are" there's a bridge. "What's it gonna take till you believe me? It's not all 'You're beautiful, I love you.' It's 'How many times do I have to tell you this?'"

ON stage, he's masterful. He's got this creed which he follows blindly called Murphy's Law. The basis of it is that whenever you get out of a lift, your room will be

the furthest away. And your departure gate at the airport will be the one at the far end. Murphy's Law also states that a shitty soundcheck means a great show. Good soundcheck, bad show."

It had seemed like a pretty sensational soundcheck to me, but I was obviously fooled. The show is great.

The roars erupt as soon as a darkened figure creeps stealthily on stage — they obviously recognize the cigarette never far from Joel's grasp. The stage is suddenly bathed in light, and Joel is hunched behind a piano, looking extraordinarily dapper, whistling the intro to "The Stranger."

Somebody yells. "Boogie!" Joel looks agitated, and announces: "This is not a disco. The band immediately breaks out into a disco beat."

Apparently it cuts... There's an old man next to me making love to his tonic and gin."

The response is ecstatic as "Piano Man" is recognised, and they're sharing a drink that call loneliness, it's better than drinking alone."

Joel realizes the punters in the balcony to the left of stage can't see him at all and waves... "Sorry, it's not like a guitar, I can't strap it on and move around" — he gestures to the piano. They forgive him, and he spends much of the ensuing time running across to the other side of the stage, waving to the left balcony.

"This is a song for anybody who wanted to tell somebody... and he makes a vicious V-sign. It's called 'My Life.' The middle crowd-harmonies are pure Beatles."

He leaps from his stool at the end and dashes to the centre of the stage, launching into an impressive flurry of sparring punches. It's a routine that's repeated at regular intervals during the course of his athletic time on stage.

WERE you actually any good as a boxer, Billy? He stares at me so long and hard I think I must have offended

him. Finally, he nods with slow deliberation. Could you have made it?

"I don't think I had the killer instinct to be a professional. I had good hands, and good feet and nice moves. I had a good defence, except for one thing..."

He indicates his nose, which is slightly flattened.

"It's strange, I fought a guy... I lost the fight, I was a terrible boxer, no defence, head shaped like a bull. I just kept hittin' him to the head and to the body, and he didn't feel it. I kept hittin' him hard, and he didn't feel anything."

"You can be the best boxer in the world, but if he don't know it, y'know what he was about my weight. And he had just one punch and it just sorta... landed... and I realized this guy... y'know his crazy. He's gonna kill me. So I lay down. And that was that, thank you."

You took a dive? "Well, he hit me pretty good. I kinda laid there thinking — You wanna get up or you wanna get this over quick? So I stayed there. I let 'em count me out. But he was glad to do it. It was great. It was stoopid. Crazy. This big macho thing... had to prove myself to 'em. I was in a gang an' we were all s'posed to be tough guys. It was real prestige to be tough. The values were all basic."

"If you're winning, you feel great... y'know... I really got him. I can take him. If you're losing it's not so much fun. Next day you're pissing blood and throwin' up. You get kidney punches and rabbit punches, an' if you take a good boxer, the ding-a-lings goes. y'know? The brain goes and the body gets messed up."

"Like Muhammad Ali. He's in the class sense, he's good form as a boxer, dancin' and lookin' good."

continued p. 28

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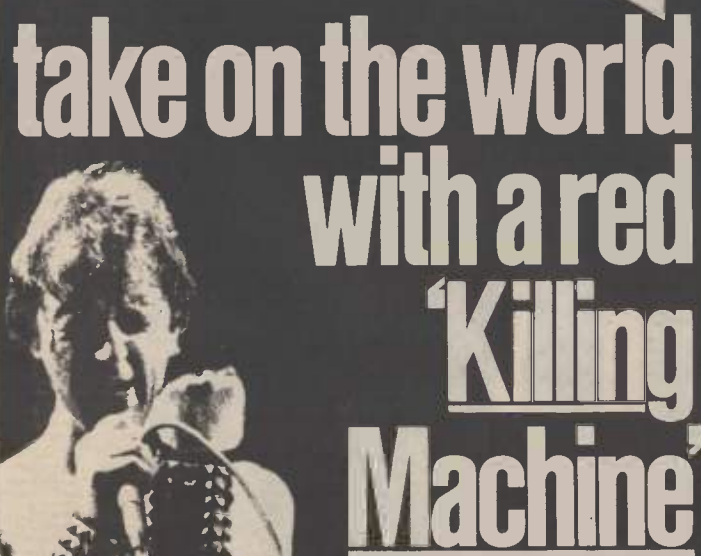


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features 'Take On The World'

Billy Joel from p. 26

And Joe Frazier just goes in, shootin'. I was more in the classic sense, a boxer. But you meet so many people with noses like this

He pushes his nose toward the region of his ear and imitates the traditional gormless pose of the punch-drunk fighter. "Not for me..."

THE show is briefly hit by sound problems. Joel notices the consternation of guitarist Richie Cannata and starts hammering on the keys, going into an impromptu blues riff. "We got the Technical Difficulty Blues," he roars, to great approval. He goes into "Angry Young Man," a cynical ode to a professional martyr, "with his fist in the air and his head in the sand". His own fist pumps the air, and he showers us with intensity to underline the irony of the lyrics.

"Angry Young Man" is about the difference between someone who is ideologically pure and the angry young man who'll adopt any cause he knows he'll lose. These people get treasure after a while. That's the way the world is, so shut up once in a while!

"I have my own ideology, I have my own crazy political philosophy, but I don't like to write about it in songs. I duano, writin' music and espousing my own ideologies, it's like preaching. Who am I to say 'We should do this' or 'The world should do this'?"

One time he did some campaigning, when George McGovern ran for president. It was not a happy experience.

"It was this real idealistic. 'We're gonna get McGovern in there', but I'd never gotten involved in politics ever and that was just too much. I'm glad I did it, it was an experience to have, but it left me with a kinda bad taste in my mouth about politics in general. Even someone you believe in. There's always these other people around, there's always compromises, there can't ever be everything you want it to be. It's always gotta be a bit trashy—someone getting paid off, dirty politics goin' on."

He continues to navigate an unsteady course between cynicism and optimism. Ask about America, and he drools.

"Yeah, I'm very chauvinistic. Not in a political sense, but in a national sense. I love my country. (He's the first American I've ever actually heard utter those immortal words.)

"Politically, I don't agree with all that a particular government of the time is saying. It's a capitalist country and I'm not particularly capitalist-minded... but we screw up, not because people are bad or evil, it's just the government's made a wrong decision, it's not malicious intent."

"It really bugs me when I read things like these Iranians who are so mad with Americans, and it blankets all Americans. Maybe if they were mad at the 5,000 businessmen who are ripping them off, that's one thing—but they don't represent me. I didn't go to rip any Iranians off."

HE sings "New York State Of Mind." Ray Charles-style, it's one of his classics, and the prime embodiment of his love for New York. The album it came from, "Turnstiles," was his most significant, mirroring his own return east after three years in Los Angeles, and included two other songs with similar themes: "Say Goodbye To Hollywood" and "Miami 2017." "Fifty per cent of Los Angeles is ex-New Yorkers, and they hate



TEENY LOOT

New York once they've moved away, it's bad, it's dirty, and there's crime. I got real defensive about it because I didn't move out to Los Angeles with the intention of staying there—it was just to get some business deals straight. The weather was nice and I ended up staying three years. And this really bugged me. I figured New York really needed an anthem, and I wrote 'New York State Of Mind' for New York City.

"And 'Miami 2017' was outta this 'Daily News' headline. New York City had appealed to Washington for federal aid, and Gerald Ford said 'No' and the Daily News headline was: 'Ford to New York—drop dead.'"

"I got this really chilling vision of what would happen if the city went bankrupt, as could have happened. I got this picture in my mind of living in Miami—everyone moves from New York to Miami when they get old—and, in the year 2017, telling my grandchildren what happened in New York. About Washington blowing the whole thing away, and fires and strikes and riots, like a science-fiction thing. When I heard everybody else was leaving, that decided me to move back."

It was the most crucial point in his career. Jimmy Gershaw was enlisted to produce "Turnstiles," but didn't like Joel's band. He wanted to use Elton John's musicians. This, at a time when Joel was plagued by Elton John comparisons, seemed a conspicuously dumb idea. Joel sacked Gershaw and produced the record himself. "They're not name musicians, they're not technically perfect. But I said, 'It feels right' in the end I just got tired of fighting. Also I had Elizabeth take over my management—I had this image of CBS Records going, 'Oh, Billy Joel, he fired Jimmy Gershaw, he's gonna produce himself and have his wife manage him.' And I could see a red pencil going through my name. It didn't sound good on paper, but it worked out. 'Turnstiles' isn't a technically perfect album, but I had to make a stand for my band. Love me, love my band."

There have been no such problems since. Phil Ramone was engaged to produce "The Stranger" loved the band, and created a monster success. He also produced "52nd Street," and will be present for the next one. Joel doesn't get compared too much to Elton John anymore, either.

The show climbs remorselessly to a convincing climax. He wins four encores, returning finally for a solo reading of "Souvenir". He shakes a few hands, nearly gets dragged off-stage, and returns momentarily to the mike.

"Remember, Newcastle, don't take no shit from nobody."

GOSFORTH PARK HOTEL, NEWCASTLE:

The Billy Joel Band hit the bar with a vengeance. Joel had packed up and down the coach on the way back, in an exuberant mood, happy with the gig, slapping his band members on the back.

His mood holds in the bar.

"You gotta hear this tape," he says urgently. His tape machine is produced, complete with headphones.

Sheer delicacy prevents me from disclosing the contents of the tape, but suffice that it concerns human natural habits and makes Derek & Clive sound like Mary Whitehouse's nephews. Joel takes it round to anybody who expresses an interest (the band have heard it many times), falling about with laughter each time as he observes the reaction of the lucky recipient.

As the English beer gets to him, he begins to fade. A photographer creeps up and asks if it's okay to take pictures. For the first time that day, Joel looks fazed. His grin freezes, he coughs and splutters, and shuffles uncomfortably.

"Yeah, it's okay," he says, and it patently isn't. He has a horror of having his picture taken, a horror which is relieved by a friend who sees the initial flash and I just got tired of fighting. Also I had Elizabeth take over my management—I had this image of CBS Records going, 'Oh, Billy Joel, he fired Jimmy Gershaw, he's gonna produce himself and have his wife manage him.' And I could see a red pencil going through my name. It didn't sound good on paper, but it worked out. 'Turnstiles' isn't a technically perfect album, but I had to make a stand for my band. Love me, love my band."

He talks about Cuba—where he's shortly to play a concert—and he expresses concern about his voice, already wailing slightly, holding out for the Albert Hall gig at the end of the tour. Tomorrow it's Edinburgh and a 9.30 am kick-off.

"I thought being a musician meant you didn't have to get up early. That's what they told me," he grumbles. He reminisces about some bizarre escapade in Australia, and Irish coffee is ordered to complement the memories. Joel downs his in one and heads for the sack.

"Wet dreams," he wistfully says. Tomorrow, he'll have another hang-over.

Angles

REVIEWED BY
IAN BIRCH

Ahhhhh!

SISTER SLEDGE: "He's The Greatest Dancer"/"We Are Family" (Cotillion Records DK 47190 — US import)/BILL SUMMERS AND SUMMER HEATE: "Straight To The Bank" (Prestige D-1209 — US import). After three years of new wave starkness, it's hardly surprising that former renegades are now becoming confirmed converts to disco. Apart from anything else, it's gloriously sensuous and immediately accessible. Ah'm talkin' bout *QUALITY* disco, of course, and let me present two magnificent contenders. Actually Sister Sledge pips Summers to the post because the foursome have become part of the Chic Organisation. Nile Rodgers and Bernard Edwards wrote, produced, arranged and conducted both cuts, and the results are intoxicating. The awesome rhythm guitar, the stunning bass lines, the beautifully-controlled yet fiery build, the sense of variation and jubilation that increases throughout, they all interconnect with riveting style. You might think the words are pretty dumb, but they do paint a picture of people's obsessions down in a disco outside Frisco. The only problem is that it's an expensive import. My advice is to await the British release — if you can wait that long. The same goes for Bill Summers. Presumably a sort of follow-up to Shamalam's "Take It To The Bank", there is an irresistible waltz interplay half-way through the delicious shuffle. Anyone who doesn't dance immediately should have their ears syringed.

Staples

DIRE STRAITS: "Sultans Of Swing" (Vertigo 69059 206). As this has never been deleted, it's not strictly a re-release. A fresh promotional campaign might be a better way of explaining why it came through the post again this week. Sheer demand (especially from radio) has finally forced the British company to wake up to the fact that the Straits are red-hot property. They're already household obsessions in places like Germany, Holland and Australia, while the album is currently in America's Top Ten. The song remains a gem; tart, sensuous, witty and inaudible, if marginally under-produced. The first platinum stars of the late Seventies.

THIN LIZZY: "Wailing For An Ambassador" (Vertigo LIZZY 003). Not one of Lynott's stronger songs, but that won't stop it charting. The structure is stout, if less than noteworthy, the sound clean, the musicianship as strident and Lynott's swagger as harmlessly romantic as ever. But definitely a case of could-have-done-much-better.

GRAHAM PARKER AND THE RU-MOOR: "Protection" (Vertigo 69059 219). In which GP sounds extraordinarily like Elvis Costello, especially where the guitar and what delivery are concerned. Whether this is accidental or deliberate, who knows — but I'd plump for the former. He may not have broken on the scale that he would like, but that doesn't mean he's about to ape Costello in the hope of duplicating the Elvis Success Story. A few hearings should bring out Parker's own gritty individual personality plus the unassuming, shrewd production from Jack Nitzsche. The tip is a live workout of "I Want You Back", the old Jackson Five beauty. Instead of doing it his way, he's tried to zero on the original. If you're too respectful, it will only baffle.

THE VIPERS: "I've Got You" (Malgan LUMS 718). A fine, invigorating slap of pop-rock, with the kind of neatly timed piano line that makes all the difference in the world. However, having seen them recently in action, it turns out to be the one and only sign of their current stage act. But they've got time firmly on their side.

NEON: "Don't Eat Bricks" (Radar ADA 27). The press release says that Neon combines jazz-rock with new wave. Now I'm all for cohesion — when it works, that is. "Bricks" isn't so much an honourable failure as a non-starter. There's a triadist herky-jerky rhythm, a whacky lyric and a certain desperate edge — and that's about it.

MAX MIDDLETON & ROBERT AHWAL: "Snake Hips" (Harvest HAR 5181). The first release on



SISTER SLEDGE: intoxicating

a new Harvest Fusion project which aims to "present music of an overtly eclectic nature, pioneering music, music of exceptional quality." So now you know, Middleton and Ahwal, once both in Hummingbird, will hardly dynamite Western music with "Hips". An instrumental, it's tixy, pleasant, professional and entirely forgettable.

JOHN COOPER CLARKE: "Glam mix" (Epic S Epic 12-79009). Song like packaging: the vinyl is orange and triangular. Fortunately though, inbuilt is a great sense of irony. Against a tight-listed, metallic backdrop, the phrases come as fast, rich and varied as ever — from the hula hoop craze to Mahatma Gandhi's loincloth, he plumbs the heart of the matter. File under Intelligent Novelties.

MAGAZINE: "Rhythm Of Cruelty" (Virgin VS 251). It takes time to make an impact, which — almost definitely — will mean instant obscurity. The song, however, is good: contained, well-structured, with enough interesting twists and turns to keep the Devo fan flying. A healthy augur for the new album.

CLIFF RICHARD: "Green Light" (EMI 2920). Cliff's renaissance continues. An obvious hit, it crosses a dominant disco bass line with pop confidence. More than satisfactory.

TRE: "Buddy For You" (EMI 2916). The first move in TRE's attempt at a new musical direction. Working with Todd Rundgren (producer) and Peter Gabriel (co-writer with Robin-son) has left its mark. Rundgren has beamed up the sound as well as throwing in some of his characteristic studio wizardry, while the words and construction relate more to Gab than to Rob. Rather than pointing a finger at specific social ills, the focus settles much more on an emotional state of mind. An interesting hybrid (despite Tom's occasional croaking).

CHAKA KHAN: "Life Is A Dance" (Warners K 17320). Nothing like as immediately hypnotic as "I'm Every Woman", the song starts with a hard snap but never manages to consolidate a direction. Shame. (As opposed to "Shame".)

KIDNAPPED: "The Resistance" (Majula Records GAT 413). If you're expending punky throttle, forget it. It starts like early Gabriel and then deftly introduces light, adventurous, but always sure-footed touches that weave around the main melody. Appropriately, Tim Hinkley and Poli Palmer have contributed a sympathetic production. But as front-person Mark Dameron says, "It's dangerous to talk too much."

MOTORHEAD: "Overkill" (Bronze BRO 67). Not exactly seething with the new subtlety that they proclaimed in the MM interview a few weeks back, but certainly seething with studied wildness and power. Truly horrendous.

SPIZZO: "Cold City 4" (Rough Trade Records RTSO 2). Four cuts that veer between being atrocious, engaging, almost inspired and frequently very funny. Like early Bolin, Spizzolli has an extreme approach and a firm commitment. Once they evolve out of their current kindergarten howl, there could be some major surprises in store.

FASHION: "Steady Eddie Steady" (Fashion Music FM 001). There are enough accent accents and unlaufs here to start a language school. More new pop: contrived, spare, wry and unrelieved. It doesn't quite work.

EDDIE & HOT RODS: "Power And The Glory" (Island WIP 6474). The Rods were once lambasted by new wave bands for wearing flared trousers. Not only were these criticisms puerile, but Eddie's bunch could also blow most of them off stage with a minimum of effort. Still, of late, their product has been very mediocre. "Power", which comes by its name, is a standard teenage bluster. Barely functional dance music.

BUZZCOCKS: "Everybody's Happy Nowadays"/"Why Can't I Touch It?" (UA UP 36490). Buzzcock strength lies in pumping out fizzy, contemporary pop with unselfconscious conviction. This time around they sound exhausted, short on ideas and energy. "Touch" has a nice tone but the song quickly fades into the middle distance. "Happy" is more

traditional fare with a jaunty momentum and high-register chorus line. They should think seriously about finding a new producer. The Martin Rushent alliance is wearing mighty thin.

GONZALEZ: "Haven't Stopped Dancing Yet" (Sidewalk SID 162). Surprisingly infectious, Gonzalez turns in a snappy flourish with the old Latinato touch. The vocals may be pretty colourless but the rise and fall of the rhythm has verve and variety.

ROGER CHAPMAN: "Middle of the Road" (Arista ARIST 244). First Family, then Streetwalkers, and now a solo career. Straightahead, honky-tonk crispness seems Chapman's distinctive voice, and the effect is far from unpleasant. It'd be interesting to hear what Maggie Bell might do with the song. Zero chart potential, though.

Noted— with reluctance

THE BEACH BOYS: "Here Comes The Night" (Caribou import — 2728 9028). I don't want to believe my ears but there's no alternative. The band — together with producers Curt Bechner and Bruce Johnston (shame on you both) — have taken a cut off the 1967 "Wild Honey" album and turned it into a disco atrocity, which — to make matters worse — lasts over ten minutes. Every convention in the book has been harnessed to create a garish, mishapen and synthetic monster that will enhance nobody's reputation. But then I suppose the original aim had nothing to do with reputation, and everything to do with bank balances. The Beach Boys haven't been shifting too many units of late, for the very good reason that they don't deserve to — on present form. There's small comfort in the fact that Brian Wilson doesn't seem to have been involved.

TINA TURNER: "Rooftop Unforgettable Rock'n'Roller" (UA UP 36485). There's a whole lotta woman in this dress: Tina Turner unashamedly plays on her blueprinted image

of the tough and sexy rock and roll siren. The only word for it is sad.

DUFFO: "Give Me Back My Brain" (Beggars' Banquet BEG 15). At least Jobraiah had a semblance of style. Duffo has none.

BARRY MANLOW: "Ready To Take The Chance Again" (Arista ARIST 242). Vapid is too kind a word. Manlow says he has been living in a shell but now is ready to take a chance again. Oh yeah?

THE HOLLIES: "Something To Live For" (Polydor POSP 35). Keep hustling to-morrow you might just find something to live for. World-weary defeat set in mounting melodrama. Terminally depressing.

THE WALL: "New Way"/"Suckers"/"Uniforms" (Small Wonder Small 13). Generation X collides with the Members after discovering new concepts like "freedom" and "technology". Derivative, from its Nuremberg cover pic (when are new bands going to give up Nazi shock-horror chic?) to its ranting bluster.

THOSE NAUGHTY LUMPS: "Lazy Pop's Jacket" (Zoo Records CAG 002). One minute and 37 seconds of dumb satire.

LINDISFARNE: "Warm Feeling" (Mercury 0007 205). Campfire harmonica and attendant emotions around the Swedish wood-fire stove (available only from the smartest antique shops). The Brotherhood Of Man would have done it better. At least it would have sounded like Abba then.

RUFF REGAN: "Japanese Girls" (MCA 4906). Dishevelled, gormless pop from the erstwhile lead singer of London.

NIGHTSHIFT: "Jet Set" (Zoom ZUM 9). A beleaguered attempt at Nick Lowe's pop disposability.

TOO MUCH: "Kick Me One More Time"/"Be Mine"/"It's About Me" (Laughing Gas LGS 3). Too Much don't mind sounding like a tenth-rate pub band, that's okay. If, on the other hand, they do mind, they should lock themselves away until they hit on at least one idea.

THE TEARDROP EXPLODES: "Sleeping Gas"/"Camera Camera"/"Kirby Workers Dream Fades" (Zoo CAGE 003). You wouldn't be mistaken to think that Teardrop are trying to alchemize some Novorock. Their recipe comprises hip repetition, discordant squeals and clangs (also a touch of a sexually repressed past), monochromatic vocals (de rigueur) and David Byrne-tinged lyrics (the modern world). Plays havoc with the digestive system.

DANA: "Something's Cookin' In The Kitchen" (GTO GTO 44). A silly song with an exasperatingly fussy arrangement it stands in complete contrast to the sub-Linda Ronstadt cover photo.

PAUL EVANS: "What's A Nice Guy Like Me Doing In A Place Like This" (Spring POSP 39). "Hello, This Is Joanne" had a certain morose charm. The follow-up is a chirpy, singalong, quasi-country and western horror.

THE DUNNEAU: "The System" (Clubland Records SP 797). Hamfisted, fee-dragging rock.

FILE UNDER POP: "Heathrow"/"Corrugate" (GTO GTO 44). A silly (Rough Trade Records RT 0011). Apart from "Corrugate", everything was recorded live at Heathrow airport. Consequently, the "Corrugate" album, everything consists of environmental noise which the band have presumably arranged/edited in some sort of meaningful/provocative manner. Is it the true sound of the suburbs? Does the chaotic distortion have biting relevance? I find it completely unlistenable — a pointless indulgence. "Corrugate" is one of those homicidal vignettes so beloved of the electronic avant-garde at the moment. Foghorn vocals intone words about a child murderer against randomly clipped guitar. It's no better.

LINER: "Keep Reaching Out For Love" (Atlantic K11235). A feeble Half & Oates re-hash.

TEDDY PENDERGRASS: "Life Is A Song Worth Singing" (Philadelphia International S PIR 7151). Pleasant, but muted, pop soul.

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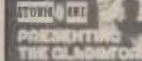
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THE GLADIATORS: "Naturality" (Virgin Front Line FL 1035) / THE GLADIATORS: "Presenting The Gladiators" (Studio One)

inside, and one, though with much less gusto, from RCA's gail in contemptuously blowing a set described on the sleeve thus: "For Collectors everywhere, RCA Records presents another chapter in the career of a man and his music. All in the music of the man who became the greatest legend of the modern entertainment world."

Excuse me, I suppose, Tom Parker, created the legend. With insulting, mediocre issues like this, I can only conclude that someone at RCA is now hell-bent on destroying the legend.

ROBIN GRAYDEN

Albums



CARLOS SANTANA

DEVADIP CARLOS SANTANA: "Oneness: Silver Dreams / Golden Reality" (CBS 86037).

AS the sleeve makes abundantly clear, this is Carlos Santana's equivalent of Pete Townshend's *Meher Baba* solo album: a dedication to Sri Chinmoy, the guru with a predilection for Take Six white suits and gullible lead guitarists.

I imagine it's supposed to represent the other side of the coin from Santana's recent blatant hit-searching with the likes of "She's Not There" and "Well... All Right," but — assuming that he allowed himself a perfectly free hand in its conception and execution — it's still a very far cry from the unfulfilled promise of "Caravanserai" and "Lotus," twin pinnacles of the era when the Santana band really began to play but simultaneously dis-

covered that they were slipping off the platinum ledge. "Oneness" can be divided into two sections: devotional songs and blowing. Even the latter, however — like Michael Walden's "Song For Devadip" — do no more than parade last year's funky clichés, the empty fury of the rhythm section (current Santana bandmates) merely deriving Carlos to tedious repetition of all the clichés he's amassed over the years. Really, if this is all it takes to achieve ecstasy... but, of course, his ecstasy is now a counterfeited, talking out of auto-pilot and fading out in order to preserve the illusion that the improvisations are actually going somewhere, achieving something.

Frankly, it sounds as though Carlos's fingers are disconnected from any of the mental filars through which

a real artist shapes a solo, a melody, a performance, or a style. The opening section of the first side, taped in concert in Japan, consists of beautifully recorded — but utterly meaningless fragments which echo the extravaganzas of "Caravanserai" but attempt nothing of its thematic and emotional continuity. On the second side he picks up his Yamaha acoustic strumming for a contemplative bagatelle titled "Golden Dawn," credited to himself; it's symptomatic of his impoverished imagination that this is merely a reworking of Bill Evans's arrangement of Cecil Scott's "Lotus Land," recorded by Kenny Burrell with Evans in 1964. The fact that Santana may have used this as a guitar exercise is no excuse for such unoriginal plagiarism. And I guess that a fair proportion of the publish-

ing royalties will accrue to Chinnopy's doubtless swollen coffers). The devotional numbers are merely gruesome. Saunders Kling performs "Silver Dreams, Golden Smiles." (The a lightweight Billy Eckstine — plummy, Forties vibrato and all — while the blissful Devadip himself attempts an autobiographical vignette called "Life Is Just A Passing Parade" (sure it is, kid, when you're watching it from the balcony of a five-star hotel) which purports to tell us how he got involved in music, conching a banal incident in the most atrocious hippy-dippy-speak. It's really a shame that, while Carlos certainly knows how to put his guitar into gear, he's apparently forgotten the location of the switch which engages his brain. — RICHARD WILLIAMS.

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THE SECRET: "The Secret" (Oval/A&M AMLH 68504).

THE Secret are Micky Mod and Benzy Leopard. On this, their debut album, they are augmented by several friends and Oval teamsters like the silly Shrink, who contributes "Index". The cover uses cheap-trick photography to turn the fairly fresh-faced duo into a quartet. They present an image that is entirely fitting. Mod and Benzy are a pair of young, patterned pullover, Leopard a screwy psychoblock like and a loudly-decked jacket. Appropriately, the Secret play sax, pop, and a little bit of modern pop. It's also exceptionally derivative and annoying.

You find that you spend more time counting the comparisons with other, better-known bands than actually listening to the Secret themselves. The front-line runners here are Radio Stars (note the chugging guitar riff on "Satellite"), early Sparks (try the package tour choruses on "Hotel Carabimero"), XTC (the barf-jerky structure of "Modern Art") and even the Albertos (the clumsily contrived vocals like "Lucky Lizard"). I could go on and on, but what would be the point?

Surprising trademarks are fine — as long as the band adds its own sense of identity. Nick Lowe obviously does it all the time. However, when the extra additive amounts to little more than a mildly-mocking good-time rowdiness, with one rocky-dink vignette after another, attention quickly wanders and irritation sets in. If you like warmed-over pastiche in the breezily-mannered tradition of daftground pop, look no further.

I'll slip away through a side door. — IAN MCKEE

T. CONNECTION: "T. Connection" (TK TKR 82546).

"T" in this case being one Raephilus Coakley, keyboardman, chief writer and singer, and leading spirit behind this six-piece out of funky Nassau. They burst onto the scene two years and early disco album with an album called "What You Wanta Do" and, under the guidance of maverick Miami production whiz Cory Wade (also responsible for months ago, as far as people with access to and interest in Jamaican pre-release records are concerned. Those individuals will actually have half the songs on this album on their American import "Africa Stand Alone" album, which came out just before Culture's last Front Line release, "Harder Than The Rest."

an undeniably competent outfit short on distinctiveness. A number of the eight here are pleasing pastiches of currently happening styles: from the lurching George-Duke-style synth-driven chanting groove of "Funkancation" ("FUNK" tell those who you funkies today") — is there no end? — or the routine disco rhythms of "Midnight Train" or the Maurice White-style octave unison vocal leads of the set's only ballad, "Love Supreme" (not the Coltrane opus). Best couple of tracks by far are the closest to that debut hit: "Saturday Night," near-identical in feel to "Do That You Wanna Do," and already a club favorite, sports an immediate vocal hook. "Do That You Wanna Do" is in similar vein, with a very boyled drummer Berkley Van Byrd upfront, and a nifty touch of percussive Tony Flowers, his timbales, tambourine, go-go bells (sic) and guava all gain' it broke.

There's a parallel here with our own youthful funksters H-Town (as part from the fact that engineer Alex Gaskin, who worked on the Coakley's earlier work, now produces various acts in Nassau including Tension). Hi Tension's initial, eponymous effort was raw, simple, and very successful; but subsequent, more musically sophisticated releases from both bands have been anonymous and derivative by comparison. Sparkling production here, though, by Wade and Gary Vandy at the board, and discreetly effective sweetening by a certain Bert Dovo — though I wish Wade would persuade Mr Coakley not to lean so heavily, or so often, on the vibrato control of his trip Oxydizer. As an example of good, clean late-'70s dance funk, this stuff's hard to fault; but there's already a lot of it about. — PETE WINKFIELD

CULTURE: "Cumbolo" (Virgin Front Line FL 1040).

IT'S a relief that Culture don't fatter — as they say on this album, Natty Never Get Weary. But there we have a problem right off. "Natty Never Get Weary" is one of the studio's more invigorating melodies, came out about 18 months ago, as far as people with access to and interest in Jamaican pre-release records are concerned. Those individuals will actually have half the songs on this album on their American import "Africa Stand Alone" album, which came out just before Culture's last Front Line release, "Harder Than The Rest."

Isn't it "Harder Than The Rest" — see it, dread? Let's take the basic hypothesis that Culture are great. Let's assume that lead singer Joseph Hill has a manner of expressing matters of valid socio-historical concern in an unmistakable bullroar voice in melodies of primeval appeal. We'll also agree to agree that they're wise to use Jamaica's justly celebrated session musicians to flesh out the voices of the trio. Old times are the basic ingredients. What we're left with, then, is the manner in which those ingredients are to be assembled. Last night I heard a disco mix of Culture singing "Send Some Rain" on the Joe Gibbs label, their former niche. There, the same ingredients were shaped into sound system music, the tops crackling sheet lightning, the bottom growled and roared, and the vocals barely affected the assembled multitudes at the Anti-Suss Benefit sound system.

I'm listening to "Cumbolo" as I write, and I'm really enjoying it. I'm writing in a comfortable living-room with a good stereo, and Sly's cynicism is making me feel a little in my left ear. Seemingly, the effect is vastly different. Culture on a sound system. "Cumbolo" is mixed clearly and crisply by Treasure Isle's respected Errol Brown; it's mixed to sound smooth and warm, like a peck album. It's a polite mix; no growls or roars, no sound effects, no starting gears between instruments.

Most people who buy "Cumbolo" will listen to it in rooms in houses. They'll relax to it, dance round the room a bit, maybe. It's a lovely record, and unless you happen to live near a reggae centre, you won't have heard any of the songs either. That's the domestic function that Brown was probably aiming for when he sauntered down all the rough edges — that's what they like outside Jamaica, he probably muttered as he pushed the bass down. They can't take the rough, tough stuff.

I reckon people could take it a good deal rougher and tougher, if only they had access to 3-D music, with the instruments surging into undiscovered realms of sound. "Cumbolo" is a smoothie because it's too subdued, but it's still a solid, spirited record, definitely worth buying. The new songs are in classic Cultural tradition, instantly memorable, free-flowing songs with a positive message of determination in the face of oppression, a message that applies equally to black and white. "We have never been given a chance even to begin to control our own little lives" ("Poor Jah People"). Joe Hill's qualities overcome doubts: "Cumbolo" is serious and righteous, its music danceable, its lyrics memorable. "Cumbolo" does not disappoint, although it does not explore, and for a group of Culture's high reputation, that's the relief. — VIVIAN GOLDMAN.

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ALBUM

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OUT MARCH 30 - v 2121

CASSETTE - TCV 2121

MAGAZINE HEADLINE 2ND MAJOR TOUR IN APRIL



Albums



Back row: THE POLICE/front, left to right: SQUEEZE/GRISTLE'S GENESIS P.

Cottage capitalism

VARIOUS ARTISTS:
"No Wave" (A&M
AMLE 67505).
VARIOUS ARTISTS:
"Business Unusual"
(Cherry Red Cat.A.Red.
2).

SAMPLERS: why sample?

How it's done is easy enough — splice a few unknowns, the objects of this week's hype, with a few hits or near-hits as the appetizers, and serve fast — but why? Is it truly cost-effective? They certainly aren't much fun to listen to (you never like half the thing) and don't seem to sell much; those that have

been successfully peddled seem "business" beyond anything so despicable as "label identity." 1968's and CBS's "The Rock Machine Turns You On" peddled (milder) hippie revolution; 1977's and EMI's "The Roxy, WC2" peddled (grrr) punk revolution. Eventually, we are what we buy.

A&M's "No Wave," having nothing really to say, makes a virtue out of necessity and aggressively peddles a message: Cherry Red's "Business Unusual," with different intent, attempts to tie up something a little more complex and substantial limply and unattractively. A&M has nothing to lose, so make much out of little: the packaging is contemporary electric — all pinks, acid yellows, lime greens — and, with a catchy title and sleeve scribble obsessed with the music press (do I detect the hand of Stephen Lavers here?), screams "Buy me!" with some success. "Business Unusual" is worthily and ethnically underdressed little (unfortunately) made out of much. Money, of course, has much to do with it, but you can't expect the consumer to be fooled about that, can you?

"No Wave" is hanging around Squeeze's attractive near-hit "Take Me, I'm Yours" and a couple of "cat" 45's — the Police's "Roxanne" and Clark Kent's "I Don't Care" — which means that, somewhere, some journalist likes them and has said so. The rest are selections from A&M's distribution deal with the revamped Oval label and unrepentant attempts to come to terms with the unpredictable post-punk market. Finally, these attempts seem ill-conceived and ill-conceived, clashing at straws, but then I'm writing from inside my own cultural ghetto, so take that as you will.

Certainly, in the lack of any house style — A&M not being one of the more aesthetically successful or wacky record companies, this album — unity of packaging aside — is unnecessary to say, the least. If there is a mood, it's of "instinct" claim calculation rather than inspiration: catching trends, moving with the times but not too much, and several months too

late. Almost all the tracks use punk or reggae techniques (if indeed they can be called such) to tart up conventional, derivative modes.

Oval first: the revived label's first output is a considerable, almost shocking disappointment, considering its past record and Charlie Gillett's experience. Secret are a glacially mid-market of ethnicentric Sparks and grandiose Springsteen flourishes, pallovers notwithstanding. Bobby Hurvitz's "Head Case" covers 19th Nervous Breakdown territory with a promising wire-line and loosey hook; Shriak's "Valid Or Void" is at least frankly trivial — clattering, noisy and enjoyable. But like 1979's other "theatrical hits to rock," Writiz & Co. and Penetration of Luxury, just so much ham and no eggs. Of the three, stick with Shriak and hope for some good old-fashioned rubbish along the way.

Squeeze have yet to prove that they're anything more than a one-song group: "Bang Bang," another cut from their album, is far from conclusive. David Robins, whom "the musical press find it very difficult to describe" (sometimes they couldn't be bothered), runs an efficient dry mixture of white reggae with mid-paced Bowie influences — watch him go for the Nick Gilder market.

Of the Police and drummer Stewart Copeland's two each, the Clark Kent couple are more fun, equally disagreeable. Both "critically acclaimed" Police 45's — "Roxanne" and "Can't Stand Losing You" — are included: can't understand the appeal — more cold white reggae and slightly offbeat subject matter. Perplexing. As in the critical attention lavished on the three-way-tied (ah, but style) Joe Jackson: sorry, still an Elvis Costello novice. Are people desperate or just dejected?

Last are LA's Dickies, and the album's only, flake: the ridiculous punk-pop "You Drive Me Crazy" and "Ape" and hymnic as only the Americans and Americans in particular can make them. "Hidden" however, crosses the line into underground kindergarten waving. Right or wrong, it is all, the only thing of note being pure pop trash. Enough?

"Business Unusual" arose out of the useful Small Labels catalogue contained as a poster within the album: this a couple of slight inaccuracies aside, is a handy summary of the breadth and variety (in both content and quality) of the independent boom of the past year. Presumably the album is intended as an actual illustration of the catalogue as such. It's a fair collection of the strengths and pitfalls of the whole "small-label" dynamic — one of the more encouraging recent events, in the face of which company like A&M can only flounder.

The album's attitude of "small-label solidarity" is, however, although understandable

as a selling-point (the sampler "schools" sales), in effect only encourages vanity and wishful thinking about the extent, or extent, of the small label, or even about

The open and quick access afforded by the independent can lead to hump self-indulgence just as often as to pristine inspiration; too many independents would love to be the proper labels if they had the chance, and already use the same unpleasant "business" tactics — too many of the groups they record would love to be on those big proper labels, too often the Indies act as unpaid A&R departments for the majors, increased access as fantasies easily shown, while delighted in theory, too often amount more and worse imitation.

And what of those on the receiving end, the "consumers"? Again, too often the attitude is that expressed by a fanzine just picked up: "Only buy the small labels and be an individual." Without wishing to stir up the whole question of the effectiveness of beat music as a force for "change" (even the woolly expression indicates the "questing"), the "small-label" phenomenon is too often an index of a more notable cottage capitalism. Groovy, but another side of the pot: if you want to throw pot, stick and fire out of the window, let's take more than wishful thinking on the back of LP sleeves and in the pages of the rock press. Baley, but don't kid yourself you're contributing to the downfall of socialism when you buy your "O" Level single.

Of this album. Here we see the gamut of small label products: from the sublime — Rental, Leer, TG, CV — through the solid — the UK Subs and the Outcasts — to the ridiculous — the flaccid, flitty power-pop posturings of (sic) Vica Cream.

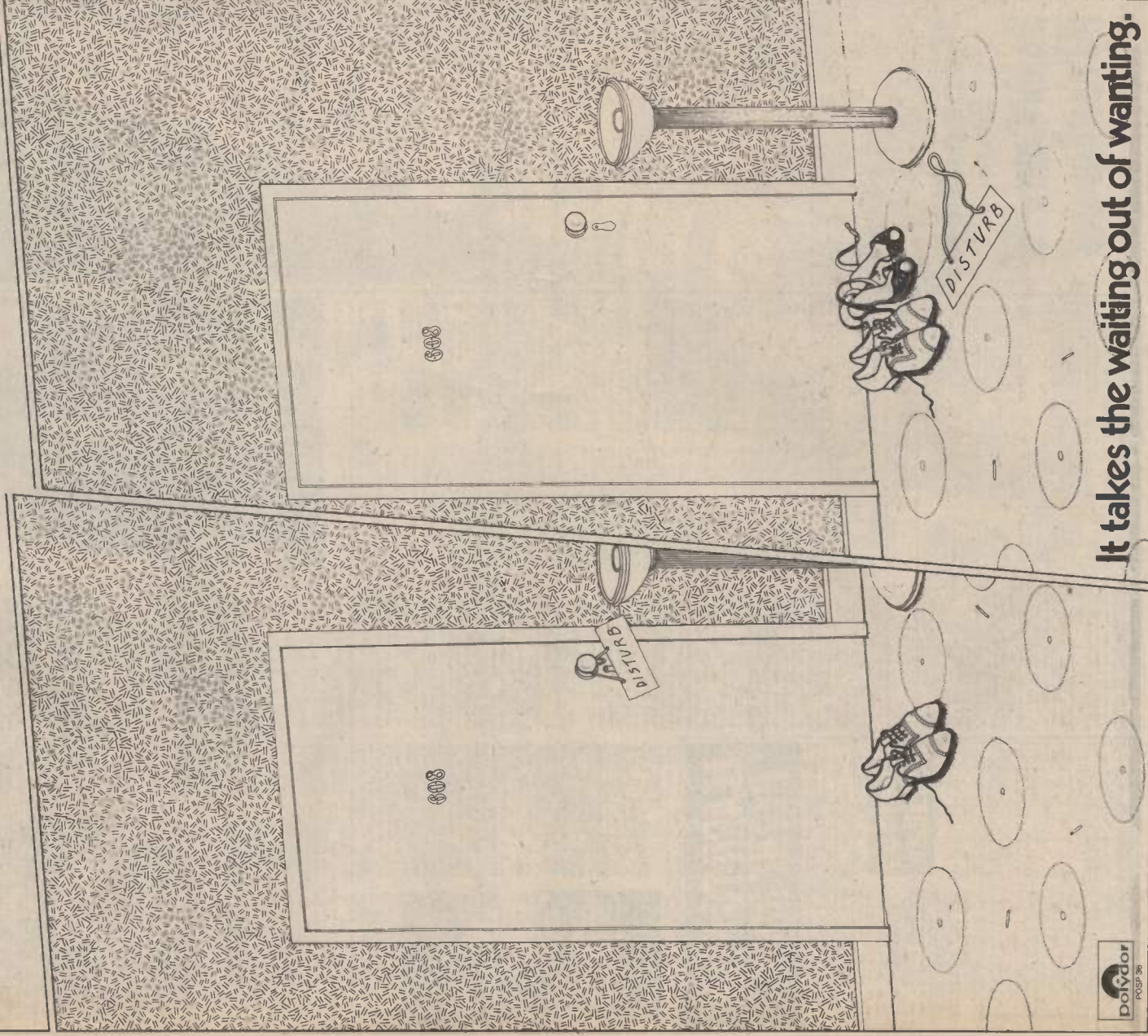
As a "listening experience," it's fragmented in the extreme: starts with the UK Subs, but disintegrates into punk platitudes and worse — the clichés of the Dale and Outcasts singles, the pseudo-Spectorism of the Goodman's "Justifiable Homosexuality." The main reason for buying the album (if at all) is to be fooled on this: two in a room of intelligent programming, the four electronic cuts are single above are supposed to finish the side with some unity of mood.

Comment: Selective recommendations. The A&M sampler can be sold down to one track: "You Drive Me Crazy" — find it on the "B" side of the Dickies' "Roxanne." The Cherry Red album can be reduced to five singles: the UK Subs, Robert Rental, Thomas Leer, Cabaret Voltaire and Throbbing Gristle. All are freely available at £1.10 rrp for this album, the £3.50 — with the added tracks, a better deal than the £1.10 rrp for this album, the Small Label Catalogue, write to 118 Talbot Road, London. W11. — JON SAVAGE.

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Caught in the Act

**STINKY WINKLES/
SOUTH OF THE BORDER**
Ronnie Scott's, London

PAST and present GLAA Young Musicians "Of The Year" made a salutary contrast, not unlike the old shaving foam adverts: too little, or too much. South Of The Border, 1978's winners, kept the arrangements compact and didn't stray far from the themes, with the consequence that — for the most part — they were mildly boring. Tim Whitehead's tenor concentrated on level positions of unimpressive melodies like "The Thought Of You" and "If I Could Be Like You", both of which would have gained immeasurably from a mobile and plastic line. The overall competence and lack of character in their material tended to eliminate adventure in the solos, though guitarist Glen Cartidge had his moments and showed a flair for dynamic levels that leavened even his riffs.

This year's winners, the hideously named Stinky Winkles, used themes which turned on a dime every few bars. Anything that scampered up, bumped back down on stairs before turning into a ballad, a jagger, a funk-in. With no mood giving the chance to cast a shadow, their set soon became an obstacle course with disorientation the prime hurdle. Bedevilled by a hellish acoustical balance which ate the saxophone player and consumed the piano down the audience's throat, it was often difficult to divine the band's intention. Most numbers were swept along by two hammering impulses, one springing from pianist Verayan Weston's dæmonically wayward saxophone, the other from Taylor, Tyner, Rasmanninoff — and the other from grinding group who would not have been out of

place at CBGBs. Often, they came close to chaos. The drummer, Cliff Venner, stayed mainly in the Bernard Purdie bag, which hardly suited the galloping tailcoats of the pianist, "Dilemma", "Cliffhanger", and "English History" featured so many changes of genre and direction that one longed for the return of the labels, and a good pruning implement.

"Mugger Hormone" settled for an effective stretch into a guitar-bass guitar duet with the tenor chiming in the middle, but was blown off-course by the tempestuous Weston. "Opus Five", the only non-original, was excellent — slow, spacious, free and coherent. Gary Peters' guitar worked both sides of the Coryell-Bailey axis to great effect, and tenorman Simon Picard built one of those abstract logic knots which tighten on the mind, and start with the simplest ingredients.

Despite differences in experience, both bands could learn from each other in the balance of content. Easy-does-it requires good material; chop-n-change demands unanimity; good luck on both your houses. — BRIAN CASE

UFO

Hammersmith Odeon

"UFO! UFO!" the chant blasts across the stalls, and security men blench at the prospect of a mass invasion.

Anticipation is so intense that you can almost feel the spirit of fans waiting for the spiritual uplift of a holy communion, their gods.

How else can one describe those moments of tension before, by two hammering impulses, one springing from pianist Verayan Weston's dæmonically wayward saxophone, the other from Taylor, Tyner, Rasmanninoff — and the other from grinding group who would not have been out of

A 24-HOUR gig — it could have been a total fiasco, the kind of thing which inevitably confirms too-often-justified anti-rock attitudes. And during the previous week, as the projected appearance of Public Image Limited fell through, to be followed by an abortive trip to London by Project Organisms, Jim Sheridan and Nigel Rolfe in an attempt to change John Lydon's mind on the subject which finally erupted in sensationalist headlines in the national press about an alleged brawl... well, let's just say that the portents weren't good.

In fact the event was a triumph, possibly the most significant Dublin rock event since the Rats left town. If anything, the non-appearance of Public Image — and the weekend punks they'd have started — meant that the show wasn't distorted, nor enervated by that potentially overriding event. Instead, apart from the Melon, Dark Space was a completely local event, allowing the bands a halfway unoppressed opportunity to sow the seeds of a self-condemned community.

It wasn't just Dublin. The Belfast contingent was down in force, the two formally isolated scenes mixing as never before. Dark Space's significance must include the cross-border détente it achieved. The performance seldom disappointed, either. With two separate stages in operation,

as far as their followers are concerned singer Phil Mogg could be the Ayatollah, such is their devotion.

How does the Mighty Mogg weave his hypnotic spell? What do UFO have?

They have power, youth, prettiness, a library of half-worn rock riffs and — most important — a strange humility. Despite their lead guitarist Paul Chapman strutting the stage in black leather, and his partner Paul Raymond coming on like a fawning blend of Jimmy Page

Dark stars

DARK SPACE: 24 HOURS

Public Arts

Theatre, Dublin

and bands often playing simultaneously as a result, it was impossible to catch everything, so that any picture is necessarily fragmented. But what did emerge clearly is a depth of talent in Irish rock previously unacknowledged and still unlabeled.

It's the conclusion which was underlined by the undraining show of the highly touted Melon, the one visiting act to have made it to the Dark Space stage. The Melon weren't in a different grade from any of the home based bands. They smiled, and they enjoyed themselves, but their songs weren't going anywhere special and the best that can be said is that the band indignantly entered into the spirit of the night.

In that context, the leading local lights — U-2, the Virgin Prunes, the Atrix, Revolver and Berah — came through with renewed lustre, all performing to the peak of

their abilities. Similarly, Rudl from Belfast impressed with a safe brand of pop / rock, a scarce commodity south of the border, while Protea, too, transposed the lush ability of the northern bands, boasting pop songwriters with the potential to match the best of the post-punk outfits anywhere.

Among the less highly-regarded bands, DC Nine above all staked a claim to rank with the leaders. With Bowie and Ferry as reference points, they're unique in Ireland — but they've clearly mastered the falcom. All they need now is time.

This comment is true of the Dublin scene generally. All in all, Dark Space was an event to generate optimism, a success by any but the most carping terms, which must be repeated.

An orphan scene finally found a home where it didn't have to deal with Paganis, publicists, gangsters, and failed start-ups. Those who wore their know-its importance; in five years time, those who weren't will be clamouring to pretend they were. Dark Space was the first Irish rock gig for the English. — NIAL STOKES / BILL GRAHAM (review courtesy of The Press)

be insisting, without the arrogance of the New Wave, that UFO are a people's band. Their roots firmly in the rock tradition, they are not afraid to utilise technological hardware, and they have developed a convincing level of musical expertise. UFO have earned their following. — CHRIS WELCH



PHIL MOGG OF UFO

There are parallels with the latter band in the intensity of UFO's rhythmic battle hymns. The excellent Andy Parker, armed with two bass drums, gave a Bonham-like drive going on their most exuberant pieces, like "Lights Out" and "Rock Bottom". But it's many more since the older heavy band trod the boards, and UFO are now third-generation idols and worthy keepers of the flame.

As Phil roared into the mire (he was suffering from a sore throat) he seemed to

beer, how much he bought, and our speed of consumption." Thus quipped Alan Gorrie a few days before the Average White Band's current 13-date tour of Britain.

Such a philosophy, of course, stands in direct contrast to that held by most of the AWB's American companions in the self-contained funk / bulldozed sphere. Need I mention Earth, Wind & Fire and their pyramidal and gravity-defying bassist, Parliament / Funkadelic and their motherhood and Open-Day-At-The-Custodian's Nest fashion parade, the Commodores and their common and conflict storms?

But while the AWB don't employ the theatrical ethic so widespread in their field, the same go-it-alone attitude doesn't apply in their music. As I watched them open their tour at the Rainbow last Saturday night, I could less and less help thinking that here was a band of latter-day JBs featuring a singer (Hamish Stuart) who is to Marvin Gaye as Tom Keating is to Constance.

This, I suppose, leaves the critics' job as one of assessing how well the AWB accomplish their recycling tasks on stage or on record. Well, at the Rainbow, they did a fairly good job, entertaining (though hardly lighting) a full house with a mixture of the tried and tested — "Person To Person", "Live Your Life", "A Love Of Your Own", but not, curiously, "Queen Of My Soul", "One Look Over My Shoulder" or, and I don't expect you to believe this, "Pick Up The Pieces" — and a handful of "Feel No Fear" cuts, including their change funk version of "Walk On By".

Steve Ferrone drummed with his usual exemplary splendour. Micky Duncan, a Roger Ball blew some crisp sax solos, and the whole sextet fitted into each other in true JB style. There, I've said it again. — BOB GALLAGHER

AVERAGE WHITE BAND
Rainbow, London

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Caught in the Act

More on p.67

Past and future

HOT RODS / MEMBERS Reading University

ON the evidence of the serious competition between the two bands at this warm-up gig, the inclusion of the Members on the forthcoming Eddie & the Hot Rods tour should prove one of the most intriguing, if musically unspectacular, of this spring's events.

On the one hand, the Members — with their second single in the Top 20 making them one of the hottest young acts in the country — stand with all before them, assured, cocky, and with little to lose. While the Rods, whose future seemed assured no more than 18 months ago, now — a long lay off and several undistinguished singles later — find their reputation trailing around their ankles.

In reality the Members, for the moment at least, deliver rather less than they promise. Their musicianship is sometimes crude, and their set still contains several punk-hanger songs laden with tiresome rhetoric, while their teenage hang-ups / bedsit

imagery seems rather too obvious for comfort.

Nevertheless, amidst all the enthusiasm and noise, there undoubtedly lurks a band with personality, character and considerable potential. Attention tends to be held more by virtue of their charisma than by any particular song, although several reveal a particularly attractive line in quasi-reggae rhythm.

Most importantly, they allow a style and diversity within both their performance and material that augurs well for their future. As for the lack of musical finesse, that will undoubtedly come with time and experience.

For the Rods, however, the outlook is much more gloomy. All the zest and sparkle, so abundant in their shows a couple of years ago, seems to have evaporated, and they now represent little more than a mundane rockabogie band hamming their way through the motions with no apparent sign of imagination or commitment.

Inexplicably, they seem to have settled upon using maximum volume as a solution to their problem. Ironically, this merely serves to underline their current dearth of ideas, leading to a lacklustre performance. Their set is busy, and often frenetic, yet it lacks any vocal point or colour, and the new material from their forthcoming album seemed derivative and highly unadventurous.

Their dilemma was exemplified by the continuing presence of "The Kids Are

Alright" in a prominent position in their set. Until they can dispense with a song like that, replacing it with something more worthwhile, then their current fall from grace is simply an accurate reflection of how little they have to offer. — SIMON KINNERS-LEY.

BUD FREEMAN Portland Hotel, London

JAZZ Brunch at the Portland Hotel has become something of an institution, the series of Sunday jazz-sof-nosh sessions being two years old in May. Last Sunday the crowd, always substantial

these days, was thicker than ever around the bar area where the hungry wait for tables. They were welcoming back somebody who could fairly be called a jazz institution, Lawrence "Bud" Freeman, the 72-year-old tenor-saxman from Chicago who is semi-retired in Berlin. Bud had been wintering in Hollywood, and this was his first gig in three months.

After a superior piano offering by the over-stylish Brian Lemon, assisted by bassist Len Skeat and drummer Johnny Richardson, Freeman appeared as spruce as ever, armed with what he sometimes refers to as his kazoo. He called for "Sunday" — a standard familiar to all and which seemed appropriate for the occasion — and off went the quartet into easy action, not too quick but half-fast as Louis Armstrong was wont to say.

Bud's sound, round and a bit crumbly at the edges, is one of those constant things, and his phrases always swing. The rhythm moved in an integrated way, and Lemon delivered what I thought to be an excellent solo, though the piano sounded in need of a

face-lift.

Bud then ambled through "Body And Soul", he was always a calm and capable ballad player, and nice changes like these enhance the effectiveness of his melodic lines. "I Guess I'll Have To Change My Plans" and another Freeman favourite, "Tea For Two", wound on the set.

Later he blew flowing Freemanish ornamentations on "Three Little Words", "The Man I Love", "I Got Rhythm", "Somebody Stole My Gal" and "Sweet Georgia Brown" and, by way of a surprise, a tender and close-to-the-theme interpretation of "Grown Accustomed To Your Face" which was by way of being, he said, a first rehearsal.

There was a good deal of restrained chasing by sax and bass, and drums and so forth, also adorning all round, and at times it struck home that Freeman's solo whistles were not sufficiently extended. However, the musical mood, governed by control of volume, choice of tempo and emphasis on understating melody, was very well geared to the overall mood of the place.

Bud may have become set in his ways, but his performing standards remain high, and he came through with some guttural honking phrases slightly different from anything I've heard him do before. — MAX JONES.

WILD HORSES Queen Margaret Union, Glasgow

YOU don't have to be a Thin Lizzy supporter to appreciate Wild Horses, but it certainly helps. In leaving the Lizzies and forming, with Jimmy Bain, Wild Horses, Brian Robertson has undoubtedly carried a slice of the action

with him, and although his new band is a much more uncompromisingly metallic proposition, the comparisons are inevitable. In the line-out, for instance, the tactics remain the same: two lead guitarists (Robbo and unknown, but skilled recruit Neil Carter), bassist and singer (Jimmy Bain) and double bass-drummer (Clive Edwards). There are even screaming dual guitar harmonies that wouldn't go amiss on a Lizzy album.

The band stick to the traditional hard-rock principles so often lived out by Robertson in Lizzy: the technoflash presentation and pose so revered by heavy metal fans. It would be easy to pick holes in it, but ultimately one has to accept that kids not only want their heroes placed on a platform, but also to look eccentrically different. Brian Robertson, with hair now dyed ginger, looks different.

I've paid a little too much attention, perhaps, to Robertson, especially as Wild Horses is supposed to be a group in its own right, and not riding on the back of Thin Lizzy's popularity.

All the units within the four-piece are strong. Jimmy Bain's performance on Saturday night emphasised that he has been under-rated for a long time, although when you decide to play third fiddle to Ritchie Blackmore, you're not likely to win too much acclaim. Apart from being a solid bassist, Bain's talent as a vocalist and writer are coming to the fore with Wild Horses. He has the sort of melodic voice that contrasts with the harsh nature of the backing and yet fits snugly into the framework — like, dare I say it, Phil Lynott's.

There are a couple of criticisms to be made. During the set, Robertson and Bain swap instruments. It's a bad move. Bain is not a guitarist and Robertson is certainly not a bass player and, anyway, by venturing away from his most lethal weapon, the momentum

of the set drops dramatically. It's like playing Kevin Keegan at left back, if only for the sake of sustaining an identity. But there's a wealth of strong material in the set, especially "Reservation" and "Woman", that — given a bit more deliberation over the arrangements — will contribute to an excellent debut album.

For the moment, Wild Horses have wisely resisted all offers of recording contracts, preferring to get themselves into shape on the road and earn their own reputation. The world is after their signatures. Taking a detached view, and considering what hard rock audiences go for, it's very easy to understand why — HARRY DOWSEY.

ROGER CHAPMAN Barbarellas, Birmingham

SUNDAY nights at Barbarellas are not noted for overwhelming crowds. Even fully-publicised gigs seem to draw only a handful of the curious and the committed, so it was more surprising that with only the last-minute radio ads the hastily-rearranged Roger Chapman gig should draw well over 200 people.

It's a pity that circumstances didn't allow for the word to spread quickly enough to pick the place out because Chapman and his band, the Short List, punched home an hour's material soaked in quality.

Back after almost two years from the public scene, Chapman's voice has matured even beyond the limits he defined and stretched with Family and Streetwalkers. That distinctive rasping vibrato, ripping into the sleazy rhythms of numbers like "Keep Forgettin'" is really outside all considerations of "contemporary relevance". Chapman's style isn't about

flash-in-the-pen games or this week's fad, it's a feeling for the spirit of rock 'n' roll and rhythm 'n' blues.

Decked out in a red oil-slick boiler suit, Chapman lurched and growled round the stage in absolute command of the night, and the band flowed right behind him, punctuating and accentuating the rollin' and tumblin' set.

The Short List aren't just a perfunctory bunch of session men, pulled in to give backing to a voice; they're a ballin' jamming band, who prefer to go where the mood of the music takes them — as a gloriously free-ranging blues medley that incorporated "Bo Diddley" demonstrated. "Tim Hinkley on keyboards and Raff Ravenscroft on sax provided the extra jazz and blues colouring to an already liquid sound laid down by Jerome Rimmon on bass, Stretch on drums, and a surprisingly relaxed Clem Clemson on guitar. While the soulful wailing backdrop of Kathi Tostak and Helen Hardy provided the silk to match Chapman's abrasive-

ness. The set featured much of the material from the new album, of which highlights were the kick-in-the-teeth rocking of "Midnight Child", a groin-crashing "Who Pulled The Nite Down", and a bluesy version of Tim Hardin's "Hang On To A Dream".

Outside of the album, there was, naturally, "Barbarellas" in a forceful fiery rhetoric that allowed it to stand as a fresh number rather than a former glory, and what must have been the centrefold of the night with Mickey Jupp's "Shortlist", at the end of which the audience just kept on singing the hook line, to which the band responded by picking up the climax of the number for an impromptu singalong.

It might not be fashionable to get off on things like that, but while you're being punched stupid by the sheer spirit of the music, then somehow tags and labels seem irrelevant. — MIKE DAVIES.

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Millionaires and Teddy Bears



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ANGUS MACKINNON—NME



"Coyne and his co-producer Bob Ward achieve an astonishing richness and variety of sound and texture. Each piece is placed in its own distinctive frame."
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"He has, after all, been producing the kind of short, punchy songs about real life that punk '77 was supposedly largely about. With 'Millionaires And Teddy Bears' the singer's come up with one of the strongest sets yet in a long and varied career."
GIOVANNI DADOMO—TIME OUT

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SCOTT HAMILTON

Old-fashioned virtues

MAX JONES talks to youthful American tenor saxophonist Scott Hamilton, whose recent successful London debut is to be followed by a season at Ronnie Scott's in April.

IF you heard Scott Hamilton for the first time with no prior knowledge of what he was up to, you'd be in for a bit of a shock. Even forewarned, as most of us have been by now, you're likely to get a surprise. It isn't only what he does — he blows classic jazz tenor in a natural manner — which strikes you as remarkable in a man of 24. It's also the way that he does it.

My own view, after watching and listening to him closely through eight or nine sets spread over several days of his debut season at Soho's Pizza Express, is that there's no puzzle about his choice of style, no mystery to plumb. He's not even trying to prove anything controversial; he's just playing

that way because he likes it.

Every sort of compliment has been paid to Scott already. He has "fresh, clear and swinging ideas," "makes the melody float when he states it," performs with "effortless certainty," is "a vindication of the basic disciplines of classic jazz improvisation" whose playing is "graceful and reassuring." Almost all of this is true, I feel, but I fear a reaction is bound to set in.

At the moment I see signs only of a critical attitude directed not so much at him as at his admirers, who enjoy him, the reasoning goes, because he represents a throw-back to the jazz values of their younger, impressionable days. It may be so, though I doubt if their (our?) motives are even that complicated. As he plays in, broadly speaking, a pre-bop manner instead of today's fashion-

able manner because he prefers it, so I enjoy his playing more than most because I prefer the styles he is steeped in.

In truth, he floated out his improvisations with a cool assurance which did seem mildly astonishing in a quiet, smiling young man of his years. Until, that is, we recollected that Bix Beiderbecke was 21 when he joined the Wolverines, 24 when he cut the Gang records; Louis Armstrong was 22 when he first recorded with King Oliver; and Billie Holiday 20 or 21 when she made some superlative tracks with Teddy Wilson. So Hamilton is not that young in jazz terms; but he looks and sounds confident, composed, sure of what he is doing. And he is sensitive: sensitive to compositions, to accompanists, to ordinary people.

I don't imagine he will be easily diverted from his chosen path, though in-

evitably his playing will show changes as he matures. How, I wondered, did he feel about the music he plays and about people who claim he is reviving something that is not really valid today, even a style that is dead?

First of all, he said, he wasn't trying to revive anything, but if people wanted to think that or say that, it was OK.

"It is a difficult question to answer correctly because I'm not very good at coming up with exact answers and explanations. But I like to think that what I'm playing is far from dead. It's something that's alive and has its roots in the past, maybe; but certainly I feel free to do anything I want to do on the bandstand without being bound by a tradition.

"I mean, I tip my hat to my influences, but I don't

cont. overleaf





PEANUTS HOLLAND

Peanuts Holland dies

Herbert Lee "Peanuts" Holland, trumpeter and vocalist from Norfolk, Virginia, died in Stockholm, Sweden, on February 7. He was 69. Holland came to Europe with Don Redman's big band in 1946, left the band at the end of its tour and lived in Europe ever since. He became a popular jazz entertainer in Scandinavia and Paris during the Fifties and Sixties and toured extensively with his own bands and as a solo artist.

In the past he had worked with the bands of Alphonso Trent, Willie Bryant, Jimmie Lunceford, Lil Armstrong, Coleman Hawkins, Fletcher Henderson and, off and on from '41 until '46, Charlie Barnett. He made many records with Barnett, Don Byas, Henderson, Mezz Mezzrow, Billy Taylor, and others and scored quite a critical success with the Barnett orchestra. He did some singing with Barnett, featuring on "I Like To Riff," "Oh Miss Jackson," and other tracks. In Europe the singing proved a big advantage and Peanuts made an impression in the Paris clubs with his exuberant trumpet playing and vocals.

— MAX JONES

from previous page

feel necessarily bound to play their solos or even to play in their styles."

Allowing that this is so, did he agree it was difficult to establish an identity when listeners heard things in him which they recognized, or thought they recognized, as coming from one or other of his sources of inspiration? He looked prepared for the question, and nodded his agreement.

"It is, and I've always found it difficult. Well, I think it is for any musician coming up today, or any other time for that matter. To establish their own identity has always been hard. That's the most difficult part of being a jazz musician."

"I'm constantly working towards that, but at the same time I don't believe it can be forced. A lot of guys have tried it and it hasn't worked. I don't think you can force originality or something like that; it has to happen naturally, gradually."

Scott, who he had owned, nods towards the men who influenced his musical thinking and feeling. One of them, I felt sure after hearing him interpret "Laura," was tenorman Don Byas. The debt was obvious in the strong, sensuous lines and sound. But did he ever think of Byas when he was playing that tune?

He nodded. "Always. I always think of Don Byas when I play 'Laura' because that was his song, you know. As a matter of fact he pretty near owns

that song, even though he's dead. However, I try to make my own thing out of it. I'm getting closer and closer to that as I go along. I can hear a change over the years from direct imitation of somebody to a style which gets a little bit closer to doing it my own way."

It is, most agree, rather peculiar of Hamilton to have been so captivated by the work of past tenor greats, from Chu Berry to Lester, as revealed to him by his father's record collection. Why, I asked, did he not rebel against parental taste like any normal youngster?

He smiled and said thoughtfully that he probably did. "I think I went through a period of rebellion against his tastes when I was about 12 or 13 years old. Maybe when I was 11 or 12 even. I listened to the Beatles and people like that, but to tell you the truth my father always had very up-to-date tastes in jazz."

"He is an artist, you know, a painter, and when I was eight he took me down to his studio and said: 'I want you to come down and hear something I just bought; I want you to hear what they're doing now, just for your own education.' And he played me a record by Ornette Coleman and his band, with Don Cherry and all those guys, and I thought it was the craziest thing I'd ever heard in my entire life."

"And he had Sonny Rollins records and things like that also. So I heard pretty well all of it, but my tastes were never

dictated by him. I always made up my own mind, listened to these guys and from some of them like Coltrane and Rollins, I probably took a little bit with me. In fact I'm certain I did rhythmically if not tonally. That tone never appealed to me. Much as I liked the way Coltrane played on his records, I never really wanted to play with that particular type of tone."

"I like to hear the instrument sound good to me. I don't like to hurt people's ears. And I also found that girls didn't like that Coltrane sound, and that had a lot to do with my starting to produce a better tone. You know, you get a lot of women in the audience. I'll tell you the truth, it wasn't a case of trying to be on the make or anything, but was really mostly the idea of not wanting to offend their ears, or my own."

Had Scott ever tried the modal way of playing? He answered by saying he had never been very good with that and had never felt very comfortable with modal music at all.

"I've never really understood it very well because I learn to play by ear on chord changes and one chord change leading to another."

Hamilton's upbringing had included exposure to more kinds of music than a present-day listener might expect. And I read somewhere that he once co-led a blues and jazz group called the Blue Belles. But before reading that I had been sent an album called "Roomful of Blues" by a septet of that name, and one song, "Still in Love With You," featured Scott on tenor.

So I knew from "Roomful of Blues" that Hamilton had had some kind of involvement with blues groups as well as jazz combos. How had he come to be on one track and one only, of their island album?

"We'd known each other for ever," he explained, smiling fondly. "Me and most of the guys in that band. As a matter of fact the bass player with them worked with me for about five years and joined them later. And my drummer, Chuck Riggs, he was with their band once but that was 'way back."

"So I went down to the studios to hear them and we were all having a lot of fun — they were recording for two or three days, making enough material for five or six records, you know. That track you mention, 'Still in Love With You,' that was done just for fun, didn't think they were going to put it on the record."

It was at high school that Hamilton began playing sax, at the age of 17, having already tried his hand (and mouth) much earlier at clarinet and harmonica. He had played harp in local bands around Providence, and was in fact a blues pro in his early teens.

"Yes, my first professional work was in blues and rhythm-and-blues, things like that. I used to be a harmonica player, and I tried to play like Little Walter, also Sonny Boy Williamson. That was the first thing I did in music."

Why did he go into blues groups, though, why not into rock? He couldn't say; it was just something that happened.

"I just fell into it. Later, when I'd started on tenor, I really wasn't very good at playing the saxophone at the time and I wasn't too bad for my age at playing harmonica, so I played a lot of that and used to love some of the blues sounds."

Today, on the verge of making a big reputation for himself in Europe as well as at home, the neatly dressed tenorman gives the impression of being a quietly self-possessed musician who has a clear idea of what he wants to say

and play. Did he find people saying he was working in an out-moded style and should be sounding more like Coltrane or Rollins? If so, did this worry him? He found a few people saying such things, he allowed, but only a few. Generally he found that what he was doing musically was accepted.

"Sometimes it may be accepted as a novelty, of course, or even as a throw-back, an imitation of whatever. But you know what? They always pick the wrong guys for me. The people I'm actually imitating — they never seem to hit the nail on the head there. He paused and looked enquiring. I thought of the overtones of Ben Webster, for instance, were evident in his slow ballad work, but he was predominantly in his playing was the "blowing" Texas tenor approach of such as Coleman Hawkins, even Buddy Tate. He smiled and said not many people heard that."

"All three of those guys — Buddy, Arnett, and Illinois — are favorites of mine. Illinois is really my favorite of the three. Well, yes, I do copy him, you know. I try to stay away from it if I can but I can't help letting a group of them in and the same with the other two. That's the way it is. Illinois and I have never talked to each other, but Arnett helped me out at one point in my life, four or five years ago, and you say that. Well, yes, I do copy him a bit on a regular basis, in a duet situation. We've been doing it for about two years now."

"And of course I admired a whole lot of other guys. Now Hawkins I consider to be the greatest of all time but as far as taking something from him is concerned, you know, he's too complex. Nobody in the world could imitate Hawkins or try to match his mastery of harmonics and so on."

And how about the label "anachronism" which has been applied to him more than once lately? I didn't even know what that was until people started saying it. I had to look "anachronism" up in the dictionary. I'd never heard the word before. But I don't see anything out of the ordinary in what I'm doing except perhaps for the fact that I've been influenced by different players from those who influenced most of the younger players around today. I mean, the roots are still there."

"I figure this is supposed to be a music of freedom and you're supposed to pick your own roots as you find 'em. If your roots are in Coltrane, you say 'Great, that's the best thing I ever heard.' Then that's the direction you're probably going to go in."

"You know, I can't tell you what school of tenor playing I belong to, or whatever you like to call it. I'm interested in getting a good sound, a rich sound. I'm happy with; harmonically I feel free to do anything I want; but rhythmically I wouldn't like to have that time — like you were talking about with Zoot Sims — that kind of time and push and swing."

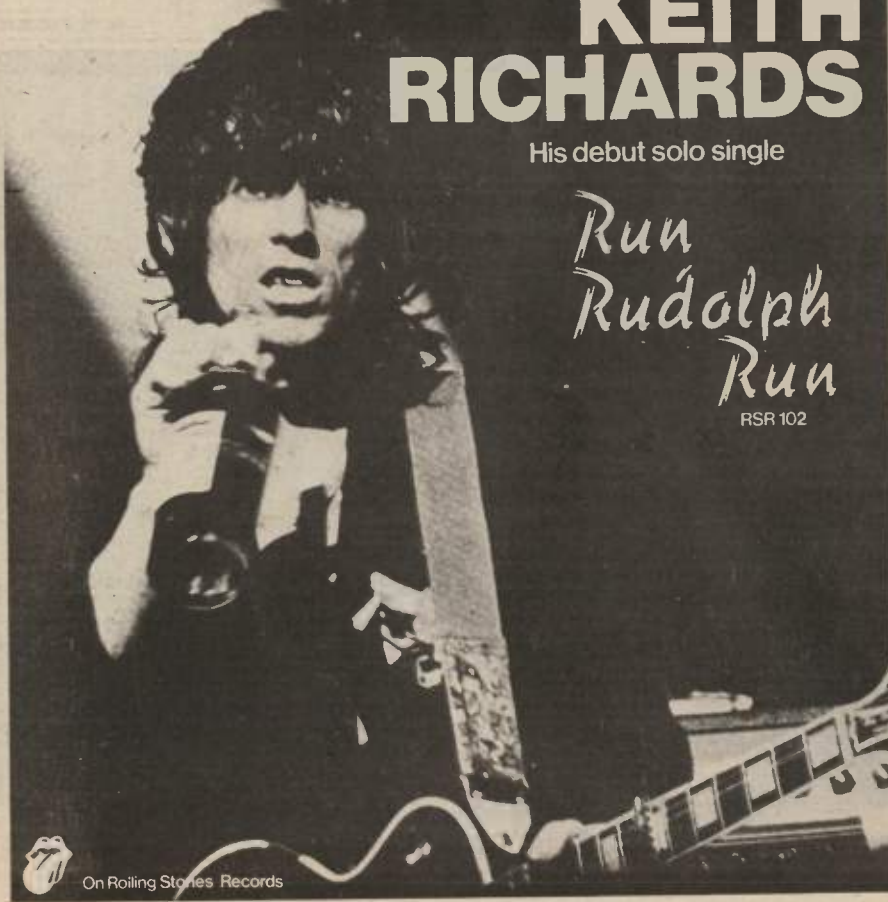
And a last question, did Hamilton think that the music he is helping to keep alive has to die one? "Look, he cut in before the sentence was finished. "It doesn't need us. This music does not need us. It will live forever no matter who plays it. It will live forever if nobody ever played another note of this music, and all we had were the discs to live off. I believe that. It's good music, and if you take Coleman Hawkins' well, he's dead, but his music will live forever. If it's good, it's always going to be there... if it's good."

KETH RICHARDS

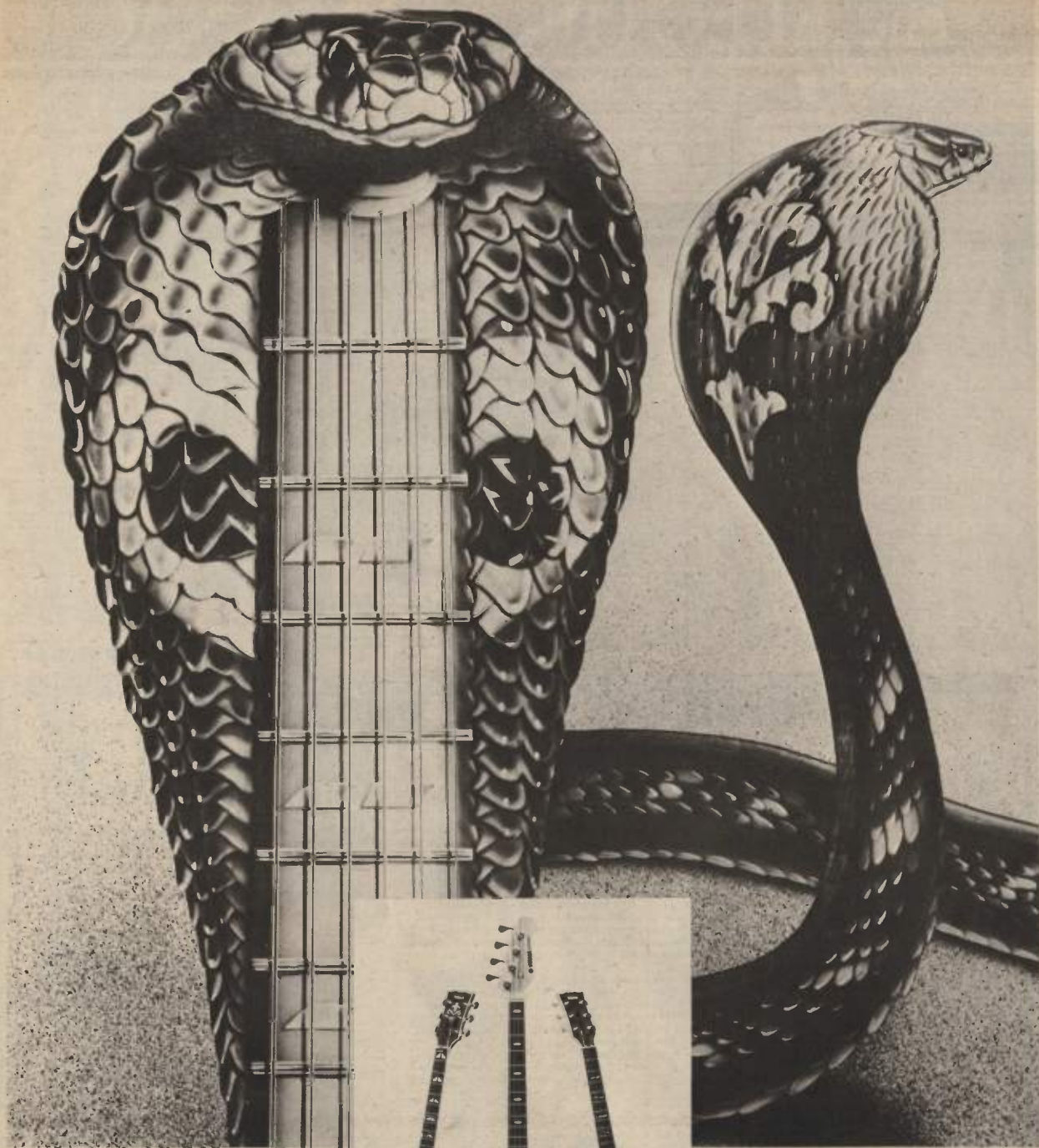
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The ELECTRIC ALMANAC

Frankfurt

Almanac number four is geared up for the biggest event in the musical instrument industry calendar. The word above, in case you weren't sure, reads FRANKFURT in ancient Teutonic scripts. What follows is a digest of exhibitors and exhibits from Acoustic to Zoot Horn.



A Message to British Exhibitors at Frankfurt:



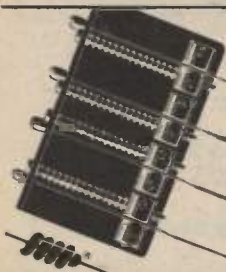
IF THE import export balance of the music industry were to be repeated in our national performance then Britain would have one of the strongest economies in the world. In 1978 Britain exported more musical goods than she imported, a surprising fact for a country that many people consider to be a major musical importer. Much of this success is due to approximately 90 companies who will exhibit at the International Spring Fair in Frankfurt. Brass, woodwind, percussion and instrument strings are at the forefront of our exports, and Britain is especially strong in electronics with 33 companies exhibiting. May all have a very successful Fair.

The international music industry has expanded at such a rate that 1979 will be the last year in which we are part of the General Spring Fair. Next year, the musical section separates to become a Fair in its own right, a change that AMII has advocated for many years. At Frankfurt AMII looks after the interests of all British exhibitors, whether members or not, and we also work together with our German hosts and other members of the European Confederation. AMII is expanding its horizons and the music

industry, an example of which is our move to Olympia for the British Fair in July this year. I would like to take this opportunity of inviting those Frankfurt exhibitors who are not members of AMII to consider applying for membership and helping us to create a larger and more profitable British market at home and abroad.

Michael C. Doughty

MICHAEL C. DOUGHTY
President,
Association of Musical
Instrument Industries



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The ELECTRIC ALMANAC

FRANKFURT: An Immovable Feast



(Please read in a Whickeresque accent while clutching an imaginary microphone to your lips.)

FROM March 4th to the 8th, the sleepy West German hamlet of Frankfurt-am-Main (pop. approx. 300,000) will undergo a Jekyll-and-Hyde-like metamorphosis. Not unlike Krakow, Frankfurt will erupt into frantic materialism as thousands of manufacturers, distributors, and dealers descend upon the hapless community to display their wares in the orgiastic Frankfurt International Trade Fair.

Veritable rivers of beer will flood through the

streets to become alcoholic tributaries of the River Main; mountains of sauerkraut will loom over the picturesque chalets; miles of conveniently streamlined sausages will disappear (for better or worst) into countless gaping mouths. And this constant refueling will be vital during those long days and nights of demonstrating, chatting, wheeling and dealing. The Eskimo platitude "Food is Sleep" will be tried for credence by men whose prime virtue must be stamina.

So come with us as we wend our way along the endless corridors of the hangar-like exhibition halls.

A plethora of product awaits our scrutiny: glassware and ceramics, handicrafts, jewellery, hairdressers' requisites, clocks and watches, wooden articles of indefinite purpose, lighting fixtures, writing materials and stationery, tableware, window dressing, smokers' requisites, wickerwork, and MUSICAL INSTRUMENTS!

(Of course, as this is a music paper, we'll be concentrating rather heavily on musical instruments and hardware. It would be an entirely different kettle of crustaceans if MM were a hairdressers' paper, wouldn't it?). — DAVID BLAKE

The EXHIBITORS:

ACOUSTIC
7949 Woodley Avenue
Van Nuys
California 94301
Tel: (415) 321 3035

Renowned as manufacturers of bass equipment for many years, Acoustic are not to be neglected when it comes to other forms of instrument amplification, and the recent introduction to Britain of a new range of combo amps should be well supported by the unveiling of several new lines at Frankfurt. In addition, a range of hi-fi and PA gear will be on show.

ADAM HALL
Unit 3, Carlton Court
Grainger Road
Southend-on-Sea
Essex
Tel: (0702) 613292

Two oft-neglected facets of this wonderful industry of ours are accessories and fittings. True, these are perhaps the least glamorous of products; but they are among the most necessary pieces of equipment.

Adam Hall will be showing cabinet fittings. These include speaker cloth, covering cloth, plastic trims and edging, flight case locks, catches, hinges, handles, castors, corner armouring, electrical con-

nectors, rubber feet, XLR's, ventilation grilles — and even Celestion speakers. Adam Hall and John Allondale will be picking up the pieces.

ATC
Pier House Laundry
Strand-on-the-Green
Chiswick, London W4
Tel: (01) 995 3694

The Acoustic Transducer Company, or ATC as they are better known, will be using this year's show to demonstrate their new 15in loudspeakers, previously available only in America. Also on show will be their 9in loudspeaker range and an unusual 3in soft-domed midrange unit, built with studio monitoring in mind.

In addition, the stand will feature lasers, control desks and dimmer units

from Coherent Lights, plus the Studomaster 20/8 monitor mixer, which will be available for the first time in Europe, alongside the established 16/4, 12/2b, 800c, and equipment by Recording Studio Design. Hans Freytag will be welcoming dealers to the stand.

CON'TD NEXT PAGE



This is the new ATC soft-domed 3-inch midrange speaker. For those not familiar with such objects, it's the one without the enormous beak — which is there for no other reason than that it makes a nice picture!

NAMM

Atlanta 1979 June 8th-15th

The American Musical Instrument Fair



Inclusive visit only £401

Melody Maker, in co-operation with specialists Travelsphere Ltd., have arranged an inclusive visit to this important exhibition.

Last year this international music expo attracted more than 400 exhibitors and initial indications are that this year's will be even larger. An increasing number of European dealers, merchants and wholesalers find that a visit to NAMM is a must and we believe that this "package" offers a most economical way of visiting the show.

The price of £401 includes:

- return air flights by scheduled air services of Delta Airlines DC10 from Gatwick to Atlanta;
- 7 nights' accommodation at the first class downtown Marriott Hotel;
- bus transfers and sightseeing.

There are some single rooms available at a supplement of £65.

Our tour departs from Gatwick on June 8th — a day before the start of the show — and returns one week later on June 15th.

There will also be an opportunity to extend your trip for a second week in Florida for an additional £220.

ATOL 109IBC ABTA 59381

This tour is bound to prove popular, so please apply immediately to Travelsphere Ltd., telephone Market Harborough (STD 0858) 66211 for full details and booking from, or write to Travelsphere Ltd., Portland House, The Square, Market Harborough LE16 9BX.

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Miles, 102 Charing Cross Road WC2H 0JG 01-426 2556 011-311795
City of London Music, 17 Eldon Street, London EC2 0JH 01-558 4649
BIRMINGHAM
George Clay Music Centre, 295-6 Broad Street, Birmingham B1 2HT 021-643 0593
DORCHESTER
Music General, 245 Station Road, Dorchester, Dorset DT1 1JN 0302 843037
LIVERPOOL
Sunderman Music, 233 Malton Road, Liverpool L3 5EJ 053 53520
MANCHESTER
Quinton, 182/184 Chesterfield North, Tel 0223 26198
BIRFIELD
Sutton, 13 Ashley, Peckfort Tel 0742
Hemel Hempstead
Free & Easy Music, 57 High Street, Hemel Hempstead, Herts AL2 9JH 0462 529958
ALDERINGHAM
Musical Market, 16 Shaws Road, Alderingham, Cheshire CH64 1JH 0561 1508
MANCHESTER
Muir Music, 287A Chester Road, Manchester M12 6JH 061 749 2042
BRISTOL
Brylcre Music, 85 Winton Street, Old Marlborough, Bristol BS2 9JH 0272 552147
OXFORD
Free & Easy Music Ltd, Chapel Way, Oxford, Oxfordshire OX6 7JH 01865 724111
SALFORD
Andersons Musical Instruments, 50a Bridge Street, Salford, Greater Manchester M6 6JH 0161 732123
GILLINGHAM
Sunderman Music, Studios, 60 Walsley Street, Kent ME18 2JH 01795 25534
LIVERPOOL
Sunderman Music, 51 Whitechapel, Liverpool L1 0JH 053 53583
SWINDON
Sunderman Music, House, 22/23 Victoria Road, Swindon, Wiltshire SN1 1JH 01223 26198
KATSKOBBE
Crest Music, 27 South Street, Eastbourne, Sussex, TN23 3JH 0232 37273
TOLEDO
Empire Music, 9 The Broadway, Tolewood, Kent, Maidstone, Kent ME14 5JH 01622 45458
PLEY
The Pley Music, 20 Kings Road, Pley, Hampshire GU24 2JH 01210
BOURNE
Sunderman Music, 296 Chatterbox Road, Bourne, Lincolnshire LN4 2JH 01522 6213
KINGSTON
John King Music, 8 Richmond Road, Kingston, Surrey KT1 5JH 01846 9100
TOLWORTH
James King Music, 240 Tolworth Road, Surrey, Tolworth, Surrey KT1 5JH 01330 3710
CARLISLE
J.P. Ltd, 145/151 Butcher Gate, Carlisle, Cumbria CA1 1JH 0228 22369
LEIGH-ON-SEA
Ten Gables Music, 1420A London Road, Leigh-on-Sea, Essex SS9 2JH 0702 72926
SOUTH WALES
Sunderman Music Centre, 61 Gwent Square, Cardiff, South Wales CF1 1JH 01222 26198
POWELL
Peter Noble, 11 Station Road, Llanelli, Carmarthenshire SA11 1JH 01222 26198
SCOTLAND
William Thompson, 97/103 West George Street, Glasgow G4 6JH 01424 8518
EDINBURGH
James King Music, Home Street, Edinburgh, Scotland EH1 1JH 0131 276 1704
WIRRAL
Magnum Sound, Sealand Street, Wirral, Merseyside CH61 1JH 01923 78781
DUNDEE
Lange & Sons, 18/24 William Street, Dundee DD1 1JH 0382 26061
IRELAND
O'Brien, Sealand Street, 24 South Richmond Street, Dublin D01 1JH 01-765 011 72163
BELFAST
Bard Sound Systems, 20BA York Street, Belfast BT1 1JH 01232 26198
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EXHIBITORS CONT'D:

AKG

191 The Vale
London W3
Tel: (01) 749 2042

AKG, the respected Austrian audio manufacturing company, specializes in microphones, preamplifiers, mixers, headphones and hi-fi cartridges. One of the newest of their reverberant, the BX-15 stereo portable, will be drawing admiring gazes, as will their fine D2000 performance microphone.

BARRATTS OF
MANCHESTER

652 Chester Road
Old Trafford
Manchester M16 0RX
Tel: (061) 872 0713

Undoubtedly the most exciting feature of the Barratts exhibit will be the highly acclaimed instruments adopted by such luminaries as John Entwistle, Alan Spencer, Percy Jones and John G. Perry. WALL basses are available in either single or twin-coil pick-ups, active electronic circuitry and DI (direct injection) output. There are eleven different finishes and a choice of fretted or fretless necks. Other items on display will be Belden cables, a new lightweight fibreglass case, and conventional flight cases. Daniel Cavalry trumpets and Barratt bugles will doubtless be popular amongst the military-minded visitors to the Fair. Attending the stand will be Adrian Barratt, Ray Grand, Ian "Wal" Waller and Derek Morris.

BELL
ELECTROLABS

Reeds Farm
Stokenchurch
Bucks.

Tel: (024026) 2707

We now turn our attention to the rural glades of Stokenchurch outside Oxford where we find Bell Electrolabs, manufacturers of the modular effects system. This works by plugging together any number of units in conjunction with a "Mother" mains transformer to obviate the need for batteries. Currently the Bell system consists of ADT (automatic double tracking), a flanger, phaser, sustainer, fuzz and vibrato — plus of course the Mother. Of these, the ADT is possibly the most interesting. It costs around £100 (compared with £1000-£2000 studio devices) and its delay is variable between zero and 40 milliseconds. The effect is to give the impression of two singers, or two guitarists, depending on the input. The ever-present Mike Bell will be on hand to show off the modular system and its various components.

BOOSEY &
HAWKES

Deansbrook Road
Edgware
Middx.

Tel: (01) 952 7711

Boosey & Hawkes are determined to give more support to their foreign dealers from now on, and are thus launching their "Year of Europe" to appoint dealers in Switzerland, Norway and Sweden, and to improve the links

they already have in thirteen other countries.

On display at the stand will be the new Sovereign baritone sax, the Studio 906 trumpet, a new trombone named Aranjuez guitars and Emperor saxophones. Jacob Khan and his crew will be there to welcome visitors aboard.

BOSE

Milton Regis
Sittingbourne
Kent

Tel: (0795) 75341

Bose were amongst the first to introduce the concept of high power control with compact size in amplification, and with eight subsidiary outlets in Europe, their market would seem to be expanding.

This year they will be showing the new 802 system in best advantage, in the form of an audiovisual demonstration. Their 1800 amp, 800 speaker, and new 8-channel PM-2 power mixer will also be on the stand. The latter may be used in conjunction with the XM-8 mixer to add a further 6 input channels.

Barney Hesse, Jacky Horstadt, Monica Schmidt and Ulrich Kremp will be in attendance.

BRITISH
MUSIC
STRINGS
Pontywyndy
Industrial Estate
Caerphilly
Wales

Tel: (0222) 883904

Not merely strings, but amps emanate from Welsh-justed British Music Strings. Phoenix amplification will be a major feature of the BMS exhibit and includes a 100W power section, with or without reverb. There is also a slave unit.

Speakers for this amp are either 2x12in or 1x15in. There will also be a 150W PA system with five channels and foldback on each channel, and a 70W valve combo amp.

Metal and gut strings under such names as Sound City, Londoner, St. David, Summit and Cathedral will take pride of place, and there are BMS strings available for guitar, violin, cello, viola and double bass.

Messrs. Oszreicher, Clyne and Verity will be there to say hello to dealers.

BRODR

JORGENSEN
Great West Trading
Estate

983 Great West Road
Brentford

Middx.
Tel: (01) 568 4578

Roland products from Japan are distributed for Europe by Brodr Jorgensen, and Mr Jorgensen and Britain's own Brian Nunnery will be on hand to press the flesh.

Among the items on display this year will be the Roland MP500 64-note piano which, Roland claim, is virtually maintenance-free. The new CR68 rhythm unit will be another highlight, featuring "accent" and a system of micro-processors.

The greatest interest, however, will probably be focussed on the Jupiter 4 polyphonic synth with its ten pre-set voices and eight programmable voices.

BURMAN

Handyside Arcade
Percy Street
Newcastle-upon-Tyne
Tel: (0632) 610765

High performance hand-built valve amplification is the forte of Gregg Burman and his team of dedicated Gordie boys, and they will be exhibiting at the Fair for the first time. The most arresting feature of their range is the "three-gain" system which allows for any degree of natural distortion from zero to virtually limitless sustain.

The standard range of combos — the 50W 1x12in, 50W 2x12in and 100W 2x12in will be augmented by the PRO-4000 100W 1x12in bass combo, plus separate PRO-2000, PRO-4000 and PRO-502 heads and a range of six extension loudspeaker cabinets.

CANARY

17 West HM
Wandsworth
London SW18 1RB
Tel: (01) 870 7722

The long-established reputation Canary have for low-priced but comprehensive mixing desks

Canary 12/2 Studio Series

will get another boost this year as they make their fourth appearance in Frankfurt. Configurations from 10/2 up to 24/2 but they are most anxious for dealers to take notice of their new 12/2 model.

This has transformer balanced inputs with extra low noise circuitry and a four-band EQ network, plus quasi-parametric frequency control switches. Amongst many other new facilities on this mixer will be the welcome (to weary engineers) addition of a padded arm rest.

Watch out for the 400W stereo amp and the new 2- and 3-way crossover units. Building cases will also be on show.

CARLSBRO

Cross Drive
Lowmoor Road
Industrial Estate
Kirkby-in-Ashfield
Notts.

Tel: (0623) 753902

Determined to make the show a storming success for innovation, the lads at Carlsbro will be introducing no less than twelve new items at this year's Fair. This will include a high power stereo amplifier and equalizer, a number of new instrument amplifiers.

The effects range is expected to include new ADT, chorus and echo

effects and a new styling for their large variety of speaker cabinets.

CBS ARBITER

Fender House
Cemetery Estate
Jeffreys Road
Brimmsdown, Enfield
Middx.

Tel: (01) 805 8555

No separate stand for Vox Sounds this year, but Vox products such as the AC30, Top Boost, AC30, AC120 and the Escort will be making a brave show on the CBS Arbiter stand. There will also be a new

CONTD NEXT PAGE

In the light
of experience

The Clavinet and the Pianet are two of the legends of the keyboard world. Now Hohner have used all their experience with these instruments to put them together as a single instrument with a 'split personality'. The new Clavinet-Pianet Duo.

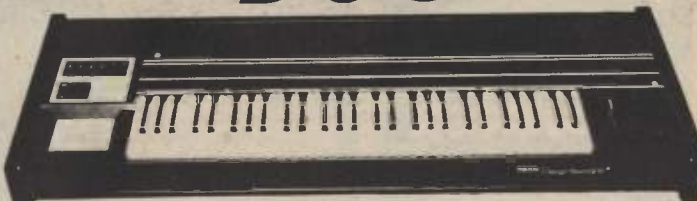
The Duo gives a range of five full octaves and, incredibly, you can play Clavinet with Pianet bass, Pianet with Clavinet bass or a combination of Clavinet and Pianet with Pianet bass.

You can play Clavinet and Pianet at the same time over the whole length of the keyboard, or use damper sound on the Clav. whilst playing Pianet. You can even switch back and forth between Clavinet and Pianet by a simple touch of a foot pedal!

The combinations are almost endless, the sound is sensational. That's why in the light of THEIR experience both Jan Schellhaas of Camel and Brian Chatton of John Miles Band have chosen the Duo, and Duncan Mackay has already taken the Duo to the USA with 10cc. Give the Clavinet-Pianet Duo the benefit of your experience. Contact your Hohner dealer for a demonstration of this unique new keyboard.

THE NEW
CLAVINET-PIANET

DUO



Please send me further information about the Duo and the full range of Hohner Keyboards.

Name

Address

MM 3/3

HOHNER

M. Hohner Ltd, 39/45 Coldharbour Lane, London SE5 9NR. Telephone: 01-733 4411/4

The ELECTRIC A



HOHNER have a great new range of electric guitars. Made to the usual exacting HOHNER standards, they offer you superb performance, without having to fire your roadie to pay for them. Send in the coupon and we'll send you full details.

HOHNER

for Electric Guitars

To: M. HOHNER Ltd.
39-45 Colindale Lane, London, SE5 9NR
Please send me details of the following electric guitars:

MM 3-3

HOHNER

IT CLIMBS FIVE OCTAVES WITHOUT THE PRICE MAKING YOU SCREAM



The Planet-T is still the instrument you know and love. It's still very portable and reliable. It still only requires an amp. And it's still to be found at almost all music shops for only £265 (or less).

HOHNER

39-45 Colindale Lane, London, SE5 9NR. Tel: 01-262 4411



HOHNER takes a great design of over 100 instruments and folk instruments and combines them with a sound that is unique. They have already discovered the exciting accordion sound. Send in the coupon and we'll send you full details of the following instruments and their prices.

HOHNER

for Accordions

To: M. HOHNER Ltd.
39-45 Colindale Lane, London, SE5 9NR
Please send me details of the following Hohner instruments and their prices:

MM 3-3

HOHNER

EXHIBITORS CONT'D:

Escort 100/200 solid state amp.
Guthrie's organs will be a major feature too in the "Musical World of CBS" theatre, with demonstrations by Stuart Day and Don Kingston.

Famous names like Fender, Rogers and Rhodes will be on view as well, plus the CBS British contingent — Ivor Arbiter, Andrew Wallace and Reg Clark.

CEREBRUM
168 Chiltern Drive
Surbiton
Surrey KT5 8LS
Tel: (01) 390 0051

Cerebrum are sharing a stand with the Powerdrive Drum Company this year. Cerebrum will be showing their lights and special effects units to the assembled throng. Starboon lanterns, Pulsar, Optiknats, Rank Strand, Zero 88 and Le Maitre are all names to be conjuring with during the Fair, as are such bizarre devices as the new 4-arm spinner, a fully programmable laser, the Silhouette Pinpoint Downlighter, a 1K quartz reflector lamp, and a range of thyristor-dimmer control systems.

John Lethbridge, Colin Whittaker and Lesley Wallace will be throwing the switches.

CP CASES
Westwood House
Great West Trading Estate
979 Great West Road
Brentford
Middx.
Tel: (01) 568 1881

One of the world's established builders of flight cases, CP Cases have been on the scene for some eight years, and will be showing their Rainbow and Rigidized ranges in addition to Mega PA systems. Peter Ross, Chris Sherwin and Cliff Campbell will be manning the exhibit.

CUSTOM SOUND
Custom House
Arthur Street
Oswestry
Salop SY11 1YN
Tel: (0691) 55201

Hailing from the sunny Shropshire town of Oswestry, Custom Sound have carved themselves a distinct niche in the amplification market over the last three years, notably with such cheaply-priced items as the Tracker range. They are now extending into the realms of PA with an improved version of the 700A PA amp and a production version of the P12-2 stereo mixer. Without promising anything, Custom Sound hint that a new version of the 700C slave and some new speaker cabinets may also be shown.

Those who wish to take a look at what Custom Sound have to offer could do worse than to visit stand 50358.

DARBURN
Main Street
Farcel
Peterborough
Cams. PE7 3DB
Tel: (0733) 240800

After four years in the home market, Darburn, of Peterborough are this year taking the plunge into Europe. The company claim to be expanding at a rate of 40 per cent a year,

The Bell Electrolabs modular effects system. The units plug into one another, the power supply from the mains being controlled by the Mother unit (extreme right). The effects may also be battery-operated.

hence the move recently to bigger premises and will be showing no less than seven different combo amps at the Fair.

Each of these has been designed for a particular instrument — lead guitar, rhythm guitar, keyboards, a c c o r d i o n, synthesizer, pedal steel and bass — the latter being the newest of the range. The amps are all transistorized and attractively designed for the discerning eye. Output power ranges from 50 watts to 100.

DI MARZIO
1388 Richmond
Terrace
Staten Island
New York, NY 10310
Tel: (212) 981 7171

Now a by-word for the electrical pick up, Di Marzio continue to dominate the market. Their standard line has been augmented in recent years by a series of OEM pickups — in other words, items made by Di Marzio for other manufacturers. A new range of these will be shown for the first time at Frankfurt, along with a new line in electronics and hardware. Exactly what this entails will be revealed at a later date — namely March 4th.

ELECTRO-HARMONIX
Unit F4, Park Hall
Trading Estate
Park Hall Road



One of the big boys in the Darburn range. The company, recently moved to Peterborough from suburban Wimbledon, are making their first appearance at Frankfurt, and this SRV-100M combo will be there with them.

Dulwich, London SE21
Tel: (01) 761 3739

Specialists in the field of low-priced effects devices, and now moving into other musical areas, Electro-Harmonix will be displaying their complete range of boosters, octave splitters, phasers, echo boxes and other merchandise at the Fair.

Their new devices include the Micro-Synthesizer, Vocoder, Bass Balls and Hot Tubes effects, plus a new power amp and a new version of the Memory Man echo.

Mike Matthews and his crew will be on hand, and doubtless have one or two surprises up their sleeve for the Fair.

ELECTRO-VOICE
Maple Cross Industrial Estate
Rickmansworth
Herts.
Tel: (07) 75381

Though better known for microphones and loudspeaker systems, the British subsidiary of Electro-Voice, in the person of Mr K. Jones, will be concentrating this year on a range of electronic organs known as West.

Among the products on show will be the West-Harp and the Sound Computer. As one might expect, demonstrations of a variety of keyboards will be a major feature of the stand, with Herr Franz Lambert tickling the ivories of the Galaxy.



Some of the Electro-Voice horns and speaker systems used at last year's Montreux Jazz Festival.

ELKA ORLA
19 Bluebridge
Industrial Estate
Tel: (07874) 5325
Halstead Essex

Tony Back, Malcolm White and of course the irrepressible Nando Fibi will be manning the Elka stand, on which the major attraction should be the X865 portable organ. This model follows in the illustrious footsteps of the X705, and comes with the optional Super Automatic Wilgomat 1 rhythm unit. Alternatively, you could use the space on top of the X808 to stand your Elka Solist 505 synthesizer.

The Italian-made Elka products will at any rate be well worth a visit on stand 50721-5, gang G.

ELVINS
12 Brett Road
Hackney
London E8 1JP
Tel: (01) 906 8455

Peter Elvins has spent considerable time and effort in promoting his TSS5 electric piano, constantly redesigning its features in response to the demands of various musicians and music journalists.

Currently the piano has variable touch-sensitivity, a tune control for each of the two oscillators, bass and treble controls and an extra recording output. The price is £480 plus VAT, and Elvins are determined to launch a hard-hitting bid for the world market from stand 50352.

FANE
286 Bradford Road
Batley WF17 5PW
Tel: (0924) 476431

Fane is the famous loudspeaker company whose products lurk unnoticed behind so many cabinets with other (sometimes less famous) names on their fronts. This year, Fane will be exhibiting alongside their new German distribution company.

Their range of Crescendo and Specialist speakers will be shown, as will the HF100 high and midrange horn driver with its sectoral screw-on flare. On the stand will be Dave Biggs

CON'TD NEXT PAGE

The ELECTRIC ALMANAC

EXHIBITORS CONT'D:

FLETCHER, COPPOCK & NEWMAN

Morley Road
Tunbridge
Kent TN9 1RA
Most of Fletcher Coppock & Newman's products come from abroad in the first place, and for this reason they will be showing only those few odds and ends that originate in Great Britain. Amplifiers, guitar strings, leather straps, cases, covers, clockspins and music stands come into this category, and Messrs. J. Weedon and J. Coppock will be heading up the sales force.

FLIGHT

158-166
Wellington Road
Northampton
Tel: (0604) 34100

Flight will unveil their new PA speakers at the Fair this year. These comprise a 100W 15 in. twin reflex ported enclosure with an HF horn and two midrange units and also a 100W 2x12 in. enclosure with a midrange and an HF horn.

Disco being the watchword of the late seventies, Flight are quick to point out the suitability of these cabinets to disco applications. This doesn't, of course, apply to their 2x12m. guitar combo and amp top, but it does when we're talking about their flight-cased disco consoles for the jet-setting DJ. The 180W console will be on

show, with its Citronic 3.3 mixer, as will the 190 stereo version which incorporates the larger 506 mixing section.

On the stand will be Doug Marriot and Mark Mackness

GENERAL MUSIC STRINGS

Treforest Industrial Estate
Pontypridd
Glamorgan
Wales
Tel: (044385) 2098

Where would the young guitarist be without his Red Dragon and Monopole strings? Where, indeed, would many professional string-benders be were it not for Picato? There are

also a few new items in the General Music Strings range — specifically sets for 12-string guitars and some roundwound bass strings.

Dancing attendance will be David Martin, Alfried Stein and Dick Thomas.

GUILD

151 Portland Road
Hove East Sussex
Tel: (0273) 722687

Known as one of the finest manufacturers of acoustic guitars in the world, Guild will be showing off their range of electric guitars and basses as well, plus a host of strings. A new solid-bodied electric guitar sporting three pick-ups will be introduced by Messrs. Leon Tell and Neil Lillen.

HAMER

544 Wood Street
Palatine
Illinois 69092
Tel: (201) 351 3002

The Hamer Sunburst guitar is now the main weapon in the armoury of Paul Hamer, its designer, who first gained the attention of the world's string bashers with his Explorer-shaped guitar some two and a half years ago. The

Hamer standard line and the two varieties of Sunburst — with crown or dot inlay — will be making an appearance on the stand.

HAMMOND

19 Denbigh Hall
Bletchley
Milton Keynes
MK3 7QT
Tel: (0908) 79561

The most exciting new Hammond organ to appear in recent years is without a doubt the B-3000, which combines many of the old B3 features with new synthesizer technology.

The company, based in Chicago, will be demonstrating their organs in an enclosed "Sound Room", and the B-3000 will be put through its paces there. The dealers and other visitors will also be put through their paces when

they pay a call to the Hammond hospitality room.

HH

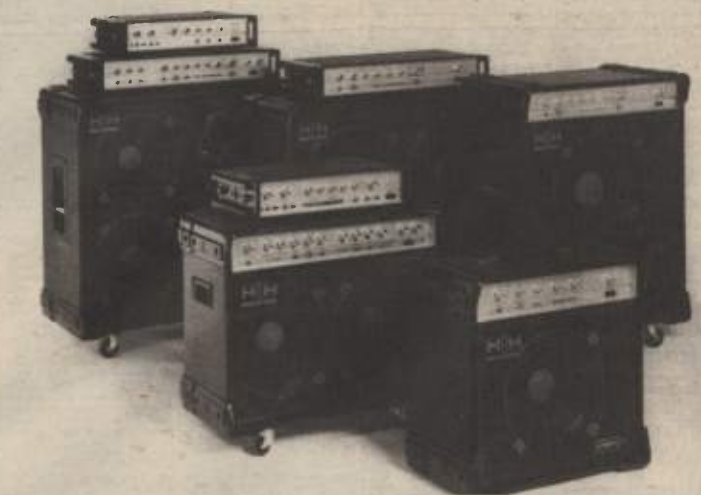
Viking Way, Bar Hill
Cambridge CB3 8EL
Tel: (0954) 81140

Those who can remember anything about last year's Fair will doubtless be heading for the HH stand. The aggressive mar-

CONT'D NEXT PAGE



The new Elka X605 portable organ, which replaces the X705. Atop it sits the Elka Solist 505 synthesizer. Both keyboards combine low price with high technology.



An impressive array of HH products. In recent years the accent has been on styling the range for additional road-worthiness. Although our picture shows combination amps and amp tops, their PA gear is likely to be attracting the greatest attention.

CONCERT P.A.

Superior
Sound System
from
HH

POWER
PRESTIGE
PERFORMANCE

at an incredibly low Price! ... The Concert System complete, including amps, mixers, flight cases and accessories costs less than a transit van to carry it in.

The H.H. team has researched, designed and manufactured each component, including the cone drivers and compression drivers to the highest standards to give you a complete sound system at an unbelievable price.

High efficiency combined with high power handling ability ensure that the Concert System delivers, night after night, concert after concert, superior sound with wide dynamic range to top acts playing in large venues throughout the world.

For a demonstration and further information, please call in today to your nearest H.H. Concert dealer.

CONCERT SYSTEM DEALERS

LONDON

W. F. E. & Co.

114 Chancery Lane

London WC2A 1PL

01-583 1000

01-583 1001

01-583 1002

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01-583 1102

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01-583 1108

To: HH Electronic Viking Way, Bar Hill, Cambridge CB3 8EL
Please send me information on the HH Concert P.A. System
Name _____ Address _____ Tel No _____



The ELECTRIC AMPLIFICATION

EXHIBITORS CONT'D:

ketting and attractive styling of HH amplification has won it a sizeable chunk of the British amp market over the years, and the Fair will witness the unveiling of a new series of power amps. There are four of these wondrous beasts which, according to HH publicity material, will "consign bipolar transistor amplifier designs to obsolescence", with power ratings from 150 to 800 watts.

Complete integrated PA systems are another feature of HH thinking, and their Concert system will be well to the fore in Frankfurt.

HH Acoustic, an offshoot of the main company, will be showing their new magnesium chassis mounted 1200 and 1500 series of speakers.

HORNBY SKEWES
Salem House Garforth
Leeds LS25 1PX
Tel: (0532) 865381

The big news on this Hornby Skewes exhibit will be their range of JHS amplification, as represented by the CD100R

combo amplifier. With a pair of McKenzie 12 in. 85 watt speakers, this combo puts out 100W rms and incorporates master volume for controlled distortion, and a reverb unit.

The amplifier joins a range of four other combos: the C3 is the smallest, and the CD30T the largest. Let us not forget also the JHS echo box, which uses an 8-track cartridge tape.

Hornby Skewes will also be showing a large variety of accessories — chime bars, bags and straps included — which should appeal to the school market.

IBANEZ
Saltmeadows Road
Gateshead NE8 3AJ
Tel: (0632) 770431

Ibanez were among the first manufacturers of original-design guitars from Japan to break into the traditional fields of Fender and Gibson. This time around, a new series of guitars known as the Studio Roadster will be introduced with demonstrations by Bobby Cochran. In addition, the Musician, Concert, Iceman, Rock, George Benson, Jazz, Artist and Pro ranges will be well represented.

Tama drums will be demonstrated by the fairly well-known Billy Cobham, with his old partner Alphonso Johnson holding down some solid Ibanez bass. Git down y'all.

JAMES HOW
20 Upland Road
Bexleyheath Kent
Tel: (01) 304 4711

Rotosound and Superwound strings have a heavy grip on the world's string markets, as well they might since James How has been in business for eighteen years.

Superwound strings have found favour with bass guitarists for the extra vibration time they give; this effect is achieved by the simple idea of having only the core of the string pass over the bridge. Simple or not, there are patents pending in several countries.

New to the Superwound range will be Country Gold, made from phosphor bronze. Individual strings manufactured from stainless steel, plus 12-string sets in light, super-light and medium gauges will be causing heads to turn, as will the Rotosound gauge selection counter and Swing and Jazz bass strings.

KEYNOTE
563 High Road
London W4
Tel: (01) 994 2689

Keynote recently gained the public eye with their UK-built synth, the Scorpion, and the unit will be on display in its all-new flight case, built for Keynote by Packhorse. In fact, Keynote will be at the Packhorse stand.

They will also be showing the new Keytar, a gita-shaped keyboard with pitch-bend along the "neck", which can be plugged into the back of the Scorpion to let the player out from behind his stacks of keyboards. Another product on display will be the bass pedal unit — also for the Scorpion — so that a keyboard player can use the synth to generate bass tones while he tickles his Fender Rhodes.

Jeremy Symons will be on hand to twiddle knobs.

LANEY
Devonshire House
High Street Deritend
Birmingham B12 0LP
Tel: (021) 772 7145

Under their more formal name of Electronic Manufacturing (Sales) Ltd., Laneley will be offering up their usual combination amps, PA amps cabinets and columns to the inspection of visitors. Following certain problems with delivery dates after last year's Fair, things are now happily back to normal up in Brum, and there will be new models on show alongside the old.

Among the former will be the K30 Twin Reverb combo, plus 100 watt and 50 watt valve amps and combos.

Laneley are hoping this year to expand beyond their present markets of Britain, West Germany, France and Denmark. Dave Cottam will be attending to the needs of German retailers, whilst Bob Johnson and Mike Popper will be meeting customers old and new from all quarters of the earth.

LEECH
Royal Oak Trading Estate
Cooper Street
Stockport Cheshire
Tel: (061) 477 4444

Better known for building cabinets for other



The complete range of JHS combo amplifiers, distributed by John Hornby Skewes & Co. These range in size from five to one hundred watts.

people to put their names on, Leech have branched out and started building products for themselves. Foremost among these will be a new range of amplification consisting of 120W PA, instrument and graphic amps, and a 30W and 70W combos.

Power amplifiers, graphic equalizers, electronic crossovers, powered bins, and mixers will be pouring torrent-like from the bowels of Leech's factory to join the already impressive array of loud-speaker cabinets.

LUDWIG
1728 North Damen
Avenue Chicago
Illinois 60647
Tel: (312) 276 3360

The traditional gunnors of the battered skin from Chicago — Ludwig — will be showing off a number of new lines alongside their still-popular ranges of percussion. In particular, four types of heads will be making their presence felt: for symphonic drums — Ensemble, for marching bands — Striders, for jazz — Groovers and for rock — Rochers.

C. F. MARTIN
Box 329, Nazareth
Pennsylvania 18054
Tel: (215) 759 2837

In his awe-struck reverence for Martin guitars, the player often forgets that this fine old company also makes strings. Their new acoustic Rounds range will be displayed at Frankfurt, as well as their new E series of solid body electric guitars and basses and the new M-36 acoustic with its specially scalloped internal bracing.

MELODY MAKER

Yes, MM will be there too, in case no-one had spared a thought for the poor lack of advertisement reps who will be making the trip along with everyone else.

Needless to say, free copies of your favourite weekly newspaper will be given away to anyone who can read English (and a few who can't). The lucky ones will also be receiving Melody Maker tee-shirts.

Hands will be shaken, coffee and other liquids will be drunk by John Tointon, John Parker, David Curtis and Tim Hartley, and Peter Douglas and David Blake will be bearing a full report of the entire proceedings back to these shores.

MICK JOHNSON
277 Putney Bridge Road

London SW15 2PT
Tel: (01) 788 3491

Ashworth transducers, ASS radial horns, new compression drivers and components, Turner professional power amps and even the new polyphonic synthesizer from EMS will all be featured on the Mick Johnson stand this year.

Such accessories as microphone stands and drum stools will also be on show, as will Mick himself and Cliff Lake.

MIGHTY MITE

PO Box 3011
4830-T Calle Alto
Street Camarillo
California 93010

Well known in the USA as accessory experts, and becoming better acquainted with British guitarists (thanks to Rosetti's UK distribution) as time goes by, Mighty Mite will be displaying their Mother Bucker TRIPLE-coil pickup. Split coil and phase switching kits for Fender and Gibson guitars will be there alongside, as will brass bridges and other replacement parts.

MAINE
Maine House,
193 Rickmansworth
Road Watford Herts.
Tel: (92) 45388

Specialists in the field of smartly designed sound equipment, Maine now have dealers and subsidiary companies all over

Europe, and are exporting to twenty countries. Ever anxious for more, however, the ubiquitous Andy Cannon and his sidekick Dave Wilson will be scouring the exhibition halls in search of new representatives abroad for their products.

These include the PA170 system with a 200W amp and two full range speaker cabinets, Stage and Club amplification. The Stage model sports a pair of Celestions powered by a sturdy 50W amp. Both models have Hammond reverb.

MUSIC MAN
1338 State College
Parkway Ahaheim
California 92806
Tel: (714) 956 9220

The latest world-beating force in guitars and amplification will be represented at Frankfurt by Thomas A. Walker, the president of Music Man. In addition to all their existing lines they promise to introduce a

CONT'D NEXT PAGE

The end of a great guitar

...the name MAYA on the end of a guitar in some great solids and semi-acoustics, and some superb flat top's available from Stenton through your local music shop.



STENTON MUSIC COMPANY LIMITED

MAINE HOUSE, 193 RICKMANSWORTH ROAD, WATFORD, HERTS. WD17 9JH

TELEPHONE (0494) 45388

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TELEX: 350000

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The ELECTRIC ALMANAC

EXHIBITORS CONT'D:
MUSICIANS
ONLY

A brand new publishing venture from IPC, *Musicians Only*, will appear later this year. It will cater for the working musician in the form of a weekly newspaper with the emphasis on everything that is important to today's player.

Musicians Only will take the lid off the music business — it will be talking about what really goes on at gigs, in record companies and at Studios, music shops, and on the road.

In short, not only will *Musicians Only* give you all the news and views on records and live performances, but also reports on gear, interviews with musicians both known and unknown, legal advice — the lot.

Representing the new paper in Frankfurt will be David Blake (editor), Peter Douglas, and David Curtis.

MXR
247 North Goodman
Street
Rochester
New York 14607
Tel: (716) 442 5320

MXR — the company by whose effects and signal processing equipment the rest are judged — will be making their usual impressive show at the Fair. As well as devices for the road, the studio and home recording markets are now catered for by the Professional series of equalizers and noise gates. New to Europe this year will be a combination flanger and doubler, known as the *Flubbler*.

NORLIN
114 Charing Cross
Road
London WC2H 0JS
Tel: (01) 836 8131

The Leviathan Norlin conglomerate will be showing its usual force this year, though precisely what's new is not known as we pen these lines.

We do know, however, that such international music stars as the venerable Les Paul on guitar (voted "the world's no. 1 pop guitarist in 1978" according to Norlin), Harry Stoneman, Gerry Allen and Dave Smith on Lowrey organs, Bruce Bolen and Dave Roberts on Gibson and Epiphone guitars and Lab Series amps, Mark Thomas with Armstrong flutes and piccolos, Val Podiatinski with Moog — all these, say Norlin, will be there to demonstrate products old and new.

ORANGE
17 Uplands Road
Bexleyheath
Kent
Tel: (01) 304 6717

The fine old family firm of Orange will be taking several new lines with them to Frankfurt, but not at the expense of the established goodies.

The Graphic and Overdrive amps will be there, alongside the OMEC digital amp and the complete range of OMEC transistorized gear. The Orange Custom Reverb and their PA amp, stereo 12-channel mixing console, bass reflex cabinet — you name it, it'll be on display.

Explaining the pro's and cons of this and that will be Mick Dynes, Peter Dowsett and John James.

Ovation
Blue Hills Ave
Extension
Bloomfield
Connecticut 06002
Tel: (203) 243 1711

The mighty guitar firm's ever-expanding product range will all be at the Fair, and this means the Ovation Electric Legend Anniversary, Custom Legend, Glen Campbell and Electric Artist models, among others.

The newer (and cheaper) Applause and Matrix models will be on view, and so will the electrics which include the third version of the Viper, the Preacher Deluxe (6-and 12-string) and Magnum 2 bass. Most impressive of all is the Adamas with its graphite top, its 22 sound holes, and its daunting price tag. Still, quality must be paid for.

PA:CE
Kneesworth Street
Royston
Herts.
Tel: (0763) 46511

The names of MM Electronics, Redmere and Inter-music combine under the Palce, the British manufacturers of inexpensive sound gear.

The Inter-music range currently consists of a 100W head, bass head and combo, a 50W combo and the 15W Imp, all but the latter being flightcased as a standard feature.

The Redmere Soloist, perhaps the most comprehensive guitar amplifier ever built, incorporates a wide variety of effects, including a reverb, equalizer, flanger, sustain and chorus, and three different "impressions" of other amps.

Mixing consoles are not neglected, however, and a large range of MM desks from 8/2 to 20/4 will be a feature of the stand. Dick Parmee, Gary Dutton and Tony Reeves will be pushing the faders.

PEAVEY
Unit 8, New Road
Ridgewood
Uckfield
Sussex TN22 5SX
Tel: (0825) 5566

You can't mention amplification without mentioning Peavey these days, and the American sound equipment builders will be out in force demonstrating their huge range of products, both old and new.

Instrument and PA amps still dominate the Peavey sales charts, but there will also be such items as the MC series of mixers, 15in bass speaker cabinets, SP2 PA speaker and the Session 500, Musician, and Standard guitar amps, plus the VT series of guitar amps and the Centurian bass combo. At any rate, no-one should go away empty-handed.



CONT'D NEXT PAGE LES PAUL plays the Gibson Les Paul Professional for Norlin.

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Stand 510/3.

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EXHIBITORS CONT'D:

PLUTO ELECTRONICS

North Way
Andover Hants.
Tel: (0264) 51114

The disco industry is a burgeoning one, and companies like Pluto, who make a wide variety of machinery for discotheques, must be handing to do a roaring trade. Their specialities are projectors, sound-to-light equipment, fibre optic lamps, strobes and a large selection of cassettes, effects wheels and so forth.

The P250 projector will be making its first appearance in Frankfurt, as will the Trumatic sound-to-light unit and fibre optic signs. Messrs Straker, Millington and Winfield will be doing the John Travolta impersonation.

PREMIER

Baby Road
Wigston
Leicester
Tel: (0533) 773121

The three latest drum ranges from Premier will all be represented at the Fair — and that means Resonator, Elkie and Soundwave kits will be on show. Also featured will be three new ranges of drum head: Premier Gold, Blue and Black, the latter having a black centre patch with a hole in the middle which, the company claim, improves the sound.

If good things come in threes, percussion dealers are in for a treat. Ukip, Zyn and Zillion cymbals are the ranges that will be on the stand, plus an enlarged and up-dated range of drum sticks in three different woods.

Needless to say, there will be three new catalogues, though Messrs Stephenson, Della-Porta, Webb, Hewitt, Sidebottom, and Horribin upset the triadic nature of Premier's exhibit.

RANDALL

PO Box 10936
Santa Ana
California 92711
Tel: (714) 556 1030

Although distributed in Great Britain by J. T. Coppock of Leeds, Randall amplification is manufactured in California. This year they will be extending their already large range with the aid of three new models. These are the RG-30-112 guitar amp, the RG-60-115 bass amp and the RG-60-112 guitar amp.



George Benson poses with one of the guitars Ibanez named after him. This model is the GB-10.

ROLA CELESTION

Dillon Works
Foxhall Road
Ipswich
Suffolk IP3 8JP
Tel: (0473) 73131

Although Celestion will not be showing any completely new drive units this year, the current Power Range which was shown in prototype form at last year's Fair will be on display. This range includes heavy-duty cone loudspeakers ranging in size from 8in to 18in with power ratings from 15 to 250 watts.

The recently introduced HF20 Powered horn drivers, designed for operation with the established Powerall heavy-duty speaker units, handles high frequency sound.

All of these units are described and illustrated in Celestion's new brochure, which also contains circuit diagrams and hints on cabinet construction. The brochure will be available on the stand, which will be manned by Messrs Jethwa and Stauber, amongst others.

RESOSOUND

Eagle Head
Wye
East Sussex
Tel: (07973) 3959

Frankfurt will be the venue for the unveiling of Resosound's new portable PA system which contains a receiver for use with a radio microphone. In addition there will be several types of radio mike like the TXT, the Cabaret and

the RGP71. The PA system has a built-in amplifier of 30W and bottom tape deck and microphone inputs.

Needless to say, there will be a full range of accessories — stand, back bands, wiring packs etc.

ROOST

Unit 3, Carlton Court
Granger Road
Southend-on-Sea
Essex SS2 5BZ
Tel: (0702) 613232

The new 400S stereo power amp, now available with XLR connectors and dual LED meters, will be the most exciting feature of the Roost stand this year. The 400S has now been updated to produce 200W per channel, and will be shown alongside the rest of the Roost range. This means valve amp tops, combo's and speaker enclosures to cover all functions from guitar to PA.

Rolling the Roost will be Ron Bailey and Phil Jackson.

ROSE MORRIS

32-34 Gordon House
Road
Mendish Town
London NW5
Tel: (01) 267 5151

Among the many product lines handled by Rose-Morris is, of course, Marshall sound equipment. In addition to the 4440 Club and Country combo and the 2150 Rock 'n' Roll Baby which appeared toward the end of last year, six entirely new

CONT'D NEXT PAGE



Living legend Billy Cobham playing the drums he endorses — Tama, which he will be demonstrating at the Fair.

The ELECTRIC ALMANAC

EXHIBITORS CONT'D:

amplifiers will be on show: a 100W 4 x 10" reverb valve combo, a 100W 4 x 10" compressor bass valve combo, a 2 x 12" transistorized master volume 30W combo, a 2 x 12" valve-powered master volume 50W combo, a 200W reverb PA amp with a 100W monitor, and a 100W reverb valve top.

All of these will be demonstrated in a sound-proof booth.

Clansman chrome-banded marching drums and the James Galway Tin Whistle will also be pulling the crowds, as will the Rose-Morris drum beaters, plus Natal percussion and Berg Larsen saxophone and clarinet mouthpieces.

Peter Clarke, Derek Baxter, Keith Drewett, Jim Wilmer, Alan Genders, Vince Hill, Terry Hall and John Adams will comprise the sales team.

ROSETTI

138-140 Old Street
London EC1V 9BL
Tel: (01) 253 7294

Rosetti will be at Stand 064, with their full range of Hanna drums and accessories, including at least one new kit in a new finish. EMU recorders and small accessories such as guitar covers, straps and plectrums will also be exhibited.

Hanna parade and orchestral drums will help swell the ranks of Rosetti's percussion, and the company staff in attendance will be Michael Cowan, Michael Hunka, Alby Paynter, Bert Taylor and Dave Barnett.

SHURE

Eccleston Road
Maidstone ME15 6AU
Tel: (0622) 59881

Long famed for their excellent and value-for-money microphones, Shure will be demonstrating their PA equipment, which comes in a variety of configurations and includes powered mixing, speaker columns and equalization devices. One need hardly add that their bid to conquer the disco, and other related items, will also be on view.

SIMMS

5 The Grove Ealing
London W5 5DX
Tel: (01) 567 0757

The mighty Dave Simms empire covers three main categories: Project Electronics, August Amplification and Dave Simms Products. Exhibiting on stand 50154, the company will have their full range of disco sound and lighting systems. There will also be a soundproof booth for demonstration purposes.

New versions of the Simms Jupiter, Saturn and Atlantis disco consoles and mixers will be on show, plus the new PS1000S power amp — a gargantuan 500 W per channel stereo model designed for disco and PA use. It stands alongside the 150 mono, 300 stereo and 500 mono amps which are already firm favourites. Portable stage lighting is catered for with three ranges of sealed-beam-type lanterns which go under such names as Par-Kana, Stage Blazers and Super Stage Blazers, the latter engineered in souped-up aluminium. The LS808 light mixer is already well established as the computer "brain" controlling illuminated dance floors.

Dave Simms, Jimmy St. Pier, and Paul Raymond will on stand 50154 to demonstrate the British Hustle.



A stunning line-up of loudspeakers from Rola Celestion, the name behind many successful amplifiers, Marshall included.

SOLA SOUND

102 Charing Cross
Road
London WC2
Tel: (01) 836 2856

The famous Larry Macari is the man behind such names as Coloursound (effects), Supranal (accordions), Eurotec and Orbitron. This year the Giger pedal, which is actually a sophisticated rhythm unit (battery-operated), and the three-knob Diphong pedal for bass guitarists will be stealing the show; then of course there's the Voculizer, which produces vowel-like sounds at the depression of a pedal.

The stand will be attended by Larry Macari, Colin Barratt and Mike Ellis.

SOUNDOUT

91 Ewell Road
Surbithon
Surrey
Tel: (01) 399 3392

After starting in the field of disco equipment, in which they did extremely well in the export market, Soundout moved into PA and instrument amplification. The latter is catered for by the Frust brand name. The traditional lines of disco consoles, amplifiers and loudspeakers will continue to show strongly on the stand, which will be manned as in years gone by by Mr. David Street.

SUNN

Amburn Industrial
Park
Tualatin
Oregon 97062

Sound products from Sunn have long enjoyed popularity in the USA, though in Great Britain they have been something less than visible in recent years. They are particularly respected for bass equipment, and at the Fair will be introducing the self-contained Alpha series and their professional microphone range.

STREETLY

338 Aldridge Road
Streety
Sutton Coldfield
West Midlands
Tel: (021) 353 3171

The Novatron, a new version of the old stager, the Mellotron, will be the central feature of Streetly's stand. Flute, cello and violin sounds are pre-recorded on three 1/2" magnetic tapes, which are then mixed and balanced by the instrument's control section. Though the standard model is the 400SM, the Mark 5 differs in that it has no built-in amp.

Additionally, the Soundsphere range of high-power loudspeakers is fascinating in that they have a spherical construction, and hence a 360° 5 sound dispersion — plus a wide frequency range. This makes them

possible solutions for "difficult" acoustic environments. There are several models of Soundsphere, the largest putting out no less than 350W rms.

CONT'D NEXT PAGE



An old favourite and one of the most famous sights on the rock 'n' roll stage: Marshall 100W reverb amp model 2959.

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The ELECTRIC ALMANAC



Premier are exhibiting their three new lines of percussion at Frankfurt, one of which is shown above. Note the specially strengthened hardware.



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EXHIBITORS CONT'D:

THOMAS
Unit 6, Abercorn
Trading Estate
Manor Farm Road
Alpertown, Wembley
Middx.
Tel: (01) 903 3081

The Wembley-based organ company Thomas will be introducing the *Celebrity Royale 7180*, which boasts an impressive array of facilities. To begin with, there are no less than four amplifiers to boost the sound, and ten speakers. This combination ensures quadrophonic listening.

The *Thomas Bandmaster Polyphonic synthesizer* adds a further sound dimension plus such other effects as arpeggio and "orchestral presence."

VITAVOX
Westmoreland Road
London NW9
Tel: (01) 204 4234

Vitavox are launching their new compression driver known as the *Music Motor*. This unit is the result of some three years of research. It has been designed to combat the problem of temperature rise due to increased voice coil current, and thus incorporates a multi-fin heat sink. A notable feature of the design is that all parts are "field replaceable."

The *Music Motor* has a new type of throat compression chamber and a 32-way pressure release network to ensure a uniform acoustic path length. The unit has a 100W music power rating, an impedance of eight ohms, and a frequency response extending beyond 12kHz.

YAMAHA
Mount Avenue
Bletchley
Milton Keynes
MK1 1JE
Tel: (0908) 71771

The gigantic Japanese Yamaha corporation continues to make giant strides in the world of musical technology, and Britain's Denis Holloway will be out there holding our end of the process up to the light. Acoustic and electric guitars, amplifiers, PA equipment, keyboards and drums will cover the boards this year. On the synthesizer front will be two new machines — the *CS5* and *CS15* — which will fill in the gaps in the range.

Drums are catered for by the 7000 series of stands and fittings and the *YD500* series with their *Yamaha/Remo* head. Most exciting of all, however, will be the new electric grand piano, the *CP80*, which has an extra bass octave over the established and immensely popular *CP70B*.

Finally, lest we forget the hardware scene, there will be the *PM2000* mixer, a particularly sophisticated model, and two new power amps — the *P2025* and *P2201*.

ZOOT HORN
31 Station Road
London SE25
Tel: (01) 653 6018

Though tucked away at the back of the alphabet and certainly not as well known as they deserve to be, *Zoot Horn* will this year be exhibiting on stand 50151 and are well worth a visit. Their display will include a variety of sound equipment from the superb *G500* graphic 200W valve instrument amplifier to the

C4 PA system, comprising a 4-way speaker system capable of handling 1200W. In addition the *PMR 2* mixer, which comes in a wide variety of formats, and the *Link* series, available in 10/2, 16/2 and 16/6 versions, should be attracting a lot of interest. Every mixer is fully modular. The 16/2 is priced at £881 plus VAT. Finally, a new slave amp — the *V200* — has a KT88 output valve (like the *G500*), is rack mounting, and puts out 200W.

On the stand to talk to visitors will be Geoff Bevan and Frank Bryan.

NEXT: THE REPORT
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Any Questions?

Live Wakeman

WHAT equipment is used by Rick Wakeman? By Edward M. Smith, Leighton Buzzard.

● If you mean in the studio, he uses a prodigious amount of equipment, which varies all the time. But if you mean on stage, here comes Hammond C3 organ, Poly-mono, Prophet 5 synthesizer, Yamaha CS grand piano, Yamaha electric piano, Yamaha String Assembly, Blottron, Mini Moog, Oberheim keyboard, two Moog synthesizers and amplifiers and cabinets and additional echo and phasing.

Blank check

WHAT blank cassettes are the best value for money these days, especially for dynamic range? William H. Henry, Bath.

● The investigative magazine *Which?* tested 12 new tapes in their issue dated December 1978 to add to the ones they tried out in May 1977. They discussed the problems of matching tape and recorder and their test covered target price, dynamic range, maximum output level, scattiness, drop-outs and print-through. They analysed the results in a *Buying Guide* which picked out the best tapes for lower, medium, higher and very high bias. Both these issues are still available and December 1978 also deals with stereo cassette decks and care of gramophone records. You can get details of subscriptions to *Which?* from: Carlton Hill, Hartford SG13 7LZ.

Blue notes

A SUMMARY of the Boomtown Rats equipment in the *hit* on October 1978 did not list a guitar since recently on *Rock Goes To College*, it was a blue electric with a round soundhole and a Spanish style head, played by Gerry Roberts. Was this guitar custom-made and if so, who made it? — John C. Bryant, Wood Green, London N22.

● It was a Kawai Rock 'n' Roll Star with standard Mighty Mike pick-up. I obtained it from Revett Ltd. In addition to this I now use a Gibson Les Paul Pro Dobers, SG Standard, Fender Telecaster and Aria PE 1500. — GARRY ROBERTS.

Killer cure

WHAT equipment did bassist John Greaves use on the new National Hi-Fi album, "O'Queens And Cares" and has the band any plans to tour Britain? — Martin Doherty, Bath.

● The basic equipment on "Queens And Cares" was my regular stage set-up, viz. Fender Bassman 100W amp, 4 x 12" cabinet with Vega speakers, an old Fender Jazz Bass to which I've added a Precision pickup and it's now wired in stereo, effectively giving two channels. On stage this cabinet has the one of two volume pots, to change the tone of the bass very quickly. On the album I mainly used it either with a clean or a fuzz box (Shanbhury Duo-Fuzz) on one pick-up, or the other channel "clean". Other factors contributing to the stereo effect in the home sound were, in practice, too much reverb, not enough sleep, etc. So far my kit's rock-solid.

● I'm a fan of this kind of information. We shall be doing more "Song Of The Week" items. — JOHN GREAVES.

Jap sticks

WHAT drums, sticks and cymbals does Steve Jansen of Japan use? How long has he been playing and was he self-taught? — Benji Middleton, Manchester.



KEVIN GODLEY (left) and LOL CREME with the Gizmo prototype (the real thing looks somewhat like a hairdrier)

Gizmo gear

WHEN will the Gizmo device, which was partly developed by Lol Creme and Kevin Godley, be available to the public? What will the probable cost be? Is there any other device at present on the market which blows guitar strings? — David Thompson, Blackpool.

● Lol Creme and Kevin Godley are now in the studio working on a new album to follow their current release "Music From Consequences," having just returned from a promotional visit to America to launch the Gizmo. With advance sales of almost \$500,000, the Gizmo is at present being shipped to the States, where it is expected to sell at between \$150 and \$200.

● It will be imported and distributed in the UK by Strings and Things, 20 Charnwell Road, Churchill Industrial Estate, Lanchester, Sumner (0893-45571), who expect the price to be about £180. As far as we know there is no other instrument on the market at present comparable to the Gizmo, which is capable of blowing all six strings of the guitar.

● My dream kit is a Tama, comprising 60s, 80s, 120s, 140s, 160s and 180s hanging toms and a 16" floor tom, with 22" bass drum and 16" snare drum. The cymbals are Avedis 2100s, 180s, 170s and 180s crash and a Chinese type 200s, with 16" New Beat 2200s hi-hats. My sticks are Pro Mark 747. I've been playing for five years and am self-taught. — STEVE JANSEN.

Bowly books

ARE there any books about Al Bowlly? I was a friend of his, became a friend and I disagree about his age and we would like to know where he was killed and what his first and last recordings were. — William S. Elliott, Bath.

● There are two books on Al Bowlly. One is a 48-page booklet written and produced in April 1978 by Ray Falletti, editor of the *Starline* magazine, available from him at 40 Merrybath Avenue, Leighton Buzzard, Bedfordshire MK16 9TP. The other is by guitarist/songwriter/producer/producer Steve Starcave, comprising 160 pages, price £2.50, published by Music House, available at any bookshop. Both books agree that mystery surrounds the death of Bowlly, but it is thought to have been January 7, 1908, although some records indicate he died in 1928. He was killed by the blast from a land mine at his flat in London's White Hall on April 17, 1941. His first recordings (appropriately, as he was named so much) were "Song Of The Wanderer" and

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Jazznews

Max Jones and Brian Case: London

Capital Radio backs Ally Pally Festival

THE ambitious North London jazz festival which will bring many of the Newport and Nice festival artists to Britain in July (reported exclusively in MM February 3) is to be promoted by Capital Radio and called the Capital Radio Jazz Festival.

It will be held in Alexandra Palace and grounds over six days from July 17 to 22, and the musical line-up is expected to include pianist Ramsey Lewis, the bands of Lionel Hampton, Woody Herman, B.B. King and Muddy Waters, the New York Repertory Orchestra, the groups of Dizzy Gillespie, Jay McShann, Dave Brubeck and Al Grey/Jimmy Forrest, and a large number of star soloists. The festival is to be an open-air affair, weather permitting. Full details will be available in next week's MM.

Ogun tours

THE Ogun record label's stable of musicians are being featured by Jazz Centre Society in a series of North ern tours during March. Elton Dean's Ninesense, which comprises Dean, Alan Skidmore, Mark Charig, Harry Beckett, Nick Evans, Radu Malfatti, Kevin Tippett, Harry Miller and Louis Moholo, will be playing at Band on the Wall, Manchester (8), Brewery Arts Centre, Kendal (9), and Hurlfield Campus, Sheffield (10). The Mike Osborne Quintet, Osborne, Dave Holdsworth, Jeff Green, Chris Laurence and Tony Marsh — will be playing at the Arts Centre, York (13), Chester Arts Centre (14), Band on the Wall, Manchester (15), Bradford Hotel, Liverpool (16), and Broadfield Hotel, Sheffield (17).

Nicra, with Nick Evans, Radu Malfatti, Keith Tippett, Buschi Niebergall and Louis Moholo, will be playing at Band on the Wall, Manchester (22), Bradford Hotel, Liverpool (23) and Broadfield Hotel, Sheffield (24). The Harry Beckett Quintet — Beckett, Don Weller, Peter Lemer, Roy Babbington and Alan Jackson — will be playing at Band on the Wall, Manchester (29), Bradford Hotel, Liverpool (30), Broadfield Hotel, Sheffield (31) and Washington Jazz Club, Biddick Farm Arts Centre, Trafford, Washington (April 1).

Red Company

DUE to industrial action, the venue for the Company concerts on March 3 and 4 has been altered from Jeffrey Hall, Institute of Education, to Conway Hall, Red Lion Square, WC1 (3), and the ICA, The Mall, W1 (4). The concerts, featuring Derek Bailey, Evan Parker, Steve Lacy, Leo Smith, Anthony Braxton, Han Bennink, Maarten Van Regteren Altena and Tristan Honsinger, will start at the new time of 8pm.

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ALAN SKIDMORE

Skidmore in Deutschland

TENORMAN Alan Skidmore works mainly in Europe these days, and his tour with Elton Dean's Ninesense (March 4-10) will be his first UK appearance in four months. He will be appearing with the European Jazz Quintet with tenorists Gerd Dudek and Leszek Zadlo, bassist Ali Hauser and drummer Pierre Courvoisier, at the Festival Hall, Ludwigshafen, Germany, on March 2. Sharing the bill on this Joachim-Ernst Berendt SWF Jazz Session will be the Billy Harper Quintet and the Christoph Lauer group. Skidmore has also just completed a European tour with his own trio, with Ali Hauser and Tony Oxley, and will be playing at a workshop in Prague from March 11 for a week, followed by further European tours with European Jazz Consensus and the European Jazz Quintet in April. Skidmore also features on Howard Riley's itinerary, with solo gigs at Berlin's Flötz Club on March 8, 9 and 10, to be recorded by Vinyl Records. Riley also has two recent releases on that label — "Improvisations Are Forever Now" with Barry Guy and Phil Wachsmann, and "The Toronto Concert" which was recorded live at Sylvester's.

New Barber

WHEN Chris Barber and his Jazz and Blues Band starts its first British tour of '79 — on Wednesday, March 7 — there will be two different faces in the ranks. One is Ian Wheeler who was with the band previously from 1961 to 1968. He rejoins as a replacement for saxophonist Ramsey Runington, who was to re-form his own quintet. The other change in the drum chair, Pete York, after three years with Barber, is leaving to concentrate on a solo career and his place is being taken by Norman Evansman, formerly with the Ramington group.

The old line-up played its last gig on Monday (26) and the new one makes its debut at Abington College, Northumberland on March 7. The rest of the tour dates are: Fir Tree Ballroom, Wellingborough (8), Alfred Beek Theatre, Hayes (8), Explorade Theatre, Bognor (10), Theatre Cityway, Mold (11), Bullers Arms, Bude (12), The Apollo, Truro (13) and De La Warr Pavilion, Bexhill (14).

Radio Two awards

RADIO TWO'S National Record Competition,

now in its fourth year, has grown in size for '79 with new prizes for soloists and a new competition for bands whose members are under 20 years of age. The jury — comprising Don Lusher, Henry Lowther, Duncan Lamont, Kenny Clarke and Ted Heath — selected victorious bands and soloists from 18 recordings submitted to local radio stations and the national regions. Tony Faulkner Jazz Orchestra, entered by Radio Leeds, were judged the winners of the Young Jazz, entered by Radio London, were the first winners of the youth recordings submitted to the Ted Heath Trophy presented by Mrs Moira Heath. This band also won three individual awards: to trumpeter Simon Gardner, drummer Mike Bradley, and Stephen Stowell for his flugelhorn solo in "I Remember Clifford". The Midland Jazz Orchestra's Niel Purnell took the trombone prize, and John Dancworth's trophy for most promising young musician went to the Darlington Youth Band's David Connolly. Faulkner also won the MOPS prize for best competition in the event, and Graham Churchill took the MU's best arranger award. The All Winners Concert will be broadcast as a replacement for Alan Dell's Big Band Sound on Monday (March 5) on Radio Two from 8.02 to 9 pm.

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Folk

Folkweave fights back

ON November 18 last year, this space was occupied by a few personal thoughts on Folkweave, the Beeb's weekly gift to the folk world (Thursday, Radio 2, 9.02 pm). It can't be denied that those thoughts were not entirely favourable toward the programme, and the article created a vigorous response, evenly distributed between those in agreement and those opposed. Correspondence was exchanged between journalist and the main butt of the criticism, Folkweave producer Peter Pilbeam, and a duel at dawn was mutually sought. It eventually took place on neutral ground in Edinburgh (which is another story), when what might be described as a frank exchange of views took place.

Pilbeam, in fact, turned out to be remarkably civil and courteous, even if still violent disagreement with most of the points made. He comes from Kent, is polite and tidy, and has a commitment to folk music that's indisputable—the origins of Folkweave go back 14 years to when he was producing a late night easy listening programme, *Music Through Midnight*, and started introducing folk music into it. Tony Davis of the Spinners suggested he recorded sessions from clubs, and Pilbeam made a pilot programme at a club in Liverpool. It got him a 13-part half-hour series, visiting a different club each week for the Light Programme, but it wasn't repeated, though Peter fought for its return.

With the demise of Folk On Two, eight years later, he was invited to assume responsibility for folk on national radio from the BBC's Manchester studio. The brief was to present "ethnic traditional folk music appealing to a minority, providing that minority wasn't too small", and Pilbeam looked again to his old club session formula. Folkweave is now in its sixth year, is approaching its 300th broadcast, is the longest running folk radio programme ever, and apparently gets high respectable listening figures. Pilbeam points to these facts as evidence of the success of the show, and says that public support is with him.

Our conversation inspired little agreement, but here, for your perusal, are a few relevant extracts...

MM: What did you feel about the Lloyd/Line programme?

Pilbeam: I liked it. A lot of the things we do on Folkweave are similar. I think we're closer to the folk club scene than they were. I've gone out to involve clubs more—I've gone out to clubs the length and breadth of the British Isles and worn out many a set of tyres doing so. I've always tried to keep a close relationship with the EFODS, and recently I became a member of the song club liaison committee, which is good, because it means I'm

Peter Pilbeam (above), producer of the BBC's top folk programme, replies to the issues raised by Colin Irwin in his controversial critique.

even closer.

MM: Presumably your own tastes are fairly broad.

Pilbeam: Fairly broad. It leans more to the traditional than the contemporary. But I'll go for anything that's good. The policy of the programme has always been that we shouldn't misrepresent anybody. Just because somebody's singing traditional songs it doesn't mean I've got to use him, but if somebody's good in his own right, then I'll use him in the programme.

MM: Is it aimed specifically at the folk public?

Pilbeam: No, you can't do that. Although the evening programmes are aimed for minorities, it's still essential that there is still an element of general entertainment. There's certain regulations on Radio Two about the proportion of music and speech, it's around two thirds music and one third speech as a rough guide, so you can't have anything too wordy. That's why it's nice to have somebody like John Raven linking music to speech.

I like to think we're aiming the programme at folk enthusiasts who will say "that is folk music as we know it," but at the same time I hope it will pick up a general public audience who will say, "Well if that's folk music, then I like folk music." Which is why I wouldn't put on, say, Paddy Tunney, for an evening. I wouldn't put on over 30 minutes of Paddy Tunney in a programme, because even to a lot of people in the folk world that would be switch-off, and it would certainly be switch-off to people who weren't used to hearing unaccompanied singing, especially of that sort.

MM: What about specific criticisms made of the show which started with reference to presenter Tony Capstick?

Pilbeam: Tony as front man is exactly what I use him as. No way am I out to make it a platform for him to sell himself. Tony's involvement in the programme works out as two-and-a-quarter or two-and-a-half minutes a programme, reading a basically prepared script. The audience is not a verbal one, but when the pros outnumber the ants by 30 to one, and that's genuine—I'm not pulling anything, it could be more. The anti-letters we've had

over six years number about 200.

MM: Moving on to "Fingerstyle Folk," now happily expired, the guitar tuition series which occupies the closing section of the show for ten weeks. Wasn't that a waste of valuable time?

Pilbeam: I agree it's not everyone's cup of tea. That's the reason why it was always the last spot in the programme. The last seven or eight minutes in the ten weeks we were doing was taken up by that, so that anybody who didn't want to hear how to sit comfortably—as you put it—and be taught to play guitar in a schoolmasterly way could switch off, knowing they'd not missed anything else. I took a chance, kept my fingers crossed, and after the first week of lessons I had one letter saying it was a waste of time and 40 letters saying how good it was. In total we had four letters saying what the first one did. I still think it's hindsight—we were right in doing it, although it's a long time before we'd do anything like it again.

MM: The next point was the gap in time between recordings from festivals and actual broadcasts.

Pilbeam: It's partly a matter of economics. When I go to a festival I go with a crew of three engineers, a driver, a secretary and myself, which is about as small as you can get it. I've got them tied up, a three-day festival is virtually a week's work by the time they've driven there and set up and done the recording and driven back.

You tie up these people for a week and the equipment for a week. I've got to show value for money. It would be pointless me going down to Sidmouth and away with one insert. I've got to look at it in that way.

MM: Another bone of contention was Folkweave's failure to keep track of events in the folk world. The "Folk News" spot is merely date listings, and the way the Steeleye split was handled was specifically mentioned in the article.

Pilbeam: The Steeleye split wasn't officially announced until the day of our interview with them. Not officially. You knew and I knew. But they were doing a concert in Manchester that day and asked to come in to do an interview for the programme to

make it clear what was happening. It had been in the Melody Maker, it had been in Folk News, but not everybody in the folk world, I would hazard to guess, reads Melody Maker or Folk News.

MM: Sure, but I would say it should have been a folk programme's duty to have carried the reports. Even if it wasn't absolutely official, it was definite.

Pilbeam: Is there a great deal to be gained from reporting rumours?

MM: It was considerably more than a rumour. Your concept is obviously different from mine.

Pilbeam: But we don't set out to be a news programme in that sense, never have done.

MM: No, and that's where we differ. I think a folk programme should be to a certain degree, and I think Folk On Friday did so more.

Pilbeam: Well, that's what the facts were, and when they came on the programme that was the official announcement. And you mentioned recordings from festivals two years before—the only recording we've used more than a year after the festival were two recordings in six months, which were of the Songwriters and the Rat-life Stout Band, which were too valuable in terms of programme content so throw away. And there is the economic thing: I get 30 GB days—they're days for going out and recording—and festivals obviously provide the best value for money in that sense. That being so, does it really matter that I record Joe Bloggs at Sidmouth and play him six months or nine months later? If you buy an LP of Joe Bloggs, do you look at when it was recorded? Do you say, that was recorded in 1977, don't play it now it's 1979?

MM: It comes down again to our difference of opinion over news value. I'd like to see festivals go out the following week.

Pilbeam: That's a sheer impossibility. A physical impossibility. It's a minor point, but Radio Times onilling news into and they have a publication deadline like anyone else. And Sidmouth is an eight-day festival, and one of that I'm going to have 36 hours of recorded material—I can't put that out the week after. So what do I do—throw the rest away because it's not immediate and doesn't have news value? You can't, you've got to make use of material and spread it through the year. For that reason, I've got to have three festivals a year.

MM: Finally, what about the Folk News listings?

Pilbeam: It's never set out to be a folk news, in the sense that Karl Dahlas uses the title. It has always been, and will continue to be, a date listing. I believe it or not, has value. I've tried on several occasions to drop it because it's three-and-a-half or four minutes of programme time which I could very easily fill with music and an easy money dance to be publicised because last time 30 more people came as a result. A concert in Manchester that day and asked to come in to do an interview for the programme to

Folk News



ROBIN MORTON

Morton quits the Boys

ROBIN MORTON is leaving Boys Of The Lough. Morton, a founder member of the band eight years ago, is quitting to take a rest from the rigorous touring lifestyle of the group, and to concentrate on his many and varied individual activities. The Boys, meanwhile, will work with Tich Richardson — brother of Dave Richardson — until a permanent replacement for Morton is found.

The Boys don't intend to allow

Albions back in the theatre

THE Albion Band are back in the theatre next month in what Ashley Hutchings describes as "the culmination of all we've learnt at the National", where the group have been associated for much of the last two years.

This time they are moving across to the Riverside Studios in Hammersmith to present their own show. The Albion River Hymn, which is subtitled "a celebration of the Thames", is the result of a collaboration between Hutchings and actress Mary Miller (who played Mrs Tams in Lark Rise) and will be presented for five performances from March 13-17.

"It's something I'm planning a lot on," said Hutchings. "It's not quite like anything that's been done before. We've been working at the National quite a lot for two years and it's the first thing we've done that's grown out of that work. We've actually made a play using what we've learnt at the National — not that we've finished at the National."

The production will involve Hutchings, Phil Pickett, Simon Nicol, Michael Gregory and Pete Bullock of the Albions as well as Madry Prior and the other members of Terence Hardiman, James Bree and Mary Miller herself. There is to be no distinction between actors and singers, and the show will include a broad spectrum of material from traditional songs to modern, including music by Roger McGuinn, Robbie Robertson and Richard Thompson as it portrays the Thames from "pre-history to Spike Milligan."

"It's not a travelogue though it takes in geographical places. But geographically, historically and musically it will jump around, at times in so much fish pollution, boat people, ferry people, Edwardian, Victorian the lot."

There are two notable Albion absences from the proceedings — Ric Sanders, who's in the process of forming his new band 20/20

the change to disrupt their touring schedules and are said to view the move as an opportunity to alter their style. For Morton there will be no lack of activity. He's long been established as a respected folklorist, researcher, and author, and has also recently increased his work as a record producer, becoming involved in a number of Topic's releases of Irish traditional music.

He worked as a duo in Ireland with Cathal McConnell before the two of them founded Boys Of The Lough with Aly Bain and Mice Whellans. Their progress since has been one of the more consistent stories of the scene, making seven albums — all good — and steadily

broader their appeal. The only previous changes in their line-up occurred in 1972 when Dick Gaughan replaced Whellans, and Dave Richardson succeeded Gaughan a year later. Since then they have remained constant, though always ready to embrace new ideas. They have become increasingly adventurous in recent times and have occasionally toured with other musicians on a temporary basis.

Among Morton's achievements have been the authorship of a book, Come Day Go Day, God Send Sunday, which features the songs and life story of Irish traditional singer John Maguire. Last year he started his own label to release "The Harp Key", an album of clarsach music by his wife Alison Kinnaird.

Another Chile concert

CHILEAN singer Isabel Parra is back in Britain in May for a concert at the Great Hall, Leeds University on May 9. She will be appearing with her brother Angel Parra and daughter Tita. Isabel and Angel are the children of the legendary Violetta Parra, founder of the New Chilean Song Movement, and since the military coup in Chile, have toured the world publicising the situation and campaigning for the right of thousands of Chilean exiles to return. Also on the bill will be Roy Bailey and Leon Roasolun.

Marlboro on March 8, and Garbutt starts a tour in Zagreb on April 12. The tour have been set up by Drago Vovk, who is also planning a folk festival in May, though no details are yet available. Bob Buckle meanwhile has been invited for the third consecutive year to the International Festival at Rostock, East Germany, though Buckle's uncertain if he'll go as the festival is in July, and he's anxious to spend the entire summer working in Cornwall.

William Molin. Also this month, Greenwich put out "The Shanty Men", which features Matt Armour, Alex Campbell, Johnny Collins, John Goodluck, Eric Iotti, Jim Magee, Don Shepherd, Mick Tena, and Stead himself singing shanties.

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Trios dates

MARTIN Carter and Graham Jones have expanded to a trio with the addition of drummer Finlay appear at the Western Counties, London SW2 (March 11), Cutty Wren, Totton, Southampton (11), Village Pump, Truro (12), Warwick University (14), Bristol University (15), Crown & Sceptre, Exeter (16), Wellgreen Folk Club, Hale (22), Rose & Crown, Stalybridge (23), The Tuns, Hazel Grove (24), Railway, Darford (27), Black Horse, Tetelham (31), Wheat-sheaf, Margate (April 5).

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Trios dates

MARTIN Carter and Graham Jones have expanded to a trio with the addition of drummer Finlay appear at the Western Counties, London SW2 (March 11), Cutty Wren, Totton, Southampton (11), Village Pump, Truro (12), Warwick University (14), Bristol University (15), Crown & Sceptre, Exeter (16), Wellgreen Folk Club, Hale (22), Rose & Crown, Stalybridge (23), The Tuns, Hazel Grove (24), Railway, Darford (27), Black Horse, Tetelham (31), Wheat-sheaf, Margate (April 5).

Harvest

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Harry/Stein from p. 19

ated, on the whole, and more musically analytical." Debbie cools down and, while carving the duck, doubtless thinks only of Tony Parsons.

DURING the evening, it should be reported, Debbie's hair changes colour — from blonde to light brown with the first rinse, to slightly darker brown with the second. For the movie, you understand, Stein is impressed. "They, that's really good," he raves. "It makes you look younger." Debbie doesn't know what to make of that one.

MONDAY 7.30 a.m. "Make-up call for Ms. Harry."

7.30 p.m. At the home of Debbie Harry and Chris Stein.

Harry: "Nervous? This mornin' I was scared shitless. I was gonna call you up, I was almost in tears."

Stein: "Why? D'you think you couldn't do it?"

Harry: "Yeah, I thought 'Oh shit. Here I am. I can't do it.' Like, 'I was really freakin' out. That was it. I was really fucked up.'"

Stein: "An what happened? You did it, didn't you?"

Harry: "Well, y'know, I would feel how freaked out I was and then I would just say to myself 'You can't let this happen! You gotta do it. What're you gonna do? Quit? An' I just had to talk myself back into join' it.'"

Stein: "So then what happened? Didn't you do it? Whadda you worryin' about?"

Harry: "So then in the afternoon I just beat the words into my head. I just studied the script."

Stein: "What couldn't you do? Remember the lines?"

Harry: "Yeah. Like, I was havin' terrible trouble. I couldn't choreograph the words at the movie, put the ends at the right time or the beginnings. I was so fucked up."

Stein: "You were a little nervous. What's the big deal?"

Harry: "Dennis could do it right away."

Stein: "Well, he's done movies before."

And it goes on.

IN the course of the evening, with Debbie completely exhausted after a hard day's work, we talk more about the "side projects." Debbie says that she was interested in producing a group, the B-Girls, but the plan was abandoned when the lead singer and guitarist had a fight. Movies now take care of Debbie's spare time.

Stein, however, is taking on as much as he can handle. Apart from photography and graphics, he's also been producing an album for a friend, violinist and electronic musician Walter Steding, and at the mention of his name heads for the tape deck to play a result of the collaboration. It's a rather far-fetched version of "Hound Dog," with a solo by Robert Fripp.

Steding, according to Stein, is the antithesis of Blondie's pure pop. They first met a couple of years ago, when he supported Blondie at places like CBGB's and Max's Kansas City.

"Producing him is great because there are no preconceptions whatsoever, and there are no references to music or anything else that I can think of except to jazz and that isn't deliberate. It's sort of a psychedelic jazz. It has a good sense of humour, too, which appeals to me for abstraction. Blondie's music is much more regimented and mapped out carefully."

"I should say, too, that there's a definite trend now towards free-form rock and jazz in New York. Even the B52s, who play tight, have these weird abstractions on top of the driving rhythms. It's a backlash against the regimentation of punk rock. It's like you play faster and faster — and finally you can't play any faster, so you just play erratically."

Other members of Blondie, too, have been involving themselves in solo projects. Jimmy Destri has been producing an excellent local band called the Student Teachers, as well as working on his own material, while Clem Burke was recently playing with Chris Spedding. Within the framework of Blondie, Stein sees it as a very healthy practice.

"It's easier for me to create things

now, because I feel like there is really an audience and people will look or listen to whatever I do. We always wanted Blondie to be a multi-media commune. It's not supposed to be just a band. Actually, we're gonna go into religion pretty soon."

"We view it as a long-term thing. You see, if I'm bald I can't appear on an album cover, but I can still always reted and stuff. All the boys in the band are worried about their hair. I'll bet Joe Strummer would worry if he was bald. Some people can put off, like Eno can do it gracefully. Actually, Debbie should shave her hair off. That'd be great."

Framing Harry and Stein within Blondie can be a delicate matter, especially when the issue of internal conflict is raised. They argue that most of the problems have been eradicated now that the various members have settled into their own apartments, and now that they are working for a new manager. They claim to be in complete control of the situation.

But I'd guess that there's still a certain amount of friction within the band. In some ways, Harry and Stein have a different outlook on rock 'n' roll than the rest of the band. For instance, some of the band are anxious to get out on the road gigging, while Stein and Harry are reluctant to drag their bodies across the United States.

They don't deny that there are problems. "All these projects act as a valve and give us a lotta satisfaction," Debbie says. "There are so many strong personalities within the band that you have to find a channel to release the rest of the energy, otherwise you get a lotta bickering."

Stein once stated, in a Rolling Stone interview, that touring is "for morons."

"That's misconstrued. What I meant is that if a band has to tour incessantly, it's not really for morons but it's just for people who don't have the right kind of hook that can be grabbed by the media. Bands like Kiss and Rush have to tour constantly, because they can't get the right type of media coverage. That doesn't necessarily

mean it's moronic, but it's a lifestyle that we don't adhere to. We want to be in the media — which is there to be used, after all."

"Being on stage is great. What I don't like about touring is the rest of the day. You spend an hour having a good time, and you spend 22 hours sleeping or lazing about a bus. That's a real drag. I mean, you're never not tired on a tour. You're always tired because you always gotta get up too early."

Maybe they didn't like the lengthy tours because their relationship is one which doesn't allow for participation in the on-the-road raving that makes bands maintain keeps them sane.

"Well, it makes it a lot easier when you have somebody to bounce off. Now that we have a little more money, when we do tours of the States the boys take their girlfriends with them, too. It's more fun. It's a better atmosphere."

Many bands think that it's taboo to take girlfriends on tour.

"Yeah," Stein says. "But everybody has cool girlfriends in Blondie."

BEFORE I leave, Stein has one more treat in store, a visit to an underground television programme that's beamed on cable TV. He's genuinely excited by the prospect. TV Party, as it's called, goes out every Monday night at 11 p.m. and is masterminded by Glenn O'Brien. It is, truly, Alternative TV.

Chris explains that it's a sort of community venture and that the studio, off East 53rd Street, can be hired for 40 dollars an hour. It's available to any crank who has some message for the nation; one night there was a woman so in love with her goldfish that she acquired the studio to tell Manhattan about them. She had a potential audience of half a million.

A couple of weeks back, Debbie — who decides tonight to rest at home — went on TV Party and gave lessons on pogo dancing. It's that sort of programme.

When we arrive at the studio, the audience and artists are mingling. They come in all shapes, colours and sizes — the lunatic fringe, Stein calls them. As the

hour approaches, the studio is a scene of unrelenting chaos, with the calm O'Brien presiding, but when the clock strikes 11, a loose band of Stein, Walter Steding, a bassist, a percussionist, a sax player and a singer play and sing the first thing that comes into their head. So this is free-form jazz.

O'Brien launches into his introductory spiel. Michael Appel he is not. "Cold enough for ya? Welcome to the station that doesn't say 'cold enough for ya?'"

And on it goes, with spontaneous anecdotes and a guest appearance by Peter Hazzamill, who looks as if he's just stepped into another planet (which, of course, he has).

Stein is called upon by O'Brien to give a few words. He imparts his theory of extra-terrestrial beings at the White House. Steding calls for more venues in New York, mentioning that CBGB's has gone downhill (an opinion with which the audience vociferously agrees).

The hour flies by, and Stein dismantles his equipment in a corner of the studio.

"You were asking about the people we hang out with," he says, casting an eye over his eccentric court.

"Well, these are our friends."



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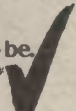
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NEWCASTLE CITY HALL Monday 12th March	0432 20007
SHIFFIELD CITY HALL Tuesday 13th March	0474 735393
BIRMINGHAM ST. GEORGE'S HALL Wednesday 14th March	0724 732635
LANCASTER UNIVERSITY Friday 16th March	0524 85706
LEEDS UNIVERSITY Saturday 17th March	0532 39071
THAMES VALLEY LONDON Sunday 17th March	01 834 5676

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legal, decent,
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Advertisers have to be.

The Advertising Standards Authority
Write to: The Advertising Standards Authority
South View, Seething Lane, London EC3A 7RF



FESTIVAL JAZZ WEEK
AT THE ROUND HOUSE
CHALK FARM ROAD, LONDON, NW1
25th Camden Festival
19th-24th March 7.30 p.m.

Mon 19th
Windsor
ELVIN JONES JAZZ MACHINE +
Windsor

Tues 20th
DUKE JORDAN TRIO +
STAN TRACEY QUARTET
honouring Baby Woodsy + Mads Høvellev +
GORDON BECK —Solo Piano
First London Appearance

Wed 21st
ART ENSEMBLE OF CHICAGO

Thurs 22nd
BILLY HARPER QUINTET +
GRAHAM COLLIER SIX
Premiere of
IAN CARR'S —Conversations with the Blues +
THE NEW ALAN HOLTSWORTH BAND

Fri 23rd
CHET BAKER QUARTET +
NEW MUSIC ORCHESTRA (Premiere)

Sat 24th
12.30 to 2.00 p.m. Free admission to all
English, Chalk Farm Road, NW1 (01) 267 21 29. For full programme see p. 102
or Camden Library, Monday to Friday, 11.30 hours, at 15.00 or production of
concert card.

Camden Council, London, NW1, will be in charge of the Camden Festival.

MUSIC MACHINE
CAMDEN HIGH ST. Opp. Mornington Cresc. ☎

<p>Wednesday 28th</p> <p>GRAND HOTEL</p> <p>plus Neo</p> <p>Admission £1 00</p>	<p>Monday 5th</p> <p>JOHN POTTER'S CLAY</p> <p>plus Q T</p> <p>Admission £1 00</p>
<p>Friday 2nd</p> <p>STREET BAND</p> <p>plus Dagblow & The Tender Spots</p> <p>Admission £2 00</p>	<p>Tuesday 6th</p> <p>IMMIGRANT</p> <p>plus Dumb Blonde</p> <p>A Admission £1 00</p>
<p>Saturday 3rd</p> <p>CHINA STREET</p> <p>plus Farne</p>	<p>Wednesday 7th</p> <p>LANDSCAPE</p> <p>plus Skane</p> <p>Admission £1 00</p>

Thursday 1st
**MARTHA REEVES AND
 HER VANDELLAS**
 plus Honky
 Advance Tickets £2 from Box Office
 LICENSED BARS - LIVE MUSIC - DANCING - FOOD
 8pm - 2am MONDAY TO SATURDAY
 PLAYING TIMES 10.30 & 12 MIDNIGHT

GRAND

HOTEL

SPRING TOUR

March 1st Sheffield Limit Club
2nd Middlesbrough Rock Club
3rd Bishop Lonsdale College

GRAND HOTEL
new album

"DO NOT DISTURB"
1988 82524



marquee

90 Wadour St., W1

01 437 8803

OPEN EVERY NIGHT 7.00 p.m. to 11.00 p.m.
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs 1st **ZAINE GRIFF**
Plus guests & Ian Fleming
Fri 2nd & Sat 3rd Mar **A MARQUEE SPECIAL**
THE MEMBERS
Plus special guests and DJ Ian Fleming
Admission tickets to members £1.50
Non-members £4.00 (E. 35)
Sun 4th Mar (Sun) £1.50
THE CURE
Joy Division & Ministry H
HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

BRUSH SHELS & SKID ROW
Plus support & Jerry Fishel
Tue 6th Mar (Sun) £1.50
Wed 7th Mar (Sun) £1.50
NO DICE
Plus Friends & Joe Long
Wed 7th Mar (Sun) £1.50
WILD HORSES
Plus Friends & Jerry Fishel
Thurs 8th Mar (Sun) £1.50
STRAIGHT 8
Plus support & Ian Fleming

23 BARKING ROAD
CANNING TOWN E16

Thurs 1st **PORTRAITS**
plus DUTCH BOYS 30p

Fri 2nd **★ LEA HART ★**
as Rod Up, as Grand Hotel, as Tom Robinson 50p

Sat 3rd **A Weekend with RAMROD**
Featuring Rod De Ath, Lou Martin, Little Stevie Smith, Stuart Macdonald and welcome back Dave Edwards, plus friends 50p each night
NOT TO BE MISSED!

Mon 5th **THE WARM JETS**
Single - Sticky Jack 40p

Tues 6th **SECRET AFFAIR**
plus AFFLICTED FREE

Wed 7th **SCOTTISH MONOS** FREE

227 CAMDEN ROAD, N.W.1

Thurs 1st **SUCKER**
Fast Exits
Urchin
Scarecrow
Little Egypt
Japanese Toy
Secret Seven
FREE ADMISSION EVERY NIGHT

Thurs 1st **THE TRAMSHED**
51 Woolwich New Road, S.E.18
01-855 3371
JOE BROWN & THE BRUVVERS
Thursday, 1st March, 8 p.m.
Admission £1.75

Thurs 1st **CORN DOLLY**
FREWING COURT, CORN MARKET STREET
OXFORD (0865) 44761

Thurs 1st **PARROTS** FREE

Fri 2nd **WHITE LIGHTNING** 20p

Sat 3rd **SPRING OFFENSIVE** a.m. Free p.m. 20p

Sun 4th **SAMSON**

Mon 5th **HOME SERVICE**

Tues 6th **KESTREL**

Wed 7th **IOU**

1001 CLUB

100 OXFORD ST W.1

7.30 till late

Thurs 1st to 1 a.m.

The Best in Live Ragga
REVELATION

Fri 2nd to 12

THE NEW CRANE RIVER
JAZZ BAND
Featuring Sonny Murray, Benny Cohen, John R. J. Davis, Colin Bowden, etc.

Saturday 3rd to 1 a.m.

ROD MASON'S JASS
BAND
STEVE LANE'S SOUTHERN STOMPERS

Sunday 4th

SAMMY RIMMINGTON
QUINTET
Monday 5th to 12 J.O.F. presents
NINESENSE

Tues 6th to 1 a.m.

The Best in Live Ragga

Wed 7th to 12

MR. ACKER BILK AND
HIS PARAMOUNT JAZZ
BAND
THE DAVE JONES QUARTET
FULLY LICENSED BAR AND
COMER RESTAURANT
RENOVED KITCHEN WITH STOVE
To join the 100 Club for one year send £2 to The Secretary, 100 Club, 100 Oxford Street, London W1
Club Telephone No. 01-430 0023

BULL'S HEAD
BARNES BRIDGE 876 5241

Thurs 1st **THE BAY WARRIOR/TOMMY CHASE**
QUINTET

Fri 2nd **MASTERS TAYLOR/WILHELM GARNET**
with Tony Lee Trio

Sat 3rd **ALAN GREENWATER, INGLAND LACKEY**
with The Tony Lee Trio

Sun 4th **JOHN WELLS** with The Tony Lee Trio
(The) CATY STROGAN, JOHN WELLS
with The Tony Lee Trio

Mon 5th **THE TONY LEE TRIO**
with The Tony Lee Trio

Tues 6th **THE TONY LEE TRIO**
with The Tony Lee Trio

Wed 7th **THE TONY LEE TRIO**
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Club Calendar

DUKE OF LANCASTER
NEW BARNET

JERRY THE FERRET

MATCHLESS
JOHN BULL, CHISWICK

PAZ
THE KINGS HEAD
HIGH ST. ACTON, W3
TEL: 992 0282
8.45pm-MIDNIGHT
FULLERS - DANCING
- £1

THE PLOUGH
Stockwell Road, SW9

JOHN STEVENS
WITH
AWAY
FREE ADMISSION

FRIDAZÉ MEANZ
FIRST AID
AT THE WESTERN COUNTRIES

Sa'urday

AT THE GEORGE CANNING
EFFRA ROAD, SW2

FIRST AID
EXCEEDS THE STATED GOSE!

BACKLASH
HORN OF PLINY
St Albans

BROMLEY TECH COLLEGE

LOWDOWN

BULL, HORNCHURCH
JERRY THE FERRET

CHANGE OF VENUE

COMPANY
NOW AT CONWAY HALL
RED LION SQUARE, WC1
8pm. £2.50, £2.00 JCS

IRON MAIDEN
RUSKIN ARMS, EAST HAM

NEW LINE UP

LOADED
GREEN MAN, PLUMSTEAD
Not just another pub band

THE PLOUGH
Stockwell Road, SW9

PETE
JACOBSON
QUARTET
FREE ADMISSION

THE JOHN BULL
(Opp. Gunnersbury Tube)
Chiswick High Road
London, W.4

Thurs, March 1

Fri, March 2

Sat, March 3

Sun, March 4

Mon, March 5

Tues, March 6

Wed, March 7

Thurs, March 8

Fri, March 9

Sat, March 10

Sun, March 11

Mon, March 12

Tues, March 13

Wed, March 14

Thurs, March 15

Fri, March 16

Sat, March 17

Sun, March 18

Mon, March 19

Tues, March 20

Wed, March 21

Thurs, March 22

Fri, March 23

Sat, March 24

Sun, March 25

Mon, March 26

Tues, March 27

Wed, March 28

Thurs, March 29

Fri, March 30

Sat, March 31

Sun, April 1

Mon, April 2

Tues, April 3

Wed, April 4

Thurs, April 5

Fri, April 6

Sat, April 7

Sun, April 8

Mon, April 9

Tues, April 10

Wed, April 11

Thurs, April 12

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Mon, April 23

Tues, April 24

Wed, April 25

Thurs, April 26

Fri, April 27

Sat, April 28

Sun, April 29

Mon, April 30

Tues, May 1

Wed, May 2

Thurs, May 3

Fri, May 4

Sat, May 5

Sun, May 6

THE SPURS
ROUNDWAY, N17

ONE EYED JACKS

Sunday

AT THE TORRINGTON
811 HIGH R. N. FINCHLEY

THE INMATES
MAXIMUM R 'N' B
SUN 11TH: BOWLES BROS

AT THE TRAMSHED
Woolwich, next week

MAX COLLIE'S
RHYTHM ACES
Tickets £1.25 (01-317 8887)
Licensed Bar

BRIAN BOOTH JAZZ QUINTET
LUNCHTIME
PIED BULL, 1 LIVERPOOL RD
ISLINGTON

CHANGE OF VENUE

COMPANY
NOW AT I.C.A., THE MALL, SW1
8pm. £2.50, £2.00 JCS

ROGER MORRIS BAND
DUKE OF CLARENCE (LUNCH)
ST GEORGE'S CIRCUS
NR. ELEPHANT & CASTLE

THE PLOUGH
Stockwell Road, SW9

WANTED ALL GROUP EQUIPMENT

Top prices paid, i.e. £75 for Marshall Amps, £50 for Hiwatt, £75 for Marshall, Orange or Hiwatt Cabs, HH Equip., £85 paid for HH PA Amp. Fantastic prices paid for small Combos.

Ring **836 9149, 240 0588** for immediate cash

FANTASTIC PRICES FOR ALL AMPS

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We've probably got just what you are looking for at a better price so phone now.

All gear sold with Written Guarantee

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Vox AC 30	£129
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Marshall 2x12	£45
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SOUND CITY 20W 4x12	£90
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LANE GUY 100W Amp £70

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HOLIDAY 1x15 + Piezo bins £180

TYNOR 15" x 12" bins £149

V.O.T. type 10s 12" £50

W.E.M. 4x12 coils £39

83 Strat £319

L/P4 Strat. choice of two £199

EPHONIE Zenth Zax £160

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HOLLYWOOD Kit 22 13 16.6%

studs £185

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CASH PAID FOR ALL GEAR

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HOLIDAY MUSIC LTD

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NEW PROFESSIONAL PRICES

K110 10 speakers	£87
K120 17 speakers	£100
K130 19 speakers	£110
K140 18 speakers	£115
K161 18 speakers	£125
2220 15 speakers	£125
2402 HF Drivers	£80
2420 HF Drivers	£140
2480 HF Drivers	£160
2480 HF Drivers	£270

2301 Redial Horn £48

2350 Redial Horn £180

2390 3x18" Pile Line £140

2390 3x18" Pile Line £260

4311WVC Studio Monitor £270

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De-voice unit with equalizer, octave filter, auto reverb, and other features.

WHY?

When you could use the most versatile direct box available. As cheap as the cheaper mics but with the performance of the best. It will give you the best performance.

Send your cheque or P.O. NOW

Mail Order only cables LTD

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PA 27 27 band 10 way Graphic Equalizer

PA 23 Stereo Crossover Inter-Systems

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Private 14p, Trade 18p per word

ACOUSTIC 134 combi, 125W x 4

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GRAPHIC KEYSBARD, bass

700 150W 4x12, 125W 4x12

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ACOUSTIC CASES direct from manufacturer, £12.50 inc. £2.50, £2.50 inc. bass. Trade enquiries only. — Blake Sound Music, 42 Upton Hill, Torquay TQ1 2NS

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£340

W/H BASSAMP combi, 200W

100W 110W

200W 110W

200W 110W

W/H BASSAMP combi, 200W

100W 110W

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W/H BASSAMP combi, 200W

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200W 110W

W/H BASSAMP combi, 200W

100W 110W

200W 110W

200W 110W

MARSHALL 8 x 10 speaker

cab, 125W, 125W one — Lam

berhurst 577.

MARSHALL 2x15in

110W 110W

110W 110W

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MARSHALL 2x15in

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MARSHALL 2x15in

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WEDGE MONITORS, probuilt

cab, 125W, 125W one — Lam

berhurst 577.

MARSHALL 2x15in

110W 110W

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