Melody Maker

August 11, 1979

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Exclusive!

ZEP LP REVIEW (p. 19)

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Interview

by

VIVIEN

(p. 24)



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Vol 54 Issue No 30

Melody Autumn tours for Chic and Sister Sledge

CHIC AND SISTER SLEDGE. the two top disco acts master-minded by Bernard Edwards and Nile Rodgers, arrive in Britain at the end of September for separate tours.

The dates mark Chic's first UK appearances since their debut at London's Hammersmith Odeon in January, and follow the release last week of the new Chic ablum, "Risque," the band's third Atlantic LP.

Chic, whose line-up includes Ed-wards and Rodgers, open in Britain with two concerts at Sheffield City Hall on September 30, and continue: Glasgow Apollo (October I), Liverpool

Empire, two shows (3) Manchester Apollo (4) London Hammersmith (2) London (2) London

The Sisters' concerts start at Ipswich Gaumont on September 28, 2000 and the Concert of the Conc

Darts: LP and mammoth tour

DARTS LAUNCH their new album, "Dart Attack," which was produced by Roy Wood was produced by Roy Wood and their control of their control of their control of their control of their current significant to the concerts on the four will special to be screened later in the year.

he use concerts on the total will be filmed for a Thames TV special to be screened later in the year to special to be screened later in the year to special to be screened later in the year to special to be screened later in the year to special to be screened later in the year to special to specia

Congress Theatre (28), Bourne-mouth Winter Gardens (29), Portsmouth Guildhall (30 and 31). Tickets are priced at £4, 23.50, £3 and £2.50 for Ham-per (20), 100 for Ham-ter (20), 100 for Ham-per (20), 100 for Hamper (20), 100

dates.
They go on sale on August
12 at Lewisham and August 18
for Hammersmith. Ticket information will be announced
in the local press for other
dates.

Extra Parkas

THE MERTON Parkas have expanded their current tour to include three September dates at the Marquee The full tour following the september of th



SISTER SLEDGE

NOWHERE MEN

INDICATIONS that the Rolling Stones are planning a couple of major surprise concerts in Britain at the end of the year have been deried by the group, currently recording in Paris. MNI understands that a series of dates are being held a Stonest spockerman said: "There are no plans for any live work by the band this year, in Britain or anywhere. There was a thought of playing Australia this year, but There was a thought of playing Australia this year, but The Stones have extended their recording schedule to the end of August/aryl September, and if they are able to make the new deadline, it is anticipated that the new abun will be out in late October over early November.

Pulse join Morrison

STEEL PULSE are the latest attractions on the Yan Morrison bill for Edibburgh's Big Day Out rock festival at the Day Out rock festival at the Power of Strongeround on September 1 Strongeround Strongeroun

the Chieftains and the Under-

Steel Pulse head a hometown outdoor Birmingham gig with the Specials and Ricky Cool and the Icebergs at the Cannon Hill Arena on August by BRMB, the local radio sta-tion, under their annual Lark In The Park charity fund-rais-ing series.

DIVISION TIME

X RAY SPEX have split into two bands, one carrying on with the same name and featuring Poly Styrene, and the other with band members Jak Alipport and B. P. Hurding, called Classix Nouveaux.

Poly a presently recording a solo abbum with guitartic Poly in the same special poly and solo abbum with guitartic who will be managing both bands. He described the split as "an evolutionary thing."

The Classix Nouveaux line-up is completed by a Solo and Mix Sweeney, from the News. They are planning a few London gigs for the near future, which will be followed by more extensive dates later.

Sci-fi rock 'n' roll bonanza

THE BILLS have now been finalised for Leeds' two-day new wave science fiction music festival at Queens Hall on September 8 and 8. The World's First Science Fiction Music Festival, it will also feature issers, sideshows, S.F. stalls and possible visits from writers. The event will be recorded for a commemorative album on a new unnamed Leeds label, and the second of the second of

Sunday: Hawkwind, Only Ones Simple Minds, Fischer-Z, Eall, Monochrome Set, Tear-drop Explodes, Echo and the Bunnymen, Column, Gorham City Swingband, Screeena and EZR, with special guests, Robert Calvert and Roger Ruskin Spear with his Kinetic Wardrobe.

Tickets, costing £5 a day, are on sale from Vigina Records shops in major Northera cities to the control of the

Buzzcocks' free gig cancelled

THE BUZZCOCKS' free Eig in London's Hyde Park of Saturday nest week was camcelled on Tuesday. As MM went to press the fate of the concert was decided, and it seems that the poresented by the Whole of the Whole of

On a Weeks' notice

FEARS that the New Barbarians would pull out of this Saturday's Led Zeppelin show at Knebworth, after Stanley Clarke quit the band, were allayed this week when Willie Weeks stepped in as bass player.

player.

Meanwhile promoter Freddie Bannister warmed fans to
be on the look-out for welfforged tickets — a large number showed up at the first
show — and said there were
pleasy of tickets avaitable at
the usual authorised agents.

Nelson: man of action

BILL NELSON has just finished work on the next Red Noise album, tentatively the Noise album, tentatively the Noise album, tentatively the Noise album, and he is current. Noison plays all be instruments on the Red Noise album, due for release in September, except for sax, which is played by his brother land drume no one track conductive the Noison land the Noison of the Noison land the No

After finishing work with the Skids, Nelson plans to go into the studio with new Arista signing the News to produce their first single.

INSIDE STORIES

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NEWS FLASHES

LOOK HEAR

ANY QUESTIONS

JAZZ NEWS

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BLUE SUEDE NEWS

LINDISFARNE release a new language and album shortly has a large and a l

TC, WHOSE new album, "Drums And Wires," is released on August 17, return from an Australian and Japanese tour later in the month to begin preparing for their next Begin and the second of the second

Hall (13), Guildford Civic Hall (16), London Rainbow (17), Bristol Colston Hall (18), Edinburgh Odeon (20), Newcastle Mayfair (21).
They will be releasing a new single from the album, called "Making Plans For Nigel," oa September 7.

29

30

32

Nigel," on September 7.

EDDIE and the Hot Redt

La have signed a ceal with

EMI international following
their departure from Island
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dates until early to for months to for
and finallise material for their
and finallise material for their
be recorded in England during
October and November.

DETE Townshend has produced, arranged and played on a new Stiff slight by 11-year-old Angels Porter, a veteran of Wombling Franciscus, and the produced and features Angle, as she known, on vocats, with produced the produced and features and the produced and features and the produced and features and the produced and the produce

released on August 24.

THE UK SUBS play a oneoff date this month at
off date this month at
off date this month at
and the substitution of the substitution of the
August 18 as a prehade to a
full UK tour in September.
The band's debut album, "Anoner Kind Off Blues," is set
on September 20, and the 17rack album will be pressed in
blue vinyl. "Tomorrow's
single on August 31, During
the band's August lay-off Subssinger Charlie Harper will be
appearing with the Tooting
Flyers at various glaz.

Lofgren and Patti set for dates



PENETRATION:

ALBUM AND TOUR

PENETRATION, recently back from their first U.S. tour, have a new album and tour planned for September. But firstly, they will be releasing a new single, "Come lato The Open"/"Lifeline," on August 17. The album, "Coming Up For Air", follows on September 14. Both were produced by Steve Lifwhite. Brighton Top Rank (101 word) by Guildford Civic Hall (27), Sheffield Top Rank (30), Carliels Market Hall (0ctober 3), Edinburgh University (6), Bradford University (6), Bristol Locamo (7), Birmingsham Digoth Civic Hall (8), Cardiff Top Rank (10), Wakrfield Unity Hall (12). Newcastle City Hall (14), Cambridge Corn Exchange (19), Aylesbury Friars (20), Chelmsford Chancellor Hall (21), Norwich St. Andrew's Hall (23), Mortingham University (24), Leicester University (27), Hanley Victoria Hall (30), Mancheater Middleton Civic Hall (31), Liverpoor University (November 2), London Lyceum (4).

NILS LOFGREN

NILS LOFGREN, who supports the Who at their Wembley Stadium show on August 18, returns to Britain next month for a full British

Britain next month for a full British tour with his band.

The group In Lofgren (guitar, The group Loffier (guitar, Worden)

Jones (bass), Michael Zach (drums) and Tommy Thomas (keyboards) — will be supported on the tour by Live Wire, who have been in the studio with producer Giyn Johns and have an album out in mid-September at Portsmooth Guidhail on The tour stand follow, on Livester De Montfort Hall (d), Wolverhampton Civic Hall (5), Oxford New Theatre (6), Shelfeld City Hall (7), Edmburgh Usher Hall (1), Glabourgh Usher Hall (1), Glabourgh Usher Hall (1), Glabourgh (4), Britsol Collaton Hall (16), Ipswich Gaumont (18) and Newcaste Gau-

mont (19). There is the possibility of a Birmingham show on September 20, but it has not yet been confirmed. Tickets for the shows cost £3.50, £3, £2.50 and £2, with London scats at £4, £3.50, £3 and £2.

and £2.90

ATTI SMITH arrives with her band in September for a one-off British date — a september for a one-off British date — a new force of the september of

Clash to head Derry outdoor punk fest

THE CLASH have accepted an invitation from the Understores to coheadine a free tones to coheadine a free tone tone, later this month also appearing at the converse, to be held at the city and tones tones to complete on Saturday, August 25, are the Boys and local berry bands, including the Moondogs and the Moondogs and the Moondogs are to the free tones to the financial strain of th

Park on August 18.

The Undertones, who completed a successful four-night stand at the London Marquee last Saturday night, have organised the festival themselves, with the help of manever, with the help of manever, with the help of manever, which have been store owner Paul Charles and Derry record store owner Paddy Rice.

Singer Fergal Sharkey explained that it was their original intention to hold the city centre, but this met with opposition from police and city council officials.

"We wanted to hold the

show in a place that would be accessible to both Catholical Control of the Catholical Ca

tour for Sky Autumn

SKY BEGIN their first major tour in the autum, prompted by the success of their debut mini-tour earlier this summer. Going under the banner Sky At Night, it begins at ips-wich Gammont on September 22, followed by:
Oxford New Theatre (23).

TICKET TICK-OFF

FROM HARVEY

Leicester De Montfort Hall (24). Stoke Hanley Victoria Hall (25), Glasgow Apollo (27), Aberdeen Capital (28), Dekubungh Usher Hall (29). Newcastle City Hall (October I), Liverpool Empire (2), Chester ABC (3), Manchester Free Trade Hall (4), beffield

Tickets for provinctal dates will cost £6, £5, £4 and £3.

Rock for charity

THE SPECIALS, Linton Kwesl Johnson, John Cooper Charke parent family benefit at Longue and the second of the secon

PATTI SMITH

PURSEY SIGNS SOLO CONTRACT

JIMMY PURSEY has signed a solo recording contract with Polydor, but the final details of the Virgin deal for the Sham Pistols merger

the Virgin deal for the Sham Pistols merger have still to be sorted out.

However, Pursey says the new band will not be called the Sex Pistols: "I woke up one morning and thought, "I'm not a Sex Pistol", so I won't call my new band by that name." Polydor said the new band begins work on a new single next week.

ONE-OFF BILLY-DO

To tie in with the visit Preston refeases a new album the same day called "Late At Night" on Motowa records 50 m Again" is due later this month.

Concert tickets are on site now, costing 64.25, 63.75, 63.25 and 62.75.

New Rickie Lee single

RICKIE LEE JONES, who is coming over for her debut British tour at the end of the month, releases a follow-up single to a addition to the Landon Dominton Theater date on September 9 — as announced last week — she will be playing at Edinburgh Odeon (August 12), Manchester Free Trade Holles (September 5) and Birmingham Odeon (6). Tickets for the provincial gigs will cost 16-50, 62:75, EJOS and EZJOS.

NEW BINGLEY HALL



ENTERTAINMENTS GUIDE

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JACQUIE RUSSELL Melody Maker Advertisement Dept. Surrey House, 1 Throwley Way, Sutton, Surrey Tel: 01-643 8040 ext 4258

Goldsmith, promoter of the Coldsmith claimed that MM's assertion that sales were "lethargie" was not carrate, and repeated his week's story, that the level of demand was moving according to his predictions. Arts of the control of the coldsmith of the coldsmith

Goldsmith said that it was a fairly slow time of the year, that all the current feativals and major shows including Knebworth II, Reading and the Van Morrison show in Edinburgs, were taking some time to sell out, and that the Who sales figures were in line with the current market

"We don't want to sell out early, or we'll have the same sort of trouble that we had at Charlton, with forged tickets and thousands of people causing trouble and damage trying to get in. Sales are right on target at the moment to sell out in the week of the concert."

SECRET AFFAIR SIGN LABEL DEAL

SECRET AFFAIR, whose recent London gigs have brought them to the top of the Mod movement pile, have signed a deal for themselves and their label with Arata Records. Seekler and their label with Arata Records. The seekler and their label with Arata Records. The seekler and the seekler and seekl

Jam release new single

THE JAM, who release a new single "When You're Young"/"Smithers-Jones" on Polydor on August 17, go back into the studios mid-

August to work on their fourth album, sche-duled for October release. It will be followed a month later by a major British tour, which should take them through into December.

Meanwhile Jam manager John Weller is co-managing a new band, the Vapers, with bass player Bruce Foxton. Foxton wrote the B side of the new single and Paul Weller contributed the top side.

Broadway melody

BRAM TCHAIKOVSKY tackle the old Hollywood standard "Lullaby Of Broadway" for their next single, which will be released on August 17 — just before they return to the States to tour until the end of the year.

They will be playing at Reading Festival on August 25. The single was produced by Bram's former Motors' colleague Nick Garve, who also sings and plays bass on the record

Daniels to tour?

PLANS ARE underway to bring the Charlie Daniels Band to Britain for a tour in late September to tie in with the release of the band's new album. The tour, Daniels' first, will run from late September through to October, and is being put together by the MAM agency to help promote the new Charlie Daniels Band album, which is already out in America and due for release in Britain on October 3.

MAM are also working on a tour for American act Orleans, due to play Britain later in the year.

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U.S. news

Sweet persuasion

New York: **Davitt Sigerson**

FRANKIE BEVERLY'S deep contentment displays it-self in his music and a bliss-ful look about the face. Both were on show at the Bottom Line this week.

Beverly, a struggling Philly Beverly, a struggling Philips soul singer / songwriter and one-time Marvin Gaye back-up, vanned his way to California with six musicians (dubbed Maze, and now augmented by a second pianist). There he recorded an album for very little money. Capitol bought it, and made it the first of Frankie's three gold releases.

made it the first of Frankie's three gold releases.

The sound of Maze is unlike anything else in current black music (save for imitations, most notably by a group called Sweet Thunder), recalling the warm Sixties feel of the sound of the



MONGO SANTAMARIA

taste) of Frankie's compositions.

The best comparison one can make it with Earth, Wind & Fire, since both groups at their best produce in the listener a gently extlled sensation EW&F do it with a springy, smooth texture and pseudo spiritual lyrics. Maze does it with autumnal, nappy fabrics and lyrics about personal reward that fumply hardships overcome. Compare for instance, Maurice White's "That's The World of with Beverly's structurally similar "Happy Feelings".

##ONGO Santameria, and Hugh

MONGO Santamaria, and Hugh Masakela have been trading sets at the Village Gate for the past fortnight; Mongo is still a mar-vel on the skins. He sticks to a genuine salsa feel (despite continu-

ing and guileless crossover endeav-ours on discs), grounded in muy fiplec Cuban piano/prass arrange-ments. His conga and bongo work never fails to thrill, particularly in such a regulated context. It's like the sensation of flexing one's toes inside a snug boot.

inside a snug boot.

Masakela came on a sextet, and sounded gassy. His Township fire has been replaced by a wimpish, MOR sensibility — too much time, perhaps, on Herb Alperi's label (who, it should be said, has himself a really excellent slow discorrecord entitled "Rise" which Is presently doing just that on all charts). The standout in Masakela's show was bassist Alex Blake, who's got a ritzy line in polyphonic solos.

FRIPP PACKS 'EM IN

Los Angeles: Harvey Kubernik

ROBERT Fripp was in LA, for a few days and evenings, which included a fine lin-store performance at Tower Records in addition to his Madame Wong shows. Fripp was upset that Madame Wong's hard was to have included food and drinks. However, knowing that some of his more marked or fars were in attendance. Fripp on a burmmer, due to venue werdness, into a passionate guitar recital that was applauded with a standing ovation after this set. By demand he played second show and, after this dramatic experience, Fripp was a few and the second of the bargain.

delivered his end of the bargain.

THE FALCONS, blue-eyed soul music for teader guitarist. Steven Hutsteter and teader guitarist. Steven Hutsteter and official debut at the Starwood over the weekend, I've seen three Falcons shows so far, and every time they leave the venue with encores and return bookings. The rest of the band includes Marty Martino on the band includes Marty Martino or the band includes Marty Martino or the band includes Marty Martino or the seen and keyboardist. Mickly Martino, There are traces of Motown, StaxyVolt and Memphis in The Falcons' sound," explained Hufsteter, sipping a Dr. Pepper after the opening night Starwood gig. "The female characters in the new tunes are female characters in the new tunes are the second of the s



ROBERT FRIPE

Quick days. This week we're going into Brother Studios, and we'll be opening for Pere Uhu when they hit town next week. When The Quick disbanded there weren't very many clubs to play in the city. Now I feel I was partly responsible for this renaissance in live music venues which have sprung up this past year. Right now we have 200 supporters. Next week it will be 2,000. We want the audience to be on to repay the audience for their loyalty. They don't want rock gods or idols. They want people and bands who work and sweat while they entertain.

HUMPERDINK'S, a new club and concert emporium, opens this week in Santa Monica. Maureen McGovern and Mary Travers are set for early August showdates.



HUNTER

NEW SINGLE

CHS 2346 **AVAILABLE NOW** Produced by Ian Hunter & Mick Ronson



The charts

U.S. Singles

Chic, Atlantic

Donna Summer, Casabianca (8) MY SHERONA ... Knack, Capitol (2) RING MY BELL Anita Ward, Juana (7) WHEN YOU'RE IN LOVE WITH A

BEAUTIFUL WOMAN
Dr. Hook, Capitol

6 (6) GOLD John Stewart, RSO 7 (10) THE MAIN EVENT/FIGHT

8 (9) I WAS MADE FOR LOVIN' YOU

9 (3) I WANT YOU TO WANT ME

10 (11) SHINE A LITTLE LOVE

Electric Light Orchestra, Je
11 (13) MAMA CAN'T BUY YOU LOVE

Elton John, MCA
12 (16) THE DEVIL WENT DOWN TO

GEORGIA
Charlie Daniels Band, Epic
13 (19) AFTER THE LOVE HAS GONE

Maxine Nightingale, Windsong
16 (20) SAD EYES

Robert John, EMI America 17 (12) BOOGIE WONDERLAND

18 (17) AIN'T NO STOPPIN' US NOW

25 (21) DO IT OR DIE
Atlanta Rhythm Section, BGO
26 (—) I'LL NEVER LOVE THIS WAY
AGAIN Dionne Warwick, Arista
27 (—) LONESOME LOSER

Little River Band, Harvest 28 (—) DON'T BRING ME DOWN

15 (18) LEAD ME ON

DIONNE WARWICK

19 (14) WE ARE FAMILY

24 (27) SUSPICIONS

Earth, Wind and Fire, ARC (5) MAKIN' IT David Naughton, RSO

Earth, Wind and Fire with the Emotions, ARC

McFadden and Whitehead,

Supertramp, A&M

Eddie Rabbitt, Elektra

Philly Int.

(4) GOOD TIMES (1) BAD GIRLS

- 1 (1) I DON'T LIKE MONDAYS Boomtown Rats, Ensign
- 2 (6) CAN'T STAND LOSING YOU Police, A & M
- 3 (10) BEAT THE CLOCK Sparks, Virgin
- 4 (3) GIRLS TALK Dave Edmunds, Swan Song 5 (12) ANGELEYES/VOULEZ-VOUS
- Abba, Epic (5) WANTED .. Dooleys, GTO
- 7 (26) HERSHAM BOYS Sham 69, Polydor
- 8 (17) WE DON'T TALK ANYMORE Cliff Richard, EMI
- 9 (14) BORN TO BE ALIVE Patrick Hernandez, Gem/Aquarius 10 (9) BREAKFAST IN AMERICA
- Supertramp, A & M 11 (13) IF I HAD YOU Korgis, Rialto
- 12 (16) DIARY OF HORACE WIMP Electric Light Orchestra, Jet
- 13 (22) AFTER THE LOVE IS GONE Earth, Wind And Fire, CBS
- 14 (-) REASONS TO BE CHEERFUL PART 3 Ian Dury and the Blockheads, Stiff
- 15 (4) SILLY GAMES Janet Kay, Scope
- (7) MY SHERONA ... Knack, Capitol
- 17 (29) DUKE OF EARL ... Darts, Magnet 18 (8) GOOD TIMES Chic, Atlantic
- (2) ARE "FRIENDS" ELECTRIC? Tubeway Army, Beggars Banquet
- -) OOHI WHAT A LIFE Gibson Brothers, Island
- 21 (25) GANGSTERS ... Specials, 2 Tone 22 (26) MORNING DANCE
- Spyro Gyra, Infinity 23 (21) STAY WITH ME TILL DAWN
- Judie Tzuke, Rocket 24 (15) BAD GIRLS
- Donna Summer, Casablanca 25 (-) IS SHE REALLY GOING OUT WITH HIM? ... Joe Jackson, A&M
- 26 (-) BANG BANG B. A. Robinson, Asylum
- 27 (11) C'MON EVERYBODY Sex Pistols, Virgin
- 28 (28) HARMONY IN MY HEAD Buzzcocks, United Artists
- 29 (18) LADY LYNDA Beach Boys, Caribou
- 30 (—) JUST WHEN I NEEDED YOU MOST Randy Vanwarmer, Island

. Keggae

12 (7) SILMOUETTES Janet Kay, Bushay 13 (13) IT'S HARD NOT TO LIKE YOU Storm, Soundoff

14 (13) GOODBYE LITTLE MAN
Sister Love, Cool Rockers

(--) BORN 10 Derek ham.

16 (11) WHAT A GREAT DAY
Locksley Castell, Sufferers Height
17 (12) CHUNNIE YOU ARE NO. 1
Gregory Issacs, Front Line
Gregory Issacs, Front Line
Angel, Lasor
Angel, Lasor

Jolly Brothers, Ballistic Two titles tied for 14th, 17th and 19th positions.

(—) BORN TO LOVE YOU

Derek Harriott, Hawkeye

Guardian Angel, Laser

(7) SILHOUETTES

19 (10) CHINA GATE ... (
—) CONSCIOUS MAN

Electric Light Orchestra, Jet (-) MORNING DANCE

Spyro Gyra, Infinity 30 (24) HOT STUFF Donna Summer, Casablanca

- (1) GOOD TIMES Chic, Atlentic (2) SPACE BASS Sink Fentary (5) SRLY GAMES Janet Kay, Scope (3) BAD GRILS Donna Summer, Casablanca (4) FM JUST A SUCKET FOR YOUR LOVE (8) MORNING DANCE Teens Marie, MOTOWN (8) MORNING DANCE S 1 (9) YOU NEVER KNOW WHAT YOU'VE GOT (3) PLASTIC SMILE Black Uhuru, D-Roy (4) SILLY GAMES Janet Kay, Scope (2) SOON FORWARD
- (7) OOH! WHAT A LIFE
 Gibson Brothers, Island
- 8 (13) AFTER THE LOVE IS GONE
 Earth, Wind and Fire, CBS
 9 (9) BOOGIE DOWN Real Thing, Pyre 10 (20) AINT NO STOPPIN US NOW
 Cygnus, Freedom Sounds
 11 (15) DON'T LET IT GO TO YOUR HEAD
 True Harmony, Freedom Sounds

 - 15 (10) BRING THE FAMILY BACK Billy Paul, Philly nt.

 - (12) BORN TO BE ALIVE
 Patrick Hernandez, Gem/Aquarius
 17 (15) THE BITCH... Olympic Runners, Polydor
 18 (18) FEEL THE REEL David Bendeth, Inter-Global
 - (—) STRUT YOUR FUNKY STUFF
 Frantique, Philly Int 20 (18) GIRLS, GIRLS, GIRLS ... Kandidate, RAK Two titles fied for 15th and 18th positions.

U.S. Albums

- (5) GET THE KNACK Knack, Capitol (1) BAD GIRLS
- Donna Summer, Casablanca (3) CANDY-O Cars, Elektra (2) BREAKFAST IN AMERICA Supertramp, A&M
- (4) CHEAP TRICK AT BUDOKAN
- I AM Earth, Wind and Fire, ARC
- Teddy Pendergrass, Philly Int. (8) DISCOVERY Electric Light Orchestra, Jet
- (9) BACK TO THE EGG



- 10 (10) THE KIDS ARE ALRIGHT
- Who, MCA
 11 (14) MILLION MILE REFLECTIONS
 Charlie Daniels Band, Eplc
 12 (12) RICKIE LEE JONES Warner Bros.
 13 (16) LIVE KILLERS... Queen, Elektra
 14 (13) DYNASTY..... Kiss, Casablanca
- (11) COMMUNIQUE
- Dire Straits, Warner Bros.

 16 (23) RUST NEVER SLEEPS
 Neil Young and Crazy Horse, Reprise
 17 (19) BOMBS AWAY DREAM BABIES
- John Stewart, RSO
 18 (15) THE GAMBLER
- Kenny Rogers, United Artists
 19 (21) MINGUS ... Joni Mitchell, Asylum
 20 (29) REALITY ... WHAT A CONCEPT
 Robin Williams, Caseblanca
 21 (17) DESOLATION ANGELS
- Bad Company, Swan Song IALEN H ... Warner Bros.
- (22) VAN HALEN H (20) MONOLITH ... Kansas, Kirshner
- 23 (20) MONOLITH ... Kansas, Kirsner 24 (—) THE MAIN EVENT Original Soundtrack, Columbia 25 (28) THE BOSS Diana Ross, Motown 26 (27) STREETLIFE ... Crusaders, MCA 27 (24) MINUTE BY MINUTE
- Doobie Brothers, W 28 (18) WHERE I SHOULD BE
- Peter Frampton, A&M 29 (—) VOULEZ-VOUS ... Abba, Atlantic 30 (—) LOW BUDGET The Kinks, Arista

U.S. Soul

- 1 (1) GOOD TIMES Chic, Atlantic
 2 (2) TURN OFF THE LIGHT
 FOR THE LIGHT
 FOR THE LIGHT
 TO THE LIGHT
 THE LIGH

- 11 (10) CRANK IT UP (FUNK TOWN)
 Peter Brown, Drive
- .. Diana Ross, Motown 12 (15) THE BOSS 13 (12) BEST BEAT IN TOWN ... Switch, Gordy 14 (--) FOUND A CURE
 Ashford & Simpson, Warner Bros.
- 15 (17) I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 16 (16) GEORGY PORGY Toto, Columbia 17 (—) I JUST WANT TO BE Cameo, Cesablanca
- 18 (—) DOING THE LOOP DE LOOP
 Lenny Williams, MCA
 19 (14) DANCE 'N' SING 'N' LTD, A&M
 20 (7) CHASE ME Con-Funk-Shun, Mercury

Top Thirty Albums

- 1 (2) THE BEST DISCO ALBUM IN THE WORLD .. Various Artists, WEA
- 2 (1) REPLICAS Tubeway Army, Beggars Banquet
- (3) DISCOVERY
- Electric Light Orchestra, Jet 4 (7) I AM Earth, Wind and Fire, CBS
- 5 (6) BREAKFAST IN AMERICA Supertramp, A&M
- (5) PARALLEL LINES
- Blondie, Chrysalis 7 (8) BRIDGES John Williams, Lotus
- 8 (4) QUEEN LIVE KILLERS Queen, EMI 9 (10) VOULEZ-VOUS Abba Epic
- 10 (9) COMMUNIQUE
- Dire Straits, Vertigo
- 11 (15) OUTLANDOS D'AMOUR Police, A&M
- 12 (13) RUST NEVER SLEEPS Neil Young and Crazy Horse, Reprise
- 13 (12) NIGHT OWL Gerry Rafferty, United Artists
- 14 (14) DO IT YOURSELF
- Ian Dury and the Blockheads, Stiff 15 (--) SOME PRODUCT, CARRI ON SEX PISTOLS Sex Pistols, Virgin
- 16 (20) BEST OF THE DOOLEYS ... GTO
- 17 (-) EXPOSED ... Mike Oldfield, Virgin
- 18 (-) MORNING DANCE Spyro Gyra, Infinity
- 19 (18) LODGER .. . David Bowie, RCA 20 (11) RICKIE LEE JONES Warner Bros.
- 21 (16) BACK TO THE EGG
- Wings, EMI 22 (17) STREETLIFE ... Crusaders, MCA
- 23 (25) MINGUS ... Joni Mitchell, Asylum 24 (24) B-52's Island
- 25 (21) MANILOW MAGIC
 - Barry Manilow, Arista
- (23) MANIFESTO Roxy Music, Polydor 27 (26) WELCOME TO THE CRUISE Judie Tzuke, Rocket
- 28 (-) BOP TILL YOU DROP Ry Cooder, Warner Bros.
- 29 (19) LAST THE WHOLE NIGHT LONG James Last Polydor
- 30 (22) BAD GIRLS

Donna Summer, Casablanca Two albums tied for 25th position.

U.S. Country

- 1 (4) COCA COLA COWBOY Mei Tillis, MCA
 2 (1) (GHOST) RIDERS Johnny Cash, Columbia
 3 (5) SUSPICIONS ... Eddle Rabbitt, Elektra
 4 (7) FAMILY TRADITION
 5 (10) GEORGIA The Charfie Daniels Band, Epic
 6 (8) PICK THE WILDWOOD FLOWER
 7 (2) YOU'RE THE ONLY ONE
 8 (12) HEARTBREAK HOTEL
- 8 (12) HEARTBREAK HOTEL
- 12 (13) LIBERATED WOMAN

 13 (14) DON'T LET ME CROSS OVER

 14 (15) ALL AROUND COWPOY WERE REVES, RCA

 Merty Robbine, Columbia

 15 (18) Till I CAN MAKE IT ON MY OWN
 Konny Rogers and Dotte Weer,

 15 (20) HERE WE ARE AGAIN
- 16 (20) HERE WE ARE AGAIN The Statle
- 17 (3) SAVE THE LAST DANCE FOR ME
 Emmylou Harris, Warner Bros.
- 18 (---) YOUR KISSES WILL Crystal Gayle, UA 19 (---) YOURE MY JAMAICA Charley Pride, RCA 20 (---) I LOVE HOW YOU LOVE ME Lyna Anderson, Columbia

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NEW ALBUM 'THE RAVEN'



.....OUT SEPTEMBER 21st



Punk roots in Derry

ONCE upon a time in the

ONCE upon a time in the North-West, Saturday night in Derry was a trip to the Embassy Club, and fish 'n' chips in Duddy's afterwards. We'd dance to another in the long line of identificity showbands. I liked the Freshmen and Chessmen. A local band, if they knew enough standards they knew enough standards (Hay'." Down The Dasgippe." etc.) as well as the current Top 20, would probably get the support spot. A local entrepreneur would advise them to change their name, learn to play accordion, get a girl singer; then he could fix them up.

An anecdote surfaces of a local band going into RTE's radio studio in Dublin and presenting the station with a tape of their own material.

An of the the surface of a local band going into RTE's radio studio in Dublin and presenting the station with a tape of their own material. Ord, we don't play original material here. Don't you know any Doobie Brothers? Carpenters' Fleetwood Mac?"

The band went home, disgusted.

Mac?"
The band went home, disgusted.

The band went home, disgusted.

AND then came the Undertones...
then the Mondogs the Correctorys Life Threats. All teenagers. All playing their own material. The local entrepreneurs don't know what to make of it. Sure, Idle Threats have a girl singer, but none of them plays accordion, local control of weeks ago, on holiday. Local condon, the effect that the Undertones' break-out has had on a sizeable proportion of the city's youth. Derry, where the Northern Ireland troubles where the Northern Ireland troubles control of the city's youth. Derry, where the Northern Ireland troubles control of the city's youth. Derry, where the Northern Ireland troubles control of the city's youth. Derry, where the Northern Ireland troubles control of the city's youth the control of the city's youth the city. It's not inconcrivable to assume that kids have discovered, through the Undertones, a more enjoyable vent for their energy.

I arrived on the Saturday to find that a threa-night celebration of that a threa-night celebration of the salery, in the city centre that evening, under the slogan Come And Feel The Noise. In great credit that the Companies, took the courageous desicion to play host to a music-and-fashion form that has succeeded in frightening the life out of the majority of Derry's pub landlords. There's now take of a monthly new wave. I wasn't prepared, though, for the scenes that confronted me when I went along with a couple of enthusiastic friends that evening. The place



HARRY DOHERTY's just spent a busman's holiday in Derry. He's found over the last few months there's been an explosion of teenage bands in the wake of the Undertones. Our man gets the lowdown on the local talent.

was hotter than the Marquee on a packed mid-summer evening, but oddly more comfortable. The Corner-boys were blasting away on a make their ages as around the 13 to 14 mark. I won't pretend that they were good. They're obviously only learners, but they're threshing out their own songs, have a neat contemporary image and, who knows, could be If in the future.

More surprising was the audience. The Cornerboys booked like ageing uncles compared to some of them. There were a couple in short trousers who, if their ma's 'n' da's weren't forking out for their new strides, were determined that their hair — short, ruffled — would look just right. They danced madly, not caring, loving the freedom of expression, sweat soaking their clothes, but sticking with the frenetic pace.

Sticking with the frenetic pace.

In the middle of this throbbing throng were the Undertones, who've become the movement's Godfenters—encouraging youngsters to form bands, lending them their equipment, now bopping in the realisation of their efforts. They're not scheduled to play that evening but, wouldn't ylong the part of the

The Moondogs have a single out soon on the credible Beffast label, Good Vibrations, and it shouldn't be too long before they're following the route mapped out by the Undertones. The UTs, in fact, have confirmed their faith in the Moondogs by having them as support on all their local gigs.

WHILE all this activity is popping around them, the Undertones

haven't been standing still. The decision to retain Deery as their base, root retain Deery as their base, and the standing still the standing of the standing still the standing standi



THE MOONDOGS



UNDERTONES' FERGAL SHARKEY



ROCKIN' DOPSIE (accordion) with saxist JOHNNY HART JR

SAVE

£4.00

STRANGE to think Zydeco that if General a go-go the Heights of Abra-ham in Quebec in 1759, winning Canada for England from the It's a long way from Quebec for England from the French, I wouldn't have been standing jam-packed in a Cam-den Town dancehall listening to a sharp black Creole ac-cordion player called to Camden Town, but KARL

DALLAS manages to retrace the steps of Cajun music with the help of Rockin' Dopsie, who's now the king of the Louisiana discos.

Within living memory, folklorists have collected traditional songs still current in Northern France from an old lady living in Diamond, Louisiana.

Diamond, Louisiana.

Not that the music didn't change. The Arcadians corrupted their name to Cajuns, and they added to the violin and triangle they'd played since time immemorial the diatonic accordion invented in Berlin in 1829 and brought

to the West by German settlers.

And there was the black influence, which in Louisiana as elsewhere created a musical tension by the playing of African scales on Western tempered instruments.

pered instruments.

In those days the music was called "fais do do" (a patols word meaning fullaby), but it's hard to imagine its wild cries having much of a soporific effect on any recalcitrant infant. Then you look at the old pictures of the the did pictures of the faces look like something out of metropolitan France.

Fra

dollar ree with three onemissicians.

Being the eldest in the
family of three, young
Alton had to stay home
and look after his younge
and look after his younge
his parents worked, so he
amused himself by sneaking out his daddy's instrument, and trying to play it.

"I started a song one
day and I kept it up untill
another day I tried an
young and it is not any
daddy I could play the
accordion. I bet him that
he would let me go to
the show if I could play,
and I showed him.
"I supprised him. He

"I surprised him. He was shocked. He said I won the bet but I couldn't go to the show because I should have axed him. Besides, he said, I was playing it backwards."

playing it backwards."
"I'm the only man in
the world that plays the
accordion upside-down,"
he boasted. "People find
it strange. I'm let'handed,
handed guitar players or
bass players who still
play with their right
hands. It's all because
daddy didn't taught me
how to play, nobody done
tup."

DEFORE Dopsie was born, there'd already been several Cajun his. Joseph Falcon and his wife Clemo Breaux made over 150 of them for Columbia, Victor and Decca in the late Twenties. Then the music went out of style, getting someware years, when prosperity gave Amadie Adoin several hits for Bluebirder.

Bluebird.

The Adoin Brothers Orchestra is still a popular combo in the Saturday morning cajun show broadcast by Revon Reed on KEUN from Fred Saturday morning cajun show broadcast by Revon Reed on KEUN from Fred Saturday morning cajun show broadcast by Revon Reed on KEUN from Fred Saturday morning cajun show broadcast by Revon Reed Calcance Caroner Caroner

ZYDECO music is nowa days gaining recog-nition outside its native Louisiana. Dopsie's played before audiences of 14,000 in Chicago, Illinois, and now he's in Europe, where he's fallen in love with London.

he's fallen in love with Lordon.

"In the States right now," he said, "zydeco is taking over from disco all over Louisiana. On Easter Sunday I won the zydeco global belt zydeco king. Believe me, man, boy when I go to Houston, Texas, people swear it's a festival.

"There are three or four others, but they play more disco-like, and the older people don't like that disco. It don't sound glod don't play deep like I do. If they play the same tune I play, it don't sound like me at all. The accordion was made for French, that natural French."

music they call zydeco.
When the French settled in what is now Nova Scotia over two centuries ago, they liked the place so much they called it Accordance to the condition of th Boots VR40 LW/MW Manual Car Radio. Sham AR9471 W/MW Car Radio supplied with pod loudspeaker.

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Alton Rubin move a London crowd to ecstasies over the

Afro-French-American

music they call

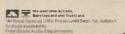


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IKE all good wakes, it was a joyous occasion, with a hint of tears at the end. Fairport Convention Fairport Convention was finally laid to rest after 11 years and eight months of life (and 14 changes of personnel) in a farmer's field in Cropredy, Oxfordshire— 60 or so miles north-west of Fairport, the Muswell Hill doctor's house where a group of friends started jamor triends started jam-ming together in the spring of '67 before emerging later that year as a significant force on the London underground circuit

under the name which

Fairport Convention's mourning glory

changed the meaning of folk-rock.

of folk-rock.

As far as I could see, none of the 18 or so exmembers attended as nallbearers. Their first drummer, Martin Lamble, and
Sandy Denny, their second
female vocalist, are both
dead the first in a traumatic motorway crash in
June 1869 — out of which
nevertheers came their
"Liege And Lief," the
second of brain hemborage in April 1978.
Richard Thompson, for
whom a few unreconstruc-

ted optimists were still calling after the last number, was putting the finishing touches to his latest countries of the coun

album.

Trevor Lucas was presumably back home in
Strine-land with his new
wife of a month or so.
Guitarist Jerry Donahue is
a leading light in a new
band of Arista hopefuls,
Thieves, and Dave Mat-

acks was no doubt playing a session somewhere,
to ad session to see the
to ad session to the
to ad session to the
to adjust the
to ad

Roger Burridge.

It was in the new key it was in the low-key it was in the low-key it was in the low-key in the

By now the crowd was getting restless. They gave getting restless. They gave plagued Bert Jansch, and were prepared to jeer at Earl Okin's zany mix of camp nostaligia and excellent vocats, but they stayed to cheer, and Jones had compared to the compared to finish, the four loped on: original member Simon Nicol (appel not proped on: original member Simon Nicol (appel not proped not original member Jave Bert (appel not proped n

month), bass-player Dave Pegg (1811-3), and drummer Bruce Rowlands (1875-Though none of the expected ex-members materialised, a rather fulced Raiph McTell made the only reference to Sandy when be sang "White Dress, and with the sang the

folk club hopefuls at about mid-afternoon. Musically one began to wonder uncharitably if they had deiherately chosen weak support acts closen weak support acts of the deihers of the deihers of bands. Compere Johany Jones was having his work cut out thinking of nice hings sively more dire guest, until a group called the Rollinght Stones brought the crowd to its feet with some lively concertina-based music. Steve Ashley with a struck exactly the right note, with a set of songs that was shambolic but inspired, joined at the end by Fairporters Pegg and Rowlands.

in the front row had been begging for all night? No, they'd done that at Saindy's funeral.

Inevitably, then, it had to be the Richard Thompone to the Richard Thompone to the Richard Thompone to the Richard Thompone The Thompone The Thompone The Thompone Thompone



RALPH McTELL (right) guests with FAIRPORT CONVENTION'S DAVE SWARBRICK

ON THE ALBUMGHOSTOWN COMES CONFIDENTIAL A THRILLER BY THE RADIATORS PRODUCED BY TONY VISCONTI STARRING PETER HOLIDAI PHILIP CHEVRON **JAMES CRASHE** MARK MEGARAY SOUNDTRACK (hiswich ON GENERAL RELEASE SOON

Farewell to Lowell

Trs IRONIC that Little Feat were never adjudged sufficiently commercial to have headlined a concert at Los Angeles massive Forum, since the place was burst and the same and t

AFTER MIDNIGHT

Sid Vicious dead, did you say?

ROCKIN' DOPSIE, who's turned out to be the most of the best of the control of the

FLAT BAROQUE AND RUSTED. Figure just in state that one person in 50 was nicked by the Old Bill for smoking dope during the recent Cambridge Folk Festival. This has really got up the nose of Legalise Camabis Chempaign (2 Blenheim Crescent, London Wil) who says that many drug squad officers couldn't recognise conficers couldn't recognise confinency folking the confinency could be confinency to the copy served that the cops suce there with the blessing of the festival organiser. Bad karma, man, all round. Perhaps the copy just don't get off on folkies.

SCUSE ME, I THINK YOU JUST DROPPED A PECKE OF YOUR NOSE-MICK TAYLOR, who has just released a solo abum almost three years after almost property of the period of the perio

MUSICIANS ONLY: DEN-NIS "BLACKBEARD" BOVELL, who has produced THE POP GROUP and the SLITS, is looking for something a little, er, unusual, te. a musical ser, unusual, te. a musical ser, unusual, te. a musical ser, carpenters and other craftsmen of a musical nature should contact Janice Hague of EMI Records at 486-4488.

DOWN BY THE (CHAP-PAQUIDICK) RIVES: Just in time for the next America nelections, LITTLE ROGER AND THE GOOSEBUMPS are about to release a strandout to release a strandout to release a strandout of release a

MY. HE DANCES GOOD POR A MAN WITH A A AALL MAN WITH A A AALL MAN WITH A A AALL MAN GOOD TO BE A AALL MAN WITH A A AALL MAN GOOD TO BE A AALL MAN WITH A STANDARD TO BE A AALL MAN WITH A STANDARD TO BE A AALL MAN WAS AND TO BE AND TO BE A AALL MAN WAS AND TO BE AND TO

pital, though. Half the audience shuffled out of the audience shuffled out of the audientium when the band started playing their especially raucous brand of rock. One baffled patient being led away by a nurse was heard to say. "I thought we were all going to listen to music," Maybe he didn't belong there after all.

THAT'S WHAT HAPPENS WHEN YOU GIVE
THEM RELIGION: And
JAM When STAN LED
his past for him. Alice
Cooper suffered another
mortal blow. His American Indian Art Store in
Stocksdale, Arizona, was
weeke couring more than
\$250,000 worth of damage to what is apparently
one of the three finest
hop indian memorabilia
collections in existence
thop indian memorabilia
collections in existence
Barry Goldwater and
John Wayne's estate). Lost
in the fire was a ceremonial saddle donated by
ELITON JOHN, and a rare
No clueto the cause of
the fire has yet been
given by the police, and
the irony of it is that
Vince's parents, who ran
the store, were both Indian missionaries.

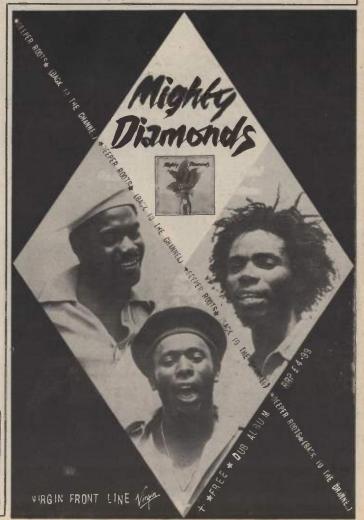
STILL, HE CAN ALWAYS
TURN TO SPORT: Whist
TURN TO SPORT: Whist
TURN TO SPORT: Whist
To Sport the sport
To Sport

CARL PAIMER, ROD STEWART, RICK WAKE-MAN, SIMON KIRKE and TONY BROCK (of the BABYS) were amongst the cream of rock per-off soccer match at LA's Rose Bowl. The match will become an annual event, according to the organiser, TONY MANDICH, according to the music biz? After all, the New York Cosmos are owned by Warners Communications (that's Atlantic, Asylum, and Warner Brothers someone to it is doing for a second string to their bow, too?





'ROBERT, JOHN -- 'oo is this Aleister Crowley, then? Jimmy says 'e wants a backstage pass for 'im." PETERGRANT manager of LED ZEPPELIN looming large at Knebworth on Saturday.





BOR GELDOR

Revolt into

BOB CELDOF has now appeared twice on Jules Box Jury, and has supplied us with a few pertinent comments on the music business— according to Moel Edmond's These comments are under any major rock act whose music applied to the pressure. A played to him on the pressure. A played to him on the pressure. Recently he said of Feter Green: "He was one of the original Fletchwood as lo, to answer for."— or words to that effect.

The said fact is that Geldof and compatriots (e.g. Pursey

and Rotten) have become too full of their own importance. Perhaps the saddest thing of all is that the audience for JBJ applauded Geldof's and Rotten's every action — they actually take them seriously Triat, would have thought. YECHYANS, Mayfield Road, Lyminge, Kent.

Trendy's dilemma

"SHOULD rock writers re-iterate their tastes for ever, or leap on each trend as it passes?" Is Simon Frith capable of the stupldity which his question reveals?

under music, ought to be extra training. It is a continuous to the continuous training. It is a continu

Roots rock 'n' roller

"n? roller

I HAVE the following points to make about G. Oabourne's letter, published in Malbag last week:

1 Feds are still very unch in Malbag last week:

1 Feds are still very unch in Malbag last week:

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don't wish to be pedantic, but rumours about my supposed inter-est in or involvement with the Pistols have been filtering through for some time, especially over here, and I'd like just once to give my version of the story, since no one's

Frith's story

I JUST now read Michael Watts' piece on Malcolm McLaren. I don't wish to be pedantic, but

Producing the Pistols:

and I'd like just once to give my version of the story, since no one's likely to ask me.

The implication was that I, as a rabid lefty, wanted to produce the Sex Pistois in order to exploit their political potential. Now I know that some left-wing political groups were behaving towards the punk phenomenon in very much that way, just as the bushess was busy exploiting its commercial potential, but common expression is manipulation, however much one believes in one's cause.

Anyway, the first (of many) moves towards me from the Pistols direction came from Bernie Rhodes, who happened to find out who I was when his garage west to discuss the group he claimed to manage, because, he said, they and Henry Cow had a lot in common. Perhaps, he suggested, our experience in alternative methods could be useful to them, and we might pick up on their 'different' approach. This both suspicious and busy, and rather unadventurously let it go.

A few months later Sophie Richmond and Jamie Reld, whom I'd known since Suburban Fress days, tried to persuade me to come and meet "the Pistols' manager.' Aried to provide the proposition of the provided provided in the course, it was McLaren, but I didn't discover that till later.

They persisted, in a low-key kind of way. Whenever I ran into them, they

They persisted, in a low-key kind of ray. Whenever I ran into them, they

would tell me how important the Pistols were, how shattered peoples' preconceptions would be if they and Henry Cow toured together, how maybe I should produce a record of theirs. They gave me cassettes and invited my comments and was still tempered with guarded amusement and faint increduitty.

So, the records started to be released.

ment and faint incredulty.

So, the records started to be released.
The group achieved notoriety. A friend
of mine was brought in to help out an
increasingly deluged Gilitterbest. The talk
about my producing them seemed to take
on a more serious note. Apparently, the
band weren't happy with Chris Thomas,
they if I were to believe what I heard.
None of the energy, please note, coming
from me, but from their camp.
Needless to say, nothing resulted from

None of the energy, please note, coming from me, but from their camp.

Needless to say, nothing resulted from all this and I want to emphasise that none of it represented more than loose talk to me, until such time as I actually met and spoke to the band, who were, after all, the people it concerned. That never happened, and I don't suppose they were even swarer of the idea, or creatinly seems unpikely. As I already said, people with nolitical motivations are just as prone to manipulate as those, yourselves for example, with commercial ones. This indicates, of course, that we should throw up our hands in despair, chuck politics out of the window, and settle down to live key expectation.

Seems so make the sound in the sound of the window, and settle down to live key expectation. The page about your silly notion that Virgin "dropped" Henry Cow (I can see whose pocket you're in, Michael), but it would sound needlessly bitter, an emotion I certainly don't feel, especially not since we left them. Life seems so much simpler these days.

I am, according to reliable sources.—

PRED FRIHH, E. 14th Street, New York City, USA.

Nothing but the blues and nothing but the best.... Absolutely the boss' NMF



TAKE IT HOME

players include Dean Parks, Paul M. Jackson Jr, Wilton Felder, Joe Sample, & "Stix" Hooper Including the new single

'Better Not Look Down'

CONSUMING PASSION

One day wonder

by Richard Williams

THE best single around at the moment isn't the Rats' caremoment isn't the Rats' carefully-aimed, video-promoted Son-of-Bruce ballad, nor Sister Sledge's lost-in-the-disco-void trance-inducer, nor the Specials' brilliant ska revival, nor the Flying Lizards' my-art-belongs-to-Dada job on Barrett Strong

vival, nor the right Lozards myart-belongs-to-Dada job on Barrett
Strong.

No, the best single around — the best
pop record — is by someone who, next
month, celebrates, the 21st anniversary of
his first chart entry, and who stil thinks
it's cool to come on like a cross between
Cliff Richard has been a joke in this
paper for a long time. Successive generations of journalists have attempted to
reak down that remarkable shield he's
built over the years to protect whatever
passes for an "inner like" — but he's
never admitted a thing. Not even to
work the standard of the server
some sharing his head in disbeller.

But records like "We Don't Talk Any
More" have occasionally — very
occassionally — studded Cliffic career,
mking it impossible not to consider this
curlous man as a vital sitch in the fabric
of British pop history.

We Don't Talk any
More" have fore released
"The Ten and the 200,000 sales
with the Too Pen and the 200,000 sales

"We Don't Talk Any More", released one month age and currently freshing one month age and currently freshing to the second of th

THE new record is, in terms of sound, a combination of utterly distinctive elements which coalesce into a perfect pop record. The most obvious of these elements is the overriding sound of an ice-rink organ, probably reproduced by a synthesizer, which recalls Timmy Thomas' one-man pop-R&B hit "Why Can't We Live Together" of a few years ago.

This synthesizer (Pete Wingfield tells me it was a synthesizer of the company of th

ployed by The Band's organist, Garth Hudson, on his spectacular solo feature. "The Genetic Method".

It works every time — and partly because that means only thrice during the course of the record. Produces Bruce Welch knows that a pop single should be fugal with its off blood with the solid with

bere a lot like Eric Stewart.

It turns out that the song was written by Alan Tamey—who, along with his partner Trevor Spencer, was responsible for Cliffs "I'm Nearly Famous" album. And the story of how the record was made is nothing short of an example to us all the property of the story of how the record was made in so thing short of an example to us all the property of the story of the sto

This time it's for real for Southside Johnny: words by ALLAN JONES Getting out n und

THE Jukes were in California. looking forward to Christmas. They were playing at the Turf Club in Sacramento, at a private party to celebrate the tenth anniversary of local radio station KZAP-FM.

tenth anniversary of local radio station KZAP-FM.

Southside was leading the band through their final number, Sam Occuping their final number, Sam Occuping across the stage, he stumbled over a monitor. He put out his arm to break his fall. There was an empty glass standing on the front of the stage and it shoutered as he in the stage and it should be stage and the should be should be

anaugh says.
"He was so lucky, man," says
Kavanaugh. "So lucky."

Kavanaugh. "So lucky."

SOUTHSIDE Johnny's accident was merely the overture for a series of crippling setbacks and disappointments for the Asbury Jukes.

They had Just released their third album, "Hearts Of Stone", and were coast tour to promote it. It was a crucial time for the band — "Hearts Of Stone" was an album with all their chances pinned on it. They saw it as the album that would at last Neither of its predecessors — "I Don't Want To Go Home" and "This Time It's For Real" — had achieved the kind of success predicted by enthusiastic critics. The programatively small. The reviews for "Hearts Of Stone" had been unanimously favourable and it was receiving more simpley than the first two albums. The southside had his accident in Sacramento and the doctors advised him to rest for at least three montrs. "That would have been the end of us," he says. "We couldn't road. Our career wouldn't aven do career."

The Asbury Jukes were back on

road. Our career, would have been over."

The Asbury Jukes were back on the boards within three weeks, with Southside playing with his arm in a pain. The pressure on the band at this time, says Southside, was considerable. They had lost their momentum and they were in dispute with their fact of Danary with the work of the band at the time that Epic had simply dropped the band, frustrated with their fack of commercial success. The latest the says were the present of the present of the present of the present present present present present present present presently in the present present present present presently in the present present presently in the present p

These bands were collecting gold albums. We weren't:

"And we were very expensive for Epic It costs a Epic It cost or down South without Epic supporting us. We had to get the supporting us well enough on those tours. We'd play a city and the stores wouldn't even have the album. It happened to us with the second album and I could see it happening with the third could see it happening with the third could see it happening with the third It is supported to the Epic Intelligence It is produced, confort the company with his company with the Epic It is the War Zand. Bruce Springsteen's guitarist and the Jukes' managery producer, confort the company with his company with the Epic It falls with the Epic It is the Union of the Union of the Union of the Epic It is the Union of the

producer, confront the company with his complaints.

"I told Miami Steve to tell Epic that if they didn't promote the record I wanted to leave the label, it was as simple as that." Southside recalls. "I wasn't piesed at Epic, wasn't agerwated as much as I was them." I just felt let down by the same as a simple as that." Southside recalls. "I wasn't piesed at Epic, wasn't agerwated as much as I was them." I just felt let down by the same as the sa

Miami Seeve, so they were also withMiami Seeve, so they were also withMiami Seeve, so they were also with"That, again, was inevitable;"
"That, again, was inevitable;"
"Southside Johnny says. "Steven
knew that he wasn't always gonna
be the manager and the producer.
But he wanted to bring me along
to the point where I could take over.
And that's what happened. He
couldn't go on managing the band.
He was a healt of the town
or whatever it was; a healt day town
or whatever it was; a healt of a tour.
On the road from May to December
or something. And Steven was trying to manage the band from his
hotel room in whatever city he was
in at the time.
"The record company would get

hotel room in whatever city he was in at the time.

"The record company would get bim on the phone and because he were the phone and because he were easy to ignore him."

This year opened with Southside Johnny & The Asbury Jukes weighed down by disappointment, accident, frustration and confusion. They for someone to bid for their future — Mercury was the company that finally signed them — and Southside makes no secret of his own temporation of the secretary was the company that finally signed them — and Southside makes no secret of his own temporation. The two weeks we were off the road after my accident and the period after we went back on tour were probably the worst times of my life, not the secretary of the

just looked stupid going on stage in a fucking cast.

"The band was depressed, because we weren't happening, we weren't selling any records. They didn't want me to perform, they were worried about my hand. He was not a sold to sold a sold to let side by, you gotta give it as

many chances as you can stand. We may have come to the end of one road, but there were others to look down, you know? We were always gonna keep together."

IN his sleeve notes for "I Don't Want To Go Home," Bruce Springsteen, who had grown up boury Park, recalled meeting the Jukes' leader for the first time. "Southside Johnny." "wrote Springsteen, "One of the werdrest flust like my old man. He was definitely comin' in from the outside. Once I talked to him, I realised he wasn't as weird as he looked... he was wender. And his general all were young well to be a sent and the wasn't as weird as he looked... he was wender. And his general are veryone within 50 feet. "But he was the only white kid on the Jersey shore that you could stand to hear sing straight ReB five Springsteen's sleeve notes also evoke the memory of other Jersey.

stand to hear sing straight Keen Investa an ight."

sees a night." sleeve notes also evoke the memory of other Jersey will see the see that the memory of other Jersey musicians — I'ost soddlers: he calls them, whose presence is brought vividely to life through the Jukes music, Romey, Rax Eddle Larachi, his brother in the see that the see tha

summer nights "when there was no particular place to go and nothing particular place to go and nothing long."

Southeld Exemp play, All night long. "Southeld for his was not particular place to those times." Hearts of Stone is something of an epi-complete and attitude, it species of an epi-complete place to the passing of a trudition, an atmosphere. It's an opic abbum, one of the neglected classics of severaites rock. The songs — by Spring and satisface the corruption of old values, the increasing flatulence and vapid posturing of the late Seventies: it's elegate, defiant and glorious, with a collective performance from the Astion as one of the most exciting live bands American has produced. Its neglect still hurts.

"It was definitely the culmination."

liect still hurts.

"It was definitely the culmination of everything we'd been working to wards," says Southside. "I just wish it had gotten a fair shake, I would really like a lot more people to be mile nodes." It was, yeah, a kind or autoblographical statement. I don't like to talk about it too much, you know? That albour is still somewhat painful for me to listen to, I bean to "Talk To Me" — and, helf, I woulda loved to have heard those songs on the redio. They shouted out like hits to me.

"We lived and died with that

out like hits to me.

"We lived and died with that record it was a long and arthous process making it. First are the word all the songs we originally had—we went into this studio, decided we didn't like any of the songs we had recorded. We threw them all out.

all of them! Rewrote everything. Steven was really up against it. The pressure all round was barely tolerable.

"WORKING like that — it's a killer. It's good for you, but it's a killer. It was the most gruelling album to work on. When we finished cord in New York City again. Part of the reason it was so hard was New York City sald! . . the distrac-tions, the attitude of New York City, generally, in the studio, on the street away from it. "Let me tell you, When we were

away from it.

"Let me tell you. When we were recording. I would sleep in the studio. We were working such long hours I didn't have time to go home. I couldn't face anything but the sleep on the couch in the studio. So I'm on the couch and the minitenance man comes in and wakes me up. I'm paying, like \$150 an hour. 24 hours a day for this studio. And the's waking me up because I'm



THE Asbury Jukes' new album, The Jukes'', was produced in Muscle Shoals by Barry Beckett, who worked most recently with murique'. Weeler, in fact, recommended Beckett to Southside. "He liew up to New York, we met, we got along, we deeded to give it a shot," Southside explains.

mended Beckett to Southsioe. He flew up to New York, we met, we got in the way to have your we met we got in the way to have you want you

just have to sing. Miami Steve, the same. But they didn't offer us any-give us any songs, and we didn't officially turn any down.

officially turn any down.

THE Jukes' bus is approaching Knebworth and Southside Johnny is talking about Asbury Park, New Jersey — so often celebrated by Springszeen that it seems friend.

"Asbury Park," says Southside, it's a disaster area. It's deserted, it's a disaster area. It's deserted, I'm moving out of there. The city very well. Lots of businesses awar closed down, moved out. It's like a ghost town.

"We tried to do our best for the city. We were gonna play all these mounts," But the council turned us down. We were willing to play free concerts on the beach, do anything to help. But they really fought against us. The council wanted to form the concerts on the beach, do anything to help. But they really fought to fingous a curfew. They wanted to a mook of the concerts on the beach, do anything to help. But they really fought to fingous a curfew. They wanted to a mook of the concerts on the beach, do anything to help. But they really fought to have concerts on the beach, do anything to help. But they really fought to have really fought of the concerts on the beach, do anything to help. But they really fought to have really fought of the concerts on the beach, do anything to help. But they really fought to have really fought of the concerts on the beach, do anything to help. But they really fought to have a supported the concerts of the concerts of the concerts on the beach of the concerts of t

I ED Zeppelin are on stage at knebworth, making an appaling racket.
The Judges are on their coach preThe Judges are on the J

of a car door slamming on your high the coach, I was slamming the audience for their dullness and tethrapy and their lack of enthusiasm for the Jukes. Southside leaned seross. "Hey man — It was all right, you know." It was all right, you know had to be the state of the coach of

Incident at KROQ

MARK WILLIAMS has been living the hype-life in the U.S.A. with Bram Tchaikovsky

"ARBITRON'S a bunch of crap," snorts Bill Mc-Gathy. "I'll tell you what: Arbi-tron's shafted the radio business in this country, shafted the arse out of it."

tron's shafted the radio business in this country, shafted the arse out of it."

This is highly uncharacteristic, for McGathy is normally an affable man. For five days we've lived in each other's pockets — McGathy, Bram Tchaikowsky Micky Broadbent, Richer of the days we've lived in each other's pockets — McGathy, Bram Tchaikowsky Micky Broadbent, Richer of the first time that McGathy's broken his cover as Mr Nice Guy, the archeripal record company promo man, ever ready with the glad-hand and the flattering confidence. The first cover as Mr Nice Guy, the archeripal record company promo man, ever ready with the glad-hand and the flattering confidence. The first cover as the first cover as the first cover and manager, somehow kept us on a crazed schedule of radio and pressibling group's guitarist, bass-player and manager, somehow kept us on a crazed schedule of radio nad pressible group, that he'd let loose here, in front of a brace of radio heavyweights like Tom Yates and Mike Harrison wers of Goodphone Communications Inc. an enterprise which acts as a consultancy and programme packager for FM radio stations and publishes a tip-sheet circulated to about 2,000 con Like several others of its lik, the sheet combines opinions and advice distilled from their experience with exheustive details of the 'happening Goodphone Weeldy is a means by which any radio station anxious to Improve its listenership figures can check out the programming tactics of the top-rated stations polited by which any radio station anxious to Improve its listenership figures can check out the programming tactics of the top-rated stations polited by which any radio station anxious to Improve its listenership figures can check out the programming tactics of the top-rated stations polited by which any radio station anxious to Improve its listenership figures can check out the programming tactics of the top-rated stations polited by which any radio station anxious to Improve its listenership figures can check out the programming tactics of the top-r

motion manager for Polydor Records, why Richard Ogden seems to spend half his waking hours with his head buried in tip-sheets and trade papers, and why the rest of us have the seems of the papers of the hard of

ARBITRON is a \$30-million-a-year operation which publishes its own popularity charis — only these refer to radio stations.

jays.

Akthough it's McGathy's job to get Polydor product on as many turntables in as short a time as possible, he doesn't defend the sys-

turntables in as short a time as possible, he doesn't defend the system.

"Arbitron is pushing stations to go for the lowest common denomination of the lowest common denominaty," and I have to say that's bad for radio as well as the record industry. It cuts down playlists, and means that the only way for new talent to get on the air is with a heavy record company effort being the common die."

An yes, the heavy record company effort.

effort.

"THERE'S no big record company deal, no master-plan," retorts Bram Tchaikovsky, now visibly minded efforts to uncover some sort of plot.

Tchaikovsky's cool burst came a day earlier than McGathy's, and surprised me even less. He's tasy to tion of the British music press has already discovered that he can puncture an ego or expose a deceit with an almost cruel zeal Yet he's the epitome of wit and rough-deed duffer or a trickster., and the reporter is so convinced that she's on the trail of a calculated, well-financed scam to steamroll America



MICKY BROADBENT and BRAM TCHAIKOVSKY in New York. It's manager OGDEN's back

MICKY BROADBENT and BRAM TCOODEN's back

with another Dire Straits that at one
point she crassly asks: "Well, armit
you going to say something controversial about your plans, then?"

"Look, I told you," says Bram,
face reddening with rage, "I liked
America so much when I toured over
here with the Motors, that I decided
America so much when I toured over
here with the Motors, that I decided
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here with the Motors, that I decided
America so much when I toured over
here with the Motors, that I decided
America so much when I toured over
here with the Motors, that I decided
America so much when I toured over
here with the Toure to company, and
that was it. Then the record starts
that was interviews and things; now
diyou think I'm going to be ungrateful and tell 'em to fuck off? Course
not. I think I'm going to be ungrateful and tell 'em to fuck off? Course
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views with stations we don't have the time to visit which are slotted in with such ruthless disregard for the more tangible areas of this schedule that at one point in few the child that at one point in few the child that at one point in few that it was a constant of the school of the school of the child that at one point in the point in the point in the child that at one point in the point in the child that at the child that at the child that the child that the child that at the child that th

hand. And then at I am we find our-selves en route to play an hour of Tchaikovsky's Choice on WNEW where the dee-jay gets Micky, Bram and Ogden to read news and commercials over the air in a man-

continued p. 35



DEALS ON WHEELS

like Mod. For me, at least, it's been pretty uninspiring. From its fanzine (carrying copy nicked from other papers) to the clothes (drab replicas of the Sixties), through most of the bands with their oh-so calculated "pop" music, the whole movement has always looked backwards for inspiration. For a movement whose one original rule was to set the pace rather than follow it, the

one original rule was to set the pace rather than follow it, the validity of its Seventies off-spring pales in comparison.

Of all the Mod bands to appear in recent months, the ones who have moved fastest, in terms of a record contract and general approval from press and crowd alike, are the Merton Parkas. And so it is that on a cool summer night I find myself in their local boozer, surrounded by three of the band. The second paleyr, unravels their history: "Well, we all played in a band about four or five years ago, It was a different group, with just my brother Danny singing, and we had another guitarist. Then, about two or three years ago, that split up—but us three (Mick gestures to Danny, the guitarist, Then, about two or three years ago, that split up—but us three (Mick gestures to Danny, the guitarist, who is the subject than the subject of t

I have a blazer and a bass player please?"
Right on cue, Neil Hurrell waltzes into the pub, just as the words have left Mick's mouth.
The band have retained this line-up ever since, though at one time continuous months of the same name caused them, in November of last year, to change it to the Merton Parkas — in honour, occurse, of their home town.
Acquiring management in January, they soon got disillusioned, and their management now rests with guitarist Danny Talbot. It's a wise choice, Simon thinks, "because at this level it would be silly having someone taking 20 per cent."

THEIR history established, the conversation moves on to their conversation moves on to their conversation moves on the conversation of the conversation of the conversation begars Banquet, which is marketed through the giant WEA. In a recent article, the company had more or less implied that the reason for their interest was purely because they saw the Parkas as their token Mod band.
Mick: "Well, he hasn't said exactly the same to us. He said that thought we would be a good pop group whatever, but obviously they want a Mod band. I don't mind, because everybody gets in on some-



PARKAS in downtown Merton (from left): Mick, Danny, Neil and Simon

The Merton Parkas, the first New Mod chartmakers, tell PAULO HEWITT that life's a lot easier in a Ben Sherman button-down than in a ripped bin-liner.

Danny: "One of the main reasons, also, was that he thought we were a good live act, and Mick (of Beggars Banquer) likes a good southeast and the southeast a

"With WEA, they've got a reputation as the best marketing company
in the world. Beggars Banquet ask
them if they want to promote a
single, and if they don't Banquet
say fair enough. But they've usually
been lucky in choosing under a
been lucky in choosing under a
been been to be to be to be to be
to get to the top people in Banquet
— which in turn means getting
through to the top people at WEA."
Danny puts forward a more realistic
view." You tend to think that
the enemy because they take a bit of
your percentage — but that's their
job, inn't It? Beggars Banquet have
been pretty fair to us so far."

BEING a Mod band, the Parkas BEING a Mod band, the Parkas' influences are easy to number. Simon professes a liking for "the Small Faces, the Who in their early days, and the Monkees." Mick: "A fol to f old soul, Tamla, Atlantic, Stax and the blues." Chis raises groans all round from the band members). Danny is the surprise though, rating jazz musicians Dlango

Reinhardt and Stephane Grappelli as his favourites.

This talk of the early Sixties brings us neatly on to the current state of play, Mod-wise, and its relationship to punk.

Mick. "It's more excessible than a proposed may have bought punk records, but how many people went into work the next day with purple hair and bondage trousers on? It's a lot easier to be Mod. It's more respectable."

My argument that one school of rock says that rock should never be respectable but about outrage, rebellion, etc., is greeted by Danny with a term of the life of the

dress, people getting into black American music . ."

Simon: "We never got involved with the punk thing at all. When that was around, we were playing in working men's clubs." But Mod ham't been as successful

But Mod hasn't been as successful as punk, has it?
Simon: "Not in terms of record company signings."
Danny: "They're all hoding off because they made a mistake with the punk thing. They signed up anything that moved, and a lot of them were great financial losses. They just think it's another punk thing with Mod."
The Mertons' musical attitude lies

The Mertons' musical attitude lies in the belief that rock 'n' roll's main function — and therefore their own — should be one of entertainment.

-- should be one of entertainment. Mick: "We're not trying to innovate. We're just entertainers, that's all. I think that Chuck Berry is probably the best rock 'n 'roll songwriter, and what does he sing about? Cars, girls and school." Simon: "It should be fun. There's so much depression in the world, it's got to be fun to a certain extent."

extent."

Damy: "No one wants to think about the world blowing up tomorrow. It's heavy, then, and you start going away in a depressed mod after a gig. I think rock in' roll is an alternative to lot of shity things that are going on, such as politics, wur, jobs — everything like that. Rock 'n' roll is the relaxing side of life."

AND therein lies my main argument with the Parkas. There's no doubt that, as entertainers, their working menis club days have stood them in good stead: they do entertain. But surely rock has more to offer than just entertainment? And it was not to the control of the control o

disco fogether.)

Perhaps though, it's Danny
Talbot's simplistic cliché which best
sums up their current state of
health. "Rock 'n' roll is like surfnig.
When you hit the big waves, you
ride along as beat as you can. It's
when you reach the bottom that it
yourself up again. And if you can'
to that, then you should get out
of the business."

Somehow, I don't think the men

Somehow, I don't think the men from Merton are going to be strug-gling for breath for quite some time.





Singles

REVIEWED BY IAN BIRCH

Single of the week

MADNESS: "Prince" (2 Tone CHS TT-3). A GREAT dance record. Like their labelmates, the excellent Specials, Madness are no ska revivalist band. Rather, they've re-discovered, re-energised and re-modelled the shape of blue-beat in a new and vibrant context. A tribute to the wonder-ful Prince Buster, it snaps into life after a superbly echoed vocal intro. There's also an irresistible sax break that skips in and out of the frisky organ/ bass/druin axis. No jukebox should be without a copy.

Dip a hip

CRISADERS: "Street Life" (MCA 513)/SISTER SLEDGE: Lost In Musle" (Atlantic KI1337)/RAYDIO: "Rock On "(Arista ARIST 12285). Three incredibly CLASSY singles, all taken from current, best-selling albums. "Street Life" has been preity drastically edited but contained by guest vocalist Randy Crawford, and the result is all-out magic. Over a magnificently tight and sinewy funk backdrop, which makes dancing an imperative. Randy climbs the scales with bewitching, soulful dexterty. Nothing Is over-contained to the scales with bewitching, soulful dexterty. Nothing Is over-contained to the scales with bewitching, soulful dexterty. Nothing Is over-contained to the scales with bewitching, soulful dexterty. Nothing Is over-contained to the scales with bewitching, soulful dexterty. Nothing Is over-contained to the scales with bewitching, soulful dexterty. Nothing Is over-contained to the scales with bewitching, soulful dexterty. Nothing Is over-contained to the work of the scale with the without the make the scale with the without the scale with the scale

It takes all sorts ...

THE MEN: "I Don't Depend On You" (Virgin VS 28912). Let's blow the gaff. The Men are none other than — wait for it — the HUMAN LEAGUE, together with cohort/manager BOB "FAST" LAST. AST. AST. Coloid disco producers, it goes on too long for its own good but.

nevertheless, is a neat treat in the pop vein. Phil Oakey slips into a dinner jacket and sounds oddly like Peter Skellern. Caught ya!

■ BONEY M: "Gotta Go Home" (Atlantic Hansa Ki1351). A further move to replace content with a lip-gloss, wraperound smile. It's sea-side special Europop, and they're proud of it.

B HERMAN BROOD & HIS WILD ROMANCE: "Saturday Night" (Ariola ARO 173). The Dutch kingpin who looks as if he might just have his dreams fulfilled and actually become a star in GB. It's not bad in a very traditional sort of way;

corny, cheek-to-cheek re-vamp of Gershwin's "A Foggy Day (In I ondon Town)". It will be an enor-mous hit. PS: Is this review smug?

SALLY OLDFIELD: "You Set My Gypsy Blood Free" (Bronze BRO 75). The Nana Mouskouri of the Eighties.

THE STRANGLERS: "Duchess" (UA BP 389). A hypothesis: the reason why the Stranglers put out such an inconsequential effort as this is because they want a hit whatever they might say to the contrary. They almost committed pre-ease they almost committed pre-ease and now is probably the most

some time to get to grips with the Fall, but this wipes away all the provious doubts. Brimming with well-meaning wryness, it careers aling in entrely its own way, independent of all fashlous and alert to every play.

● PETER GREEN: "In The Skies" (PVK Records PV 24). In which Peter knocks around Heaven's Door. He's found his answer and, I suppose, good luck to him." When I reach up my hand to the loving son of man, the bread of life will keep my soul alive." Not a patch on past achievements, but then only

out the struggling vocalist alto-gether. If hardly that original, the dynamics catch fire.

RACEY: "Boy Oh Boy" (Rak 297). A brilliant sales graph calcula-tion. Custom-made for pre-pubes-zents, their pocket money will zap it straight into the charts. A touch of Fifties guitar, Sixties Fartisa organ, Seventies Giltter Band thump and Sweet harmonies. Merge Mud with Blondle and you have Racey.

Blondle and you mave Raccy.

DEVO: "Secret Agent Man" (Virgin VS 280), Just as the Boomtown Rats are now reaping the benefits of all their adulatory press, Devo are struggling with all the bod mouthing they've received with all the bod mouthing they commercial stiffs at the moment but, in the early Eighties, success will strike. Like Black Sabbath or Uriah Heep, the public will make them stars and one day the press will suddenly result and the press will be started by the press will be start

Isn't that interesting

interesting

CLIVE PIG AND THE HOPEFUL
CHINAMEN. "Happy Birthday
Sweet 16" (Waldo's Records ClasHy Room Tempo Records Klein
JYMETROPHASE." In Black "/
Neobeauty" / "Cold Rebellion"
(Phase One E.P. — available from
Rough Trade, 202 Kensington Pic.
Rd., London WillySUNSET BOYSS
GIM 1224/THE TROOPS: "Save
The Boy" (Aura Records AUS III).
Beneath very stylist packaging, Clive
Pig offer clean-cut, neatly assembled
pop with an albinic skank slant.
Smooth and toothiess. I love Velvet
Underground in the Color of the Color of



gritty vocals, beefy arrangement, a whiff of sex and danger, shricking female harmonies, and a silly picture cover. Pass.

● DAVEY PAYNE: "Saxophone Man" (Stiff Horn 1). Ian Duty sideman/saxophonist steps out into the limelight and channels his obvious expertise into a pally, Saturday-night-at-the-Mecca romp. The joke becomes pastiche on the flip, a

important time in their career. He n cc "Duchess", which plays almost cravenly safe in this respect. All the early fire and venom and interesting details have been ousted in favour of ancemic vocals, a dull thump and a doughty Sixties ballast. Still, It'll get them on TOTP and back into the public eye.

THE FALL: "Rowche Rumble" (Step Forward SFII). It took me

a dothead would expect any his-torical re-runs.

• ENGLAND DAN & JOHN FORD COLEY: "Hollywood Heckle & Jive" (Big Tree K 11334). A middleaged knees-up on Sunset and Vine.

● LONDON ZOO: "Receiving End"
(Zoom ZUM 12), A single that bespeaks some promise. It packs a
hard, brittle punch and almost lays



LIZ and DICK and BRITT and LIZA JACLYN, KATE and FARRAH MEG and RODDY, JOHN TRAVOLTA **GOVERNOR BROWN** and **LINDA INTERVIEW** and **PEOPLE MAGAZINE** MISS RONA and the OUEEN

It must be really frightful to attract publicity
I Do The Rock - Myself



"Fearless" is Tim Curry's new album On A&M Records

Albums



Whole lotta bluff

LED ZEPPELIN: "In Through The Out Door" (Swan Song SSK 59410)

THE grand illusion was pop-ped way back when I was taking my O-levels. Then "Led Zeppelin 2" fulfilled the noble Zeppelin 2" fulfilled the noble function of releasing all the tension built up during a particularly fraught period by battering it against the awesome noise they created. Once the four weeks were over, only a wornout husk of a record remained, its severe limitations and com-promises revealed through intense, repeated exposure, leav-ing a hollow framework upon which their empty bravado was hung.

Unlike the real heavy-metal master-pieces (like the Velvet Underground's "Slster Ray") "Led Zeppelin 2" con-tinually deflated its own momentum with ponderous silly, inordinately tame and pompous musical passages, which aimed for some sort of sym-phonic grandeur and missed wildly.

which aimed for some sort of symphonic grandeur and missed wildly. I felt betrayed, got rid of the record and never bought another Zeppelin album again, although people insisted in playing me bits of theirs. But still the release of a new Zeppelin album is heralded like a message from Mount Olympus, and thus they're given more exposure than they're given more exposure that come in the still the strength of the

treated black and white close-up of table contents. Piss on it and it comes up in different colours. So far, so good.

up in different colours. So far, ao good.

The impressionable first play had everyone in the office rolling around laughing, splatting their heads against the wall in an effort to control mirth. (Is this what they mean by head-bangers?) It's that funny.

The two real joybringers are the final songs on side one—"Fool in the Rain" and "Hot Dog". The first begins innocently enough with a pleasantly the interest of the second with the seco

cacuracha before throwing itself back into the aforementioned modif.

If that one wasn't meant to be funny, "Hot Dog" probably was. This time they picted on country and west-era. Plant squeats the title in a stilly voice at the start and then it's abbreakneck rush through some Texan and other evocations of Americana An real side-politers, someone said that sounds like the Muppet band. The widely-travelled Zeps also throw in a synthesized Middle East-era intro to the album opener, "In The Evening", which segues into an uninteresting, uninspired song based ("Ohh, ohih baby, ohih yeeaaahhh"), which he chokes the most out of in a Roger Chapman style.

The subsequent "Southbound Saurez" approximates a lighter rock format, undernined by John Bonham's hamflated drumming (sounds like he's might be about the subsequent "Southbound Saurez" approximates and subsequent "Southbound Saurez" approximates alighter rock format, undernined by John Bonham's hamflated drumming (sounds like he's might be subsequent "Southbound Saurez" approximates alighter rock format, undernined by John Bonham's hamflated drumming (sounds like he's might be subsequent south subs

bastic pseudo-classical keyboards attuff, generally followed closely by portentously overbearing riffs. By its length and number of changes, I'd judge "Carouselambra" to be the album's intended masterpiece — but its length and number of changes, I'd judge "Carouselambra" to be the album's intended masterpiece — but its length intended masterpiece intended masterp

THE RADIATORS: (Chiswick

WHEN "Ghostown" was actually recorded, least an actually recorded, least an actually recorded, least an actually recorded, least an actual recorded for the state of the state

PETER COOK: "Here Comes The Judge Live In Concert" (Virgin VR4).

or go away and carefully consider their verdict of not appears of the consideration of the co

"Rea Job" is better a muttered ctipplione call between "Andrew" and summer one who wants a faulty appliance attended to These old models can become very resublesome. Quite authenview of the gags have rounds already is praise-worthly like much that is actually rather dull, And since the BEC seem determined not to BEC seem determined not searcely hope to achieve much notoriety — sulvey MILL.

ANGELIC UPSTARTS: "Teenage Warn (Warners K56717).

Warners K56717).

THESE days punk records are like antiques, to be looked at and multed over before moving on to some-relevant. The Angelic Upstarts relevant The Angelic Upstarts within the limitations of that make punk records and, within the limitations of that the some state of the state

KANSAS: "Monolith" (Kirshner KIR 83644).

AT PRESENT Kaneas are cook one of the most ropolar state of the control of the co

monotonous. Satisfyingly, this there kennes have won in both Here, there is ingenious variation, with endless changes of mood and temporate of the second of

GREGORY IS A A C S: "Soon Forward" (Virgin's Front Line FL 1044).

"HOUGH "Srun Furward"

Its Gregory Isaaca" seeond root Line anum, its please with the provided of the provided output not see into the provided output not see into the contrary, this recorded output not see into the contrary, this recorded output not see into the contrary, this recorded output not see into the contrary, the contrary of the contrary of the contrary of the contrary of the seed of the contrary of the contrary of the seed of the contrary of

BILL HALEY AND HIS COMETS: "Rock The Joint" (Rollercoaster Re-cords ROLL 2002).

NOW I know we're in the needed age of manufactured con the control of the control

Albums

Seminal sounds

VARIOUS ARTISTS: "Rebel Music" (Trojan TRLB 403).

THE other night, a friend of mine who used to work for Trojan records was reminiscing. He recalled spending time down in the vaults of Trojan records, trying to catalogue the mountain of tapes ly through Lindisfarne tapes for two days — the Trojan/Charisma-listand connection is too easily forgotten — he gave up.

gave up.

But he says he's still convinced that there's all kinds with the stack gems like unreleased Peter Tosh songs produced by Lee Perry, un released Marley tunes. Well we could happily pass many summer evenings with such ting in a few weeks down in the vaults ourselves, we'll never know what secrots Trojan still have on tape.

Since I received "Rebel

Music," though, it might a well have been supergived a my turntable.

TUTURISHOOD TO THE TOTAL T

It's three years since Trojan released their last double album catalogue retrospective, "The Trojan Story," There's a couple of overlaps between the consolicitons: I Roy's gut-wrenching "Black Man Time" (1973) with the hysterical playlet intro where I Roy neally addesses donat-



BIG YOUTH

ing ten cents to a young fan, and Big Youth's shattering '73 classic "Screaming Tar-

less listening, anyway.

"Rebet Music." also offers lots of detichously sentimental Dennis Brown, a touch of killer Gregory Isaacs, as produced by Niney The Observet in '76. Young Peter Tosh well tough and ironic on 'Maga Dog." and "Them A Fe Gel A Beatin." (1971).

If you've been listening to regage for a few years you regage for a few years you may already be yearning with amiliarity, but I'm still not ired of hearing Junior Byles's Beet Down Sabylon', with the was thrilled to hear Bob Andy's blissfully perfect modulation about your folks' and the was thrilled to hear Bob Andy's blissfully perfect modulation about your folks' excettion when you become a kasse on "You Don't Know" seats on "You Don't Know" has the work has well as the work was the work was

The aleeve's poppy, with vibrant standing sound gy tem shot on the centrefold. I you've already got. Hornox you've already got. Hornox you've already got. Hornox harmonising sweet as the stripes in Cassata is cream on "Hypocrete" and the Hey comes harmonising sweet as the stripes in Cassata is cream on "Hypocrete" and the Hey your collection is already owe dosed on early to mid-Seven ites reggate, you don't need dosed on early to mid-Seven ites reggate, you don't need the colly gep I fell ite filled is more old Lee Perry material, but only the perrhaps they've loost the perrhaps they were looked to be a great source of jorgeonty. Willen GOLD

LONG JOHN BALDRY: "Baldry's Out!" (EMI America AML 3002).

A COMMON criticism of record reviewers is they don't leave the tiling on the control of the control of they start hacking at the old ollvetti. Living with an album ought inevitably to lead to a sometimes, three hundred words on the cover artwork or the colour of the vinyl are as relevant as the results are the control of the control o

When I read the "Intro".

Jaidry, an arch and menty-mouthed autobiographical autobiographic

. Horowitz), which pursues his unctious, ill-judged connies unctious, ill-judged concomposition, "Find You "C, and a state of the composition of the composition

But there would surely be some clues to attempted modernity? The sound of a clavitet on "Lonely Nights"? Or, hang on, the theme of Bill Amesbury's "A Thrill" A Thrill" — bingo! "The gays are straight and the straight are queer, and the bis just act of Rod's "Georgie" in the arrangement? Betcha.

As for the sound of the sessions . Kathl McDonald's partnering vocals were bound to be the anachronistic wailings of blueeyed soul and Alan Murphy's
guitar all fast-finger bravura
there Baldyr's clumsy caricature aided identification); the
rest wouldn't matter.

So then I put it on Whi hocasional flatulent growl as Barry White or, mor significantly and a calle of genuine reget a serial research of the serial serial

THE WHISPERS: "Whisper In Your Ear" (RCA FL13105).

THE Whispers have been around now for about 14 years and, while they remain on more than just a good Second Division side, this latest album is briming with a maturity and a sureness of touch which renders them positively Liverpudian when compared to the order disco slaves currently clogaring up with ITAN.

ging up my In-Tray.

The reasons behind this achievement appear to me to achievement from the Scott twins, and the vocal backings from the rest of the group, are imprecable; accordly, it's categories and the vocal backings are imprecable; accordly, it's categories and the vocal backing are imprecable; accordly, it's categories and the vocal backing are season musicians like James Gadson, Wilton Felder and Wah-Wah Watson Felder and Wah-Wah Watson on an album rather than just adding prestigg to the aleve, and thirdly, every one of the eight songs offered here is a ber with pronounced singing-in-the-bath appeal.

"Homemade Lovin" gives the album an impressive start can be a cute metaphor-song cappeties just won't do/ Cos I know the main course syou", It swangers irreasting of strings and hores, while a guitar picks through the quieter moments. The lead vocals are comparatively restrained until they really let loose on the infectious

"Jump For Joy," is, if any-thing, more energetic still, with a saasy base and per-cussion that; as tight as a County of the saasy base and per-cussion that; as tight as a County of the saasy base and the saasy of the saasy of

The second sole maintains the interest — a pleasant the interest — a pleasant is distinguished by a muscular is distinguished by a muscular opening rap and a rich piano; the Latm-flavoured "Can't Do Without Your Love (co-will be a pop-soul a charm "Pretty Lady" has beautiful tenor harmonies but seems about to fade slowly sway when the control of curiously specially stored of curiously specially stored of curiously specially stored of curiously specially stored on the control of curiously specially spe

start phrasing.

All right, so it's basically, night-club soul, and the amount of rubbish about tends to make even the mediocre sound good. Even so, I wouldn't be surprised to find "Whisper In Your Ear" sneaking into my Top Ten at the end of the year.

JUDY TZUKE: "Welcome To The Cruise" (Rocket TRAIN 7).

JUPY Tzuke's first abum has all the makings of a truly awful record. The cover shows her sturing wisfully kind of photograph, borrowed from up-market advertising, that record companies use for seasible singer-songwriters as themselves are pretty, but so indefinite that they keep silding into one another. The production is needlessly lussy.

sion of Christine McVie, with the same hoarseness and that unsatisfied edge to it that makes such voices addictive. The fact that all this ache and longing is pured into words like "You listened to me when I said / By the rules you made I ve been led but every day that goes by You was trucher my deep in the control of t

"thoughts" shout life that Judy Tzuke undoubtedly kep was a mental to the same that th

This about will make it. because of the older, and bebecause of the older, and beand the older older, and beand unthreatening. These are
"woman" songs that will
make men feel good. I wonder
what will happen once Judy
has been put through the
gales recording studios. I epeet that the sincerity the
immaturity and the freshness
will all disappear. — MARY

EDDIE RABBITT: "Loveline" (Elektra K52135).

A COUPLE of years Eddin Rabbit broke on the seem with his interesting brand o modern country music, cu some fine albums and there is a country music, cu some fine albums and there is a country music, cu some fine albums and the Eastwood's Every Which Way But Loose. He must've like the taste of big city success because he's forsaken his dientifiable sound and adopted the country of the country

a bore.

a bore and a branch a bore and a bore a

The rest are rather lush, rather slow ballads which get a rating of ten for boredom The last four tracks on the second side could be the some damn track as far as I'm poncerned.

Will success spoil Eddie Rabbitt? I think it already has. — ROBIN GRAYDEN.

BILLY JACKSON: "Soiree" (Roadshow BXL1-3401, U.S. import).

crederidate interest and events a

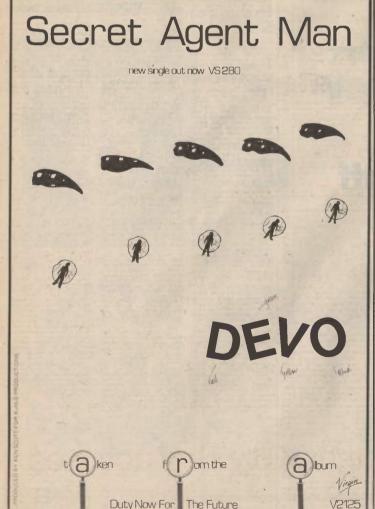
Where then the weirdness? Well, Jackson has taken Holland-Dozier-Holland's "You Keep Me Hanging On," Bach, Keep Me Hanging On," Bach, Well, Jackson Hanging On, "Bach, Well, W

Mul nummox usuceners.
But when you aren't jump
ng eut of vur seat scream
ng "That's ne' how it gees!

u" e freak h
n and, curt
e crulin.

21 h
1 n

r P. H. uit rid — DATIT MGL DN.



Caught in the Act



Zeppelin: no quarter

WHEN torrential downpours of rain struck on the eve of Led Zeppelin's "comeback" concert at Knebworth Park, visions arose of the event taking place in a mudbath, rather than the picturesque grounds of than the picturesque grounds of a Herifordshire stately home. Good fortune prevailed, however, and on Saturday the sun was shining brightly — to the relief of the multitude which had gathered to witness the day's activities. Many had begun their militrineae activities when well as the week. pilgrimage earlier in the week and, by the weekend, thousands of denim-clad fans had as-sembled to pay homage to the lords of heavy rock.

sembled to pay homage to the lords of heavy rock.
Yet before Messrs Plant, Page, Bonham and Jones appeared, a further six acts performed, with Fairport Convention licking off. On arriving at the festival site, I was greeted with the spectacle of countiess Exp freaks, and the sound of The New Commander Cody Band, the second group to appear. Committee the second group to appear, the second group to appear the second for the second group to appear the second group to the s

LED ZEPPELIN / TODD **RUNDGREN & UTOPIA/** SOUTHSIDE JOHNNY & THE ASBURY JUKES / COMMANDER CODY / **FAIRPORT CONVENTION** Knebworth Hall, Herts.

Perhaps a few beers would have en-couraged a full-scale sing-song, but they'd have been far better received in Mext on stage was Southside Johnny and the Asbury Jukes, who were entertaining and provided the best music so fer.

entertaining and provided the best music so fee.

"Anyone here from New Jersey?" questioned Southside, emphasising the band's roots. Few people responded. Nevertheless, he and the Jukes deliveered good foot-tapping R&B, with the Jukes deliveered good foot-tapping R&B, with the Jukes deliveered good foot-tapping R&B, with the Jersey of Todd Rundgren and Utopia.

By the time Southside Johnny had left the stage, the sun was setting and a cool breeze necompanied the entry of Todd Rundgren and Utopia.

Decrances from this could be the played with the Stones and then jammed with the Stones and then jammed with the Tubes last year. It was hardly the easiest part of the Albert of the Stones and then jammed with the Tubes last year. It was hardly the easiest part of the Web and the Stones and then jammed with the Tubes I had to the July of the Stones and then jammed with the July of the Jul

Zeppelin appeared. When at last, Jimmy Page hit the opening note to control to the control to th

after John Paul Jones's plano solo in "No Quarter."

However Jimmy's real moment of glory involved his violin how extravaganza, which is no longer incorporated in "Dazed And Confused". Surrounded by a glant pyramid of lasers, which with a dazzling red-lit bow, the effect of the guitarist was both mesmerising and spine-chilling. Thankfully the great Bonzo didn't embark on a mammoth drum solo, and yet still his power was felt throughout. Likewise John Paul Jones re whole show to flow consistently. The lighting was very spectacular, but it was the fans who eventually put on the most eye-cacking display. When the band closed the set with "Stairway To Heaven", not only were cigarette lighters and matches aflame, but also flags and newspapers, which torches. Sadly though, all good things must

the audience held high like blazing torches.
Sadlyo an end and, at around one oclock, the equipment was switched off for the day. This wasn't before Zep had been forced to return for three encores, during which they delighted their followers with "Whole Lotta Love", "Rock And Roll" and "Hearthreaker", — STEVE GETT.

THE UNDERTONES Marquee, London

before," is okay by

Oueen Elizabeth Hall. London

THIS concert could easily be dismissed in one sentence: the band was too loud. But that would be apply, for whatever the failings material, and however much be may be in the shadow of his old Stealer's Wheel make to the world of live music. But if you can't hear to the world of live music. But if you can't hear the world of live music. But if you can't hear the world of live music. But if you can't hear the world of live music. But if you can't hear the world of live music. Not that he world of live music and the point? Not that he words of more consequential, it was notable change at the QEM were the Stealers days, and particularly Called the Call were the Called Were the Call

Lais Again, which he and Gerry word for the 1972 album.

Not hat the band wasn't wasn'

DON LETTS' RANKIN' MOVIE ICA. London

EIGHT millimetre movies, the way Don Letts makes them, have a great paint-stripping quality about

them, which brings the viewertape hing up to the sudject,
so clone that the only sease
that he only sease

STIFF LITTLE FINGERS / STARJETS Eric's, Liverpool

THERE'S only one word to
describe Eric's on a good
to describe Eric's on a good
from wall to wall, and from
each person packed between
them, and when the bands
is what the place was made
for. It was just like last time
for the was made
for. It was just like last time
same ground. It's good ground,
there must be some more new
songs." Banded Wire Love "
is still great," Johnny Was
so many of the others are as
somediately nostalgic as any
of the punk classics. But
home?
And, "Breakout" still

JOE NEWMAN Pizza Express, London

LATE NEWS EXTRA....

Amsterdam set alight. City Boy accused.



ALBUM OUT NOW!



Caught in the Act



Clever bastards

IAN DURY & THE BLOCKHEADS Hammersmith Odeen

FURST of all I'd like to say I've always

EARL HINES Ronnie Scott's,

COMPANY ICA, London

TOWN

POSTCODE



It's fun to play at the Y.M.C.A.

FINAL SOLUTION Prince of Wales Conference Centre, London

Thursday: JOY DIVISION/ TEARDROP EXPLODES/

ing.

Joy Division speak of apocalypse, hopelessness and fragmentation, yet their music acts as an exorcism of passivity and neglect, as near a revitalization of the spirit of premeval rock in roll as I've experienced in a long while.

STEVE TAYLOR.

Friday: THROBBING GRISTLE / CABARET VOLTAIRE/REMA REMA

THROBBING Gristle are as implies. Surprised? Course implies. Course operate Independently of each other, forming concrete blocks of sound from their chosen modes of cymentic course, country of the course of pre-recorded Morodors of their course on pre-recorded Morodors of their course of their calculated negativity.

and hanny discretation inchiques leg, saped ababiling voices played into the ababiling voices played into the crowdy make for a swell in-joke. They can amile amught with the same and the

Saturday: THE TILLER BOYS/ prag VEC/LUDUS/ CLOCK DVA

DANGE — pretentious want they want they want they want they want they want to be they allow the present they want they want they allow be believe in the pleasure principle. Its total five they allow the want to be want gives regges its physical catch, but its combination in what gives regges its physical catch, but its combination in effigeration. It don't know why prag VEC have an intellectual reputations they don't illuminate frame they want to be good to be the ground they want to be the want

numbers made me unin weal and resolve to see them and resolve to see them. The Tiller Boys were, literally, singular, A Lone Ranger called Bric played guidant and the same that the same to the same

Samuel Beckett, and echoaffected vocalist Adi overuses his violin and the drumming ought to be tighter, but
they do get the feet tapping,
especially to the faster
Clock DVA hover between
PIL and Pere Ubu, and imbabit the hardcore world of
industrial rock; not for them
but those of the factory and
incipient psychosis. But this
but those of the factory and
incipient psychosis. But this
thinking about be a served
thinking about be a result.
TICKELI.

Sunday: RED CRAYOLA/ SCRITTI POLITTI/ THE GOOD MISSIONARIES/

THE TRANSMITTERS

that they have a message to glve, ring those first three days, I was longing for a little lunacy, which caused me to revise my opinion of Mayo Thompson. I used to think he was pretentious, but that's unfair. He is beyond pretension. Is immediate.

thas ne was pretentous, but that it is not the protection. He is beyond pretention. Thompson is impervious — be's in his own orbit, where the protection of their own. I accept that there is a nugget of truth the protection of th



Uptown ghetto living

Bob Marley in his own back yard

by VIVIEN GOLDMAN

AS you drive through the white-pillared gates into the grounds of 56 Hope Road, the first thing you notice is that the road doesn't have any holes. Even here, uptown in New Kingston, the road surfaces are pitted and scarred, as if someone had scratched their spots; great boulders are kicked casually into the gutter. All the damage, we're told, is because of the recent flood; but the fact remains that in Bob Marley's yard, the tarmac is new, shiny, and unblemished.

One side of the house is a big record shop, in an airy room. There are "Babylon By Bus" and "Rat Race" and "Tuff Gong" tie-dye T-shirts hanging on the walls, the most Western-style merchandising techniques I've ever seen in Jamaica. There's even a fanzine section on the counter, selling the Wailers fan club booklet, including ital recipes, and Rasta Voice magazine.

house. Other Wailers also used to live in the white mansion. The pillars at the front of the drive still say Island House — that's because before Marley took over, it was Island Record's HQ. They don't have a a Jamaican base any more; in its place, Marley's own record company.

The yard has become a car park. While the whole island is full of anibalised cars, bits of cars grafted onto other cars, as car and spare-part import bans reduce the available transport still further, there's a remarkably high collection of new, functional cars—including the BMW, the Wailers' favourite motorised vehicle (just check the initials).

The "straight" world of Jamaica is still making life difficult for the Dreads, but here at ex-Island House it's Rasta Country. Men and women sit on the steps, lean up against trees; Tuff Gong Records is obviously where the action is in Kingston these days.

INSIDE the house is the ultimate proof that Marley, the local boy made good, is bringing it back home. A 24-track studio — there's only one other on the island, at Harry J's. Channel One has only just gone up from four to 16 tracks.

And when a studio. Very small, but the style . . . someone says it looks the mi's Criteria Sound, but my terms of reference tell me that the model pine walls are strictly West Coast style. More roots; reason has one well international.

In the carried room, watching the vertical strips of light that indiling levels on each track flickering up and down, are B b Marier and his brothers and sisters. Alex Sadkin has flown in from Minm to work with Bob, and Tuff Gong has poached Treasure letter. Errol Thompson. They're mixing a new song: "Step it natty, step it inna — Zimbabwe . . . soon we'll find out who is —

Marley takes time out to talk. We go round the house, through a big beautifully-carved wooden door, into an office. And that means a regular, Western-style office with new office furniture, even IBM typeMM: It's astonishing how much more direct and militant your new tunes are than "Kaya" . . .

MM: If you were interested in being heard by an international market, maybe they were frightened off by militant music . . .

MM: Did you feel under pressure to record for the States market, for example?

MARLEY: To tell you the truth, I don't even think that way. I just think more of an inner creativeness. Inna my chest. I don't make a tune specially for this and this; if the feeling comes nice into my soul according to a certain wibration—me no really a prostitute. Me just respect people like Taj Mahal and themselves. They respect ber own talent, that means where they are and who they are. It's that that people have to want, you dig, 'cos the people don't want to be pleased, they want to please someone, you dig, 'cos the people have to please someone, you drey was the popular to please someone, you the people don't want to be pleased, they want to please someone, you dig, it goes both ways. So it's no use getting in this mechanical bag, getting in this mechanical bat. That's why plenty of artists come just for a time and then you hear no more of them, because them no really be themselvets. Because when you are yourself, boy, that's it, I think ... I think ... I

MM: Were you ever annoyed at Rasta being used as a sales gimmick?

MARILEY, As far as I'm concerned the record company might try and show the people a gimmick — we don't think we play at a place and tomorrow everyone is Rasta. It's not like that. It grows. You never can tell which vision you're going to get, or if God is going to call you. So Rastafarl is God's new name, Head Creator, Africa is the cornerstone to the realisation of people's unity. realisation of people's unity

MM; You just went to Africa for the first time, after trying to get a visa



BOB MARLEY with family in the yard at Hope Road - including JUDY MOWATT (centre)

for ages. Was it like you'd imagined? MARLEY: When I got there it was the same thing I felt about Africa here, the same as I'd always imagined it would be. But nicer.

living, devetopment, opportunity. When you go to Africa you see how useful you can be to mankind.

MARLEY: Not in respect of the material element. It's like — Africa awals its creators. It needs a lot of people who know how to do things. This is Just a little studio. Africa is capable of plenty studios, but it's up to who really wants to deal with it.

MM: Some people in England regard Rasta as another offshoot of the colonial mentality, something that holds people down.

holds people down.

MARIESY What one man thinks is great. But only a fool leans upon his one understanding. The truth is there. King Solomon and King David are the roots of black people and the roots of creation — they are Jacob's people. So when a black man says that Reasts is colonialist, he's turning the state of the state of

MM: Just like they say that it's more important to confront the reality in England, for example, than to think of going to Africa.

to think of going to Africa.

MARLEY: I could agree with that, but why fight to stay in a place that's dirty, where the rivers are polluted? Why stay in a place where if God shook two earthquakes, all was a place where if God shook two earthquakes, all was a place where if God shook two earthquakes, all was home and shrowd. Like England for English people, America for Americans, Asia for the Chinese... but we're not asying that people can't mix together. But this world is funny, because you claim you're white and I claim 'm black, and we have a fight, because if you're not have a fight, because if you're not have a fight, because if you're not have a fight, because if where white and I claim 'm black, and we have a fight, because if you're not make a fight, because if where where we have a fight, because if wou're will be a fight of the world with the routh your father's name is Nosh and shem's father's name is Nosh and shem's father's name is Nosh and shem's father's name is Nosh and wo we're the same people. But right now it's just a few who search out their roots.

MM: Do you feel you could exert a will be the same in the same people.

MARLEY: Me can do a lot of things.

MM: But, for example, after Claudie Massop (one for the organisers of last year's Peace Treaty in Kingston) was shot by the police, how did you feel about the Peace Concert?

MM: But where do you struggle? Do you feel that a Rasta musician abould never get directly politically involved?

Involved?

MARLEY: I don't involve myself. We don't support either the ILP or the PNP. Rasta is different. Claudie was my brethren, And a lot more people. But we know that we are Rastafa-rians, that we have something to offer. We have the I2 Tribes of larnet, the Ethiopian Orthodox Confer. We have the I2 Tribes of larnet, the Ethiopian Orthodox Orthodox Confer. We have become the politics, he can go. We have something that demands rights if you stand where me stand. If you don't do that, you'll be dying in the streets with you'r dreadlocks on, because you're not defending the strong, you must be a weaking, it's just the truth. We defend His Majesty's philosophy. It's not political — it's only words that make it political. It's life — people — action.

MM: When you sing about millitaney.

MARLEY: Of course, but say you love Rasta, and see a chance whereby mankind can set up

something new to live by so that we can all say: THIS is how we want to like he system won't support that. If me system won't support hat if me system was the system with the system was the system of the system with the system was the system of the syste

MM: In the mid-Sixties you worked in a car factory in Wilmington, Delaware. What was that like?

Delaware. What was that like?

MARLEY: As a youth I was always active, never lazy, I learnt a trade, welding, so dealing with those things is part of my thing. I enjoy dealing with parts, part-work, and I never really mind because I just did it as much as I wanted to do it. Any time I felt fed up, I didn't really look for a job. I come from country, and country is always good. You grow everything. You don't really have to go out there and kill yourself to get a hand bathe and many control and build your own house, but in a strange had you can't find a place or settle down to find a way to leave. The best way out is to organise and leave.

MM: Do you regard Jamaica as a strange land?

MMH: Do you regard Jamaica as a strange land?

MARLEY: Jamaica is a place we know, bot the system change and it a gets strange. It just change, and get strange. It just the truth. God knows. It just the truth. He was to the strange to just the property of the strange to just the property of the strange to the strange to just the have the urge. But when I talk to people, it seems sometimes we're not on the same wavelength. From Pope Paul's time, we knew we'd be under pressure. White man doesn't have any sympathy with Rasta, but he has to hear that, and perish in his own Inchery and his own atomication that he deals with, his own Inchery and his own atomication from the strange of the white madon. But they are some of the people on earth, and they have to hear the truth. The white man has noully death. That's us, by the strange of the stra

stand Records) was a black man?

MARLEY: Watch me. If I wasn't capable of being something... Chris Blackwell didn't help me. I had to work hard while Blackwell flew out and enjoyed himself. But he had the contacts at the time that we felt we needed, and perhaps we did. But needed, and perhaps we did. But remember is a time when he had 19 Jamaican acts signed, and before my days he wouldn't touch one. The pressure of the way we had to work was why the Wailers (Marley's referring to the trio of himself, Peter Tosh and Bunny Livingstone) didn't agree. because we didn't get any help the peter periodition and the standard of the work was why the Wailers (Marley's referring to the trio of himself, Peter Tosh and Bunny Livingstone) didn't agree, because we didn't get any help the peter periodition and the standard of the whole earth already, with its corruption. It's just pressure from all sides, we're born to get pressure, we come upon the earth to get pressure. You get pressure from my our family, pressure from strangers, pressure from strangers, pressure from by one we got to be mindful.

MM: One of the biggest pressures on you is being THE international reggae messenger. That's why I felt "Running Away", where you defended yourself against people accusing you of doing that when you left Jamaics for Miam after they pried to a company of the property of t

penetrating, sincere track.

MARLEY: People don't understand
that we live in this earth, too. We
don't sing these songs and live in
the sky. I don't have an army behind
me. If I did, I wouldn't care, I'd just
get more militant. Because I'd know,
well, I have to know how you're
dealing. Maybe I'd tried to make a
have tried to assassinate me because
I would have come too hard. I
have to know how you're
have tried to assassinate me because
I would have come too hard. I
have to know how to run my life. I would have come too hard. I have to know how to run my life, because that's what I have, and nobody can tell me to put it on the line, you dig? Because no-one understands these things. These representations of the line, and it was not an incomplete that the line, and I know it outside in I know when I am in danger and what to do to get out. I know when everything, is cool, and I know when I tremble, do you understand? Because music is something that everyone follows, so it's a force, a terrible force. Someone like me, pow — If I want to be a loudmouth, I'm a loudmouth, and someone can come out one day and BOOGAAAA! — shoot me. So, I'm a loudmouth — and then I'm cool. Then I'll come out again, So someone might say, Yes, we have to defend this youth, because he deals with the right things, or else I go — WAWAWA-WAWAAAAAI and none day — know what I mean? But I am a man that can sing any song, because I can never change. I've even tested myself to see if I can change, and there is no change.

MARLEY: Hold on, now. You think you can go out there and lay down in front of the car and let it run over you? If I go outside and see the big bus coming and put my head underneath it, what do you think will happen?

MM: Your head will be crushed. And what will you be then?

what will you be them.

MARLEY (yells): DEAD! This is where people make a mistake. They say that the flesh doesn't walve anything, but that's the biggest lie. This flesh is what you've got, what God put inside you is your life. That's the way! I think, that's the way! I'm organised, because I don't stray from my roots, and my roots is God. But sister, I understand what you're saying. You're saying a man could be the same of the same o

MM: So when you say you don't believe in death . . .

MARLEY (firmly): I don't believe in death neither in flesh nor in spirit.

MARLEY: Yes, but you have to AVOID it! Some people don't figure it's such a great thing, they don't know how long they can preserve it. Preservation is the gift of God, the gift of God dis life, the wages of sin is death. When a man does wickedness he's gone out there and dead

MARLEY: Death does not exist for me. I truly know God. He gives me this (life) and my estimation is: If he gives me this, why should he take it back? Only the Devil says that everybody has to dle.

MARLEY: All I know is that it went

MM: But you must find it difficult to keep in touch with the ghetto ...

MME. But you must find it difficult to keep in touch with the ghetto...

MARLEY (incredulous): Find it difficult? Watch now You look into my you look into my you look into my you're looking at Look out there. I've just brought the shetto uptown. My thing is, why must I stay in one place every day of my life, and all the days of my life have to run from the police? Look in any other years are not my life, and all the days of my life have to run from the police? Look in any other years are not my life, and all the days of my life have to find the days of my life have to find one place with the pettoe, every day! I had to jump fences, police trying to hold me, you dig? So my job all the while was to try to find one place down too much. So! I don't want to stay in contact with the ghetto, in contact with the ghetto means in contact with a prison, in contact with a prison, in contact with a prison, in contact with everything that's bad all the while, not the people. When the law contact with they don't send them uptown, y'know! So we'll make a ghetto uptown. Everyth 2 My 1 jumped lences from the police, for you get a first now, and was a spetto uptown. Every DAY 1 jumped lences from the police, for you go will make a ghetto uptown. Every DAY 1 jumped lences from the police, for you get a first now, and show people some improvement. Or else I would take up a gun and start you the would follow me and they'd be dead, the same way. I want some improvement, I doesn't have to be materially, but it can be freedom of thinking.

MARLEY: Something more direct would be if Queen Elizabeth would take her roos away from Jamaica, take away her Constitution, call away those ways of life they have down here.

dependent.

MARLEY: But it never happened.
We still have a Governor-General.
No one gives Jamaica people a
chance, that's why we say that the
earth is corrupted and everyone has
to die and leave we. It's a selfish
way of thinking, but ... (mutters)
fuck it ... how long will they
prealise the place where they thieved
us from, so we say, AH, you took us
from there. AH, this is what we are.
But they still tell us, no, no, this is
what you are! This is what you must
be ... This yard (house), they call it
can happen here. The greatest thing
that could happen would never
happen, so you could say God has
we for a purpose and a reason.

MM: "Ambush In Ne Night"

MM: "Ambush In The Night" contains the clearest references you've ever made to colonialism.

MARLEY (absently): We always try. There's a lot of good music we have in there, a whole heap of good stuff ... I don't like to talk, because the way I talk, I don't know if I can be

understood Or maybe somebody might understand me the wrong way. The control of th

MARLEY: Well, Bunny did that in '66, when I was in America, but me did other rude boy songs — that rude bwaoy busness, bad, bad music. Only them should have said "rude boy", them should have said "rude boy", them should have said "Rasta". You dig me? But in them times, me didn't know Rasta. Something was going on, you felt it, and didn't know if you were bad bad or good good — then I understood it's good, you're good — it's Rasta!

realise it was Rasta, not rudeness?

MARLEY What is there to benefit from badness? I wondered, I looked at it and thought, boy, bloodclast, if I thump this man here I feel the contact too. And then I said, it's the same God that lives in my hand lives in me, and that means that it's not him I thump, it's God I'm really the means of the lives of the lives in the lives of the lives

MM: Did you used to play lots of glgs in the early days?

glgs in the early days?

MARLEY. Not a lot, just like
Christmas morning and Easter, we'd
be there up at the Carib Theatre.
But we was always the underground,
always the rebels. We came from
Trenchtown. So you'd hear about
Byron Lee and all that so-rety
business, but we seem from you'm so
TOWN. So we stay, and we're glad
of it. You've got to be someone.

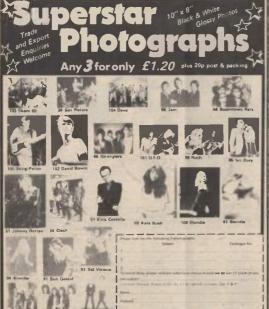
MM: So now you get society knocking on your door ... MARLEY: Turn them off. Tell them to come another day.

MARLEY: I love the development of our music, that's what I really dig about the whole thing. How we've tried to develop, really try to understand what we're trying to do, you know? It grows. That's why every day people come forward with new songs. Music goes on forever.

Postal Bargains









Jazz albums

DON CHERRY

DON CHERRY: "Codens". Like That 0f Sky Codens, Celeman-worder Mumakata New Light (ECM 1122). [Con. vd.]. Colin Walcott (siter, table harmsred dulcimer, sants, cell, Mans Vasconciels (berimbau, cell), Mans Vasconciels (berimbau, cell), Mans Vasconciels (berimbau, sants, 1878).

Differential to review on several counts, orthologia among which is my own lack of remponse to the emotional terrain, and an antipathy to of remponse to the emotional terrain, and an antipathy to many people's idea of beautiful, and unquestionably all the little sounds are samptuous little sounds are samptuous little sounds are samptuous little sounds are samptuous lind in clearly the root of inspiration on Walcott's compositions, with the result that side the mainstream of African-American music and would have done back in additional to the mainstream of African-American music and would have done back in additional to the second would have done back in additional to the second would have done back in additional to the second would have done back in a decided with the second would be second would be second would be second with the second would be sec

ALBERT DAILEY

ALBERT DAILEY TRIO: "That Old Feeling", Music That Makes Me Dence, Lover Man Yesterdays, Michelle That Old Fasting Body And Soul (Steeplechase SCS-

Dails (19) Busta Williams were vor City (19)—July 3, 1978.

FTHE technical expertise and attention to detail one would expect to find in a musician of his years—In the control of the con



ANTHONY DAVIS

Past values in the present sense

THE Village Voice's Gary Giddins calls Anthony Davis and Hil-ton Ruiz the two most interesting young pianists in New York, and the fact that Giddins is usually right persuaded me to buy "Past Lives", which is Davis's first solo piano album.

piano atioum.

The heard that his set with James Newton at Bracknell was disappointing, and his work on records by George Lewis, Leo Smith and Leroy Jenkins basn't been entirely arresting, but "Past Lives" is certainly substantial and original enough to support Giddins' claim.

On the first side, Davis essays three original compositions. "Locomotif" displays a clarity of thought and line, a distaste for clutter, which marks the whole occord. His single-note treble lines who will be considered to the control of the contr

"Of Blues And Dreams" is more am-bitious: he thickens the textures, gestur-ing towards rhapsody but never toppling lato it, sometimes allowing pretty little right-hand figures to escape like the sun breaking through light cloud, "Azure" is in three parts: a kind of conservatoire boogie, straight-backed and precise: a middle section which features "unconventional" noises; and a rousing finale where his two-handed

ANTHONY DAVIS: "Past Lives". Locomotif No. 1: Of Blues And Dreams: On An Azure Plane, Crepuscule (Evidence/Epistrophy/Crapuscule With Neilie); Past Lives. (Rad VPA 134, Italian import). Anthony Davis (p). Milen Italy — June 7, 1978.

Amony 1978.

Amony 1978.

Sprung-rhythms come closest to recalling the young Cecil Taylor.

"Crepuscule", subtitled "A Suite For Monk", is a loving and lovely medley which makes plain Davis's allegiance to the school of plano-players stretching from James P. Hrough The Lion, Ellingfrom James P. Hrough The Spranger Lorent Lion, Ellingfrom James P. Hrough The Lion, Ellingfrom James P. Hrough The Lion, Ellingfrom James Lion, Lio

exploit his technical resources to the full is readily compre-hersible, and if he can be ac-cused of trying too hard, that is surely preferable to coast-ing through clusters of ready-made oliches.

More Osches,
Hopefully this initiative will preface others of a more vival individuality, compressing perhaps more unaccompanied acquences, for Dailey sounds most personal here when he works without the benefit of bass and drum. — MICHAEL JAMES

JON EARDLEY /

AL HAIG

"Midneght" solos, each of them a perfectly rounded statement. If, Theman saide, a reservation must be expressed, it concerns the recording of the correst the recording of the land, motalities found and usually characteristic of Hair (Otherwise the ensemble is well balanced, with everything audüble. — MAX HAR-RISON

In brief

WILD BILL DAVISON: "Wild Bill Davison", United European (Es labris El 1257 — Serias lasgen), Wild Bill has been closely connected with — Serias lasgen), Wild Bill has been closely connected with the Berne Razel Prestival since Ms beginning. Each year he has appeared at the Swiss event, mostly in the company of American musicians, and this LP was recorded there live on April 29, 1978, On these occasion, between the company of American musicians, and this LP was recorded there live on April 29, 1978, On these occasion, between the company of the company of



OTLINE: Agenta and their artists to appear at Look Hear should forward Look Hear should forward Maker, 24-34 Meymort Street, London SEI 9LU these should be posted to arrive ten days before publication date of the MI (Last-minute bookings may be phomed to 01-261 8818).

Wednesday

London Camden Dublin Castle: LAMBRETTAS London Covent Garden Bunters: SAD AMONG STRANGERS London Dingwells: PRINCE HAMMER

ndon Fulham Golden Lion: RED BEANS AND RICE

RED BEANS AND RICE
London Hammersmith Odeon:
IAN DURY
London Hope And Anchor:
PROTEX
London 100 Club: SAMMY
RIMINGTON QUINTET
London Marquee: BLACK
SLATE

RIMINGTON Marques: BLACK SLATE London Music Machine: ZONES, OUT PATIENTS LONDON MEN MERICADON MERICADON MERICADON MERICADON MENICADON MARQUE BLACK STATEMENT MARQUE ondon Ronnie Scott's Up-stairs: WHITE MAGIC

ondon Windsor Castle:
ROBERT AND THE REMOULDS, BETWEEN PICTURES

Thursday

Brighton Buccaneer: TOKYO ROSE

HOSE
Coventry City Centre:
BOMBERS
High Wycombe Nags Head:
PHSL RAMBOW
Hull Ball Hai: DEVOTION
Leeds Fforde Green: VYE
Liverpool Masonic: HEAD-

LIVERPOOL MASONIC: HEADQUARTEN ENDILONDON AND STATE LEMLONDON AND STATE AND STATE
LONDON AND STATE
LON

London Herne Hill Half Moon: SOUTHSIDE

SINTHSIO CHII Hall Moon:
SINTHSIO CHII Hall Moon:
Condon Nope And Anchor
ROY SUNDHOLM BAND
London 100 Club: TRIBESMAN
London Marques: INVADERS
London Nashville: GOOD
MISSIONARIES
London Navw Merlin's Cave:
Lo

O.K. BAND London Rock Garden: SPEEDOMETERS

SPEEDOMETERS
London Ronnie Scott's:
DIZZY GILLESPIE
London Southgate Royalty
Theatre: LITTLE TONY
AND THE TENNESSEE

AL GREEN

REBELS, JOHNNY AND THE ROCCOS London The Verue: NO DICE, MARK ANDREWS AND THE GENT'S London Waterloo Wellington: BADLANDS Manchester Factory: EXODUS Manchester Russall Char

DUS Russell Cub:
Manchester Russell Cub:
ROARING EIGHTIES
Norwich Boogie House:
THE ZONES
Plymouth Castaways: BRUCE
WOOLLEY AND CAMERA
CLUB
ROET TENDERS

CLUB
Port Troubadour LEW
LEWIS REFORMER
Scarborough Penthouse:
PRIANHAS
Shaffield Limit: DONKEYS
AMERICAN ECHOES
AMERICAN ECHOES

Friday

Basildon Double Six: DOG WATCH Rarbarellas

Brighton Alhambras: DIP DAZZLE AND THE INDI-CATORS
ighton Hanbury Arms: LILLETTES, DIRTY WEEKEND

Chester Arts Centre: SEMUTA

Davids Davids Person of the Control of the Control

(benefit)
London Acton Kings Head:
PAZ
London Camden Dublin
Castle: MADNESS
London Clapham 101 Club:
REG LAWS

REG LAWS
London Clapham Two Brewers: STAGEFRIGHT
London Dingwalls: ROY ST
JOHN AND THE HUSKIES,
SPITFARE
London Fulham Cock Tavern:
NEON DIOR

London Hammersmith Odeon: IAN DURY

IAN DURY
London Hope And Anchor:
RAMBOW
London 100 Club: TED
EASTON'S JAZZ BAND

London Kensington Old Swan: ZILCH London Marquee: WARM JETS

JETS
London Nashwille: SORE
THROAT, RIFF RAFF
London Rock Garden: ERIC
BELL BAND, SLEDGEHAMMER

London Ronnie Scott's: DIZZY GILLESPIE London Ronnie Scott's Up-stains: ICARUS

London Ronnie Scott's Upstairs: CARUS
London the Venue: COMMANDER CODY
London Waterloo Wellington:
HEAD, SYTTEPUL HORSES
MSPECIALS. P R I V A T E
SECTOR
Metton Mowbray Painted
Lady: SWEET SENSATION
Newcastle Mayfair: DEF
LEPPARD
Norwich Boogle House: INVADERS
TRAL LINE
Ramsgate Van Gogh: GIZMO
Reading Target BETWEEN
PICTURES
Scarborough
Penthouse:
Penthouse

P:RAHNAS. PURPLE
HEARTS
Stroud Subscription Rooms:
LEW LEWIS REFORMER
TUTO Punchbow: LIP SERVICE
LAWAY, MUSEUM
West Runton Pavilion:
BOMBERS

Saturday

Birmingham Golden Eagle CRACK

CRACK
Bishop's Stortford Triad
Leisure Centres: RETURN
TICKET
Blackpool Norbreck: ZONES
Brighton Buccaneer: NO EXIT
Brighton Cage: HOLLYWOOD
WIRES
COM CARREST
STORT STORT STORT
BOTH STORT

SNEAK PREVIEW
SNEAK PREVIEW
SHOCKS
SHOCKS
SHOCKS
SHOWN WILLIAM MOVIE Hall
SOME PROPERTY OF A STATE OF A STATE

London Hammersmith Odeon: IAN DURY

Lan DURY
London Homerton Chats
Palace: ZiLCH
London Hammersmith Swan:

London Homerton Charts
Palace ZIP
Palace ZIP
Lordon Highgate Jacksons
Lame Community Centre:
LAMMAGYRE
London Hope and Anchor:
LAMMAGYRE
London Hope Anchor:
London 100 Club: AVON
CITIES JAZZ BAND, ORICIMIAL SOCIETY SYNCOPATORS
London Marquee: PIRANHAS
London Nastwiller RUTS
London Nastwiller RUTS
London Nastwiller RUTS
London Richmond Beggars
Enquet shop: SCRSSOR



KEITH RICHARDS

FITS
London Rock Garden:
MIGHTY VHYBES
London Ronnie Scott's:
London Romnie Scott's:
London Romnie Scott's UpLondon Bight Sisters Rock
Club: ZBHN ARCHAR
London The Venue: COMMANDER CODY
London Waterdon Weilington:
SQUIRE

COUNTR

A on the ster Factory,
SLAUGHTER AND THE
DOGS, VICTIM
Manchester Rafters: CENTRAL LINE
Melton Mowbray Paintsd
Lady: SWEET SENSATION
Middeebrough Rock Garden:
STARLETS
PORNAD, HOLLYWOOD
SHOCK MACHINE
Shaffield Weston Park: ROKKER, ALIBI, AVALANCHE
etc (open air concert)

Sunday

Birmingham Barbarellas: CENTRAL LINE Dumfries Stage Cosoh: LEW LEWIS REFORMER Isle Of Man Prince Lido: CHAS AND DAVE Kenton Travellas Barbare CHAS AND DAVE
Kenton Travellers Rest:
AMERICAN ECHOES
Leeds Fforde Green: ZONES
Leeds Staging Post: DISTRAINERS

ondon Albany Empire: TOOLS (Troops Out Bene-

fit)
London Brixton George Canning: SOUTHSIDE
London Clapham 101 Club:
SMALL HOURS

London Dingwalls: BLUES BAND, TERMINAL SNACK BLUES BAND London Folkhern Golden Lion: GORDON HUNT'S SOX LONDON VINITAGE JAZZ ORCHESTRA Unchamburg London 100 Club: ERROL LONDON LONDON Chamburg London 100 Club: ERROL LONDON LONDON Censington: STAGE-FRIGHT London Nashville: RUTS London North Finchley Torington: NOEL MCCALLA Landon New Barnet Duke of London Paddington Q Club: BOMBERS London Rock Garden: PAS-SENGERS

SENGERS
London Rorenie Scott's:
D/ZZY GILLESPIE
London The Verue; COMMANDER CODY
Thomes Write Hart: INVADERS
Wallessey Dale Inn: HEADQUARTERS

Monday

Birmingham Raihvery: OUT
Edinburgh Triffany's: LEW
LEWIS REPORTMER
London Breckmock: OXY
AND THE MORONS
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Tulknoay. U.S. bartinons Pepper Adams on tou: 'Third Eye Carter in Glagow. Daws Chambers, Himan Pickard, Kesh Michael and others (LMC, Gloucester Avenue, N.W3). The Poul Lacey Band plays on Tuesday evenings: 'The Northerin Inn, Paul Lacey Band plays on Tuesday evenings: 'The Northerin Inn, Duan Micresli. Duan Micresli.

WEDNESDAY: Paper Adens continues his tour (Cation Studies, Michigan). Plantia Fred Munt and Trio (Titla Express Dean Street). Tennis settly this plus Mick Shore Base (The Brondfeld, Sheffield). Staley Winkles (Charing Cras Association J.C., Hammersmith, W.S.) — MAX JONES AND ERIAM CASE.

Folk extra

THURSDATE Bob Davenport & the Rakes (Empress of Russia, John & Lundon ECI. Dave Berinstone (Cap & Gom. Kings & Reading) Feter Bond (thing Head. Ayleabury)

Richard Robert Bond (thing Head. Ayleabury)

Rosemary Mardman (Culty Wron, Radear) Andy Rangas (Robal House, Killin Hotel) Matt Armout Aduld House, Kilmarnout) Rebec (Phyrion Folk Centre). Sidemouth Festival marnout) Rebec (Phyrion Folk Centre). Sidemouth Festival Englishment Circus, Tony Rose, Kern Mitchell, Celebrated Radilfa Stout Band. Bab Deversus, Rosring Jelly, Ha Fill, Flowers & Forlict, Sam Croording.

SATURDAY: Boys Of The Lough (Gathering Hal), Portree, Isle of Skye), . . . Spredthick (Triangle, Edinburgh) . . . Crannog (Half Moon, Putney), plus the Various festivals.

CUNDAY: Threadbare, Stan Ellison (Poynton Folk Centre) . . . (Crown Rotel, American) ion Milis (Nursery Inn, Hart Lane Hartlepool) . Curate's Egg (The George, Braunton).

MONDAY: Vin Garbutt (Half Monn, Putney). Dave Paskett (Trencom Theatre, Leiant Friss Don Snepherd (Shackie-ford Social Centre, nr Godalmina). Johnny Silve & Bave Moss (Blas' Hora-Amberley, nr Pulbarough). Midas (Phoenix, Church St. Stams)

TUESDAY: Hot Vultures (Railway Hotel Dartford) . . Yorkshire Relish (Jolly Porter, Ereter Andy Caven (Crooked Billet, Waterfront, Old Town, Leghon End . . Yelephone Bill & The Smooth Operators (Folk '79, BEC Radio 2, 7.30pm).

WEDNESDAY: Dave Goulder (Wadwon Hotel, Stafford Rd. Croydon). Molly Tannen & Pete Cooper (Adams Arasa, Conwas St. Lendon Wil). Tunder (Horace & Groom Prod End Rd. Bedford). Alex Albersen (Cock: House, Juliots Well, Jetwellis, Camelford. — Colkin Hiswis.

SUMDAY butch drummer Ted Easten's Band on four plays for the British of the Portman in Portman Square, London).

Jim Down's Thurn Oil The Farm' from 3.0pm of The Ric Cinema Deline The Red Hot Peppers play on Sunday evenings the July of July of Sunday evenings with the Sunday of Sunday evenings of the Sunday of Sunday evenings of the Sunday of S

THURSDAY: Seven piece band Losse Change plays for Northern from Heiland spring like the Losse Change plays for Northern Crom Heiland spring like the Losse Change and Losse Change C

PRIDAY: Earl Fatha Mines' Quartet with Marva Josle on Your and Boile Epoque Knutsford). Art Van Damme with Olch Aberl, Len Steas and Alina Gandey plays his second night in London, and the Control of th

Question



Earring things

THOUGHT Golden Earring had split up after the live album in 1977, but a few days ago I discovered an LP of theirs from 1978, called (I think) "Get A Grip On It." Are they, therefore, still together and if so, have they any plans for a new album and a tour of Britain? Can you print their discography and present line-up? — Nick Wood, Warrington.

They didn't break up, but there have been various personnel changes, he most notable being the departure of keyboard player Robert Jan Strips, who amicably left to pursue other projects and was replaced by lead guitaris Eelec Gelling, who has now also gone. The present line up is George Kooymans (guitars, vocals), Cesar Zuiderwilk (drums), Rinay Gerritsen (bass) and Barry Hay (lead vocals), Golden Earring have recorded eight albums. Four of these are still available: "Switch" (4/75), Tong 1470,

Wilde Waller

AS YOU were beaten on the line-up of the Wilde Cais after Marty Wilde formed the band in 1962, you might get the names from drummer Micky Waller, who was in the band in those days, can find him.— Fed Wilson, Balley, Yorks.

if you can find him. — Ted Wilson, Batley, Yorks.

Thanks for the tip-off, We managed to locate Micky, who replies: I Joined Marty after managed to locate Micky, who replies: I Joined Marty after Davies in 1803 and we did a summer season at South Pier, Davies in 1803 and we did a summer season we his was topped by Karl Denver. The other were Phil Dennis (plano), Rex Gatte (hase), a gultarist named Brian from Ripon, and a Brian from Ripon, and a summer season we did what proved to be the last surrames I can't recall. After the summer season we have the summer season we have a succeeded by Rick Brown, and when Phil Dennis left, Brian Auger did some dates arone date arone of 1964, when we were gigging, and at about this the Marty dispensed with the

band and went solo for a time, playing in clubs. Rick Brown and myself teamed up with Brian Auger to form the Brian Auger Trinity, later augmenting with guilaries to the property of the playing Eventually the band became the Steam Packet with Rod Stewart, Julie Driscoll and John Baidry.

Solo Art

WHAT solo albums has
Art Garfunket released
and when did, his association
with Paul Simon end?

His solo albums for CBS
have been "Angel Clare"
69021, 787,730, "Breakaway"
(69024, 787,730, "Breakaway"
(78044, 787,730), "Breakaway"
(78044, 787,730

Rhythm unit

I'M LOOKING for an organ with a certain type of thythm unit, controls which increase the speed of the rhythm, fast and elow rock,

and the ability to make the bass line automatically follow the beat supplied to the trythm unit. I gather that organs could do this, but the organs of the try of the organ so that it gives no better sound? — Martin O'Guthbert, Rings Norton, Bottler Sound? — Martin O'Guthbert, Rings Norton, Bottler Sound? — Martin O'Guthbert, Rings Norton, Bottler Sound? — Martin O'Guthbert, Rings Norton, Bottler, Sound, Sound, Bottler, Bottler,

Showaddyhits

Showaddyhits

PLEASE list the hir records
Showaddywaddy.
What is their latest release?

Miss A. Wilde, Newport.

Miss A. Wilde, Newport.

Miss A. Wilde, Newport.

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Jazznews

Max Jones / Brian Case: London

BLUES AND folk singer Ottilie Patterson, who retired from the road scene with husband Chris Barber's Band some seven years ago after several bouts of ill-health, is making a return — though not to a full schedule of one-nighters. She will be featured as special guest with Chris on a limited number of

She makes her reappearance in public on September 5 in the Queens Hall, Holywood, North Down, and the Valley Leisure

Ottilie on the comeback trail

Centre in Newton Abbey, County Antrim (6), at both of which concerts she will sing with the Barber Band. And her first dates in England so far contracted are at the Wembley Conference Centre for the Magnus Records Festival on October 28 her Pestival on October 28 her Settlevia of Cottober 28 her Settlevia on October 28 her Settlevia on

will appear on the opening night of the Magnus Festival with Chris Barber's Jazz and Blues Band, sharing the bill with Romie Scott's Quartet the Morrissey, Multen Band, Irish-born Ottlike made her concert debut with Barber in 1955, and after many years as his vocalist was on the point of broadening her career

beyond blues — with, for example, her "Spring Song." and "Irish Night" albums — when, after a break to replan her career, she suffered protracted spells of illness which caused her lengthly absence from music-making.

Now, says agent-manager vic Gibbons who is handling responded so well to treatment for epilepsy that she has for some time been keen to sing again. Ottile will work with no other jazz band matrimonial separation, but she instends later to do percentage with the own between the commander with the rown because it in the continue group which will go into re-hearstal late this year in hearstal late this year in the sime being to live in Northern Ireland.

PETERSON. LOUSSIER. BARBER AT **CHICHESTER**

CHICHESTER Festival
Theatre is to be the home of
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to 20.

The Chichester jazzfest will consist of five evening concerts at the Festival Theatre, each starting at 7.30pm or thereabouts. The individual programmes, as given to the Mft this wenis by the theatre's Paul Riegersen are as follows:

Paul Rogersen are as IoiWedenbudy (24) — Orcer
Everson, National Youth Jazz
Occar Peterson, National Youth Jazz
Occar Peterson, Kathy Stobart
Acquist Louisier, Nigel Keenedy with David Heath and
the Jay Bianchi Trio; Safasday (27) — Memphir Starday (27) — Memphir Startra; and Susaday (28) — Chris
Barber's Band with Ottille
Barber's Band with Ottille
Patterson, the Great Gullara
the Charlie Byrd Trio; and
Tickets will be priced at C5.
Tickets will be priced at C5.

Tickets will be priced at £8, and £4, with reductions it group bookings, and pubbooking opens on Septembr 10 at the Festival Theatre ox Office, Chichester, West

Tribute to Bill Evans

A QUINTET of British jazzmen have recorded a tribute
to the music of Bill Evans
for the MPS label. The album,
entitled "Seven Steps To
Evans," features seven Evans
compositions arranged variously by members of the
quintet.

The lineary to Kenny

quintet.
The lina-up is Kenny
Whteler (trumpet, flugelhorn),
Stan Sulzmann (tenor,
aoprano, flute), Gordon Beck
(piano), Ron Mathewson
Gass) and Tony, Oxley
(drums). The sessions, in late
July, were produced by planoplaying journalist Mike Hennessey.



Bluesmen booked for 100 Club

PIANISTS ERROL Dison and Neville Dickie lead groups at a Biues And Boogle evening at London's 100 Club on Sunday (12). The bands are the Errol Dison group and Neville Dickie Trio John Stedman, who is presenting Neville and blues singer and planist Dizon, tells the MM his forthcroming blues attracturative coalist Jimmy Rogers and Left Hand Frank (September 22 and 23), blues tenorman Eddic Chamblee (30) and guitaristisminger Johnny, Shines with Robert Junior Lockwood on October 27 and 28. All these presentations will be at the 100 Club, beginning at 7-30 pm approximately



ERROL DIXON

ACES FOR BEERFEST

FOR THE NEXT beer bash at Alexandra Pal-ace, the Great Britain Beer Festival on Tuesday, September 4, the ale music will again be provided by the Seven Aces, a Maidstone-based band which offici-ated last time. The Aces are a relatively new group which plays tra-ditional jazz in the New Orleans and Chicago styles.

The band has regular engagements at Topper's Club, Maidstone (Sunday lunchtimes) and at the Duke Of Wellington, Ryarsh, near

West Malling on Monday evenings, and plays once a month at the Mitre in Greenwich. The next Mitre date for the Seven Aces is on September 15.

GETTING IT WRIGHT WITH DENNY

A MOMENTARY lapse of memory caused me, in reporting on Velvet's performance at the Capital Jazz necessary of the capital Jazz necessary necessary

From over the Wall

THREE WAIL

THREE DAYS of concerts
and all MASS of concerts
day in the Exhibition Hall of
the Academy of the Arts in
Berlin, The concert series,
organised by FMF (free Music

Dvorak pens new work

TRUMPETER Jim Dvorak has written the music for a juzz-drama, Down On The Farm, which is based on George Orwell's Animal Farm. The work will be performed by a cast of ten musicians, ten dancers and a narrator.

Best sellers

1. SEVENTH AVENUE Pat Halcox All Stars, Plantlife

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Charles Mingus, Atlantic
A NEW CHAUTAUQUA
Pat Metheny, ECM

5. MISTY Erroll Garner, Mercury

6. ONE WAY PASSAGE
Charile Spivak, First Heard
7. MORNING DANCE
8. DAY FARE LADY
Shelly Manne,
COCKERT
Keith Jarrett; ECM
10. COLATES
Louis Jordan, First Heard
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Street, Southampton.

Folk

highlights from last week's Cambridge Festival occurred on Sunday night towards the end of the Boys Of The Lough set. On trotted a small beaming guy in a jockey cap and curt black beard, clutching a fiddle and depositing himself in a chair next to Aly Bain.

There then followed some of the most delightful and exhiliarating music heard during the following music heard during the feet and the

estival heroes. He's back in New York

COLIN IRWIN talks to fiddler Jay Ungar, who'll pick up his bow at the merest hint of an impromptu session.



THE WOODSTOCK MOUNTAINS REVUE with JAY UNGAR (second from right) or fiddle.

Passion player

In fact, fire Putnams, formed in 1970, can be said to have directly contributed to his recent growth, much college gigs and at folk festivation of the said to have directly contributed with them, and in fact they with the said for one-off gigs; but he was sover content to limit his playing solely to the country' did not a sperimental move in his career them, and the said of the said of the said of the first them, and the said of the said of the first time. I still consider myself an old-liney became the said of t

Album round-up





Folk Forum

Thursday

FOLK CENTRE, HAMMER-SMITH Prince of Wates, Dalling Road W6 Itwo minutes Ravenscourt Park

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Folk news

TV debut for **Roaring Jelly**

ROARING JELLY make their television debut this week with their own half-hour programme. The show is part of the This is . . . series produced for BBC Midlands by Roger Castles at Pebble Mill. typical representation of it features Jelly performing a station audience, and will be a station and the station of the features Jelly performing a station audience, and will be considered the station of the station of



ROARING JELLY

Despite the merciless teasing they were subjected to by some of the artists, the camera crew earned many plaudits for the discret way they went about the filming. Feats of a repetition of last year's Nyon Festival, when the music and programming was seriously disrupted by the television crew, were totally unfounded at Cambridge. "It's something we deliberately avoid," said Sayer. "We just want to recurd things as they appear and not interfere at all. Otherwise ig would just seem faits."

I SLA St Clair takes a break from peak-time hostessing to return to her less lucrative career of folk singing as one of the guests on a new Spin-vice has also been lined up Prior has also been lined up for the series, which will be broadcast on Radio Four, starting on October 20. It strong to the series which will be the same than the series of the series which will be broadcast on Radio Four, starting on October 20. It starting to make the series of the serie

starting on October 20. its with be of a six-part series ovenings. It's part of a busy second half of the year for the Spin of the Year for th

ISLA TO SING ON SPINNERS' SHOW

ALY Bain goes off on his has annual club tour with his annual club tour with his annual club tour with his annual club and goldarist Willy Johnson during the first two weeks of September. They will appear at Edinburgh Festival Fringe at Edinburgh Festival Fringe Festival (7-9), the Empress of Russia, Islington (13), The Coach House, Farningham (14), and D.J.'s, Chelmsford (16)

A NEW Dave Burland
A album is on the way.

Called "You Can't Fool
The Fat Man" and features
Burland accompanied by the
likes of Nic Jones, Pete Coe,
Paul Gough and Robits Grand
Burland Accompanied by the
likes of Nic Jones, Pete Coe,
Paul Gough and Robits Grand
Burland Companied
Bu

release in a few weeks

12:YEAR-OLD girl won
the open Northumbrian
pipes prize at the Rothbury
Festival. Eathrya Tickeli
pipes tropity to the prize she
also won in the Intermediate
addle section. Jack Foley
petition and Linda Howieson
took the female section. Too
local singer was David Ogilvie.

THE BBC have announced their forthcoming recordings of Folk '79. Recording shows at Broadcasting shows at Broadcasting Houses' Concert Hall will be Maddy Prior and Fred Weddoon, Spredthick, Patrick Small, Bob For & Stu Luckley (21), Martin Carthy & John Kirk-

patrick (30), Bully Wec Band, Packie Byrne & Bonnie Shal-jean (September 6). The shows start at 6.30pm, with thee tickets available from the ticket Unit BBC Radio, will be shall be shall be shall will be shall be shall be shall be shall be will be shall be shall be shall be shall be will be shall be sh

Cropredy on Saturday, but their farewell album, recorded during their last tour,

will be available shortly. It's a limited edition, produced by themselver, selling at e4, direct. From Woodworm Records Life, 5 Chapter Row, Day of the Problems have brought about the split, soes off to America in a couple of weeks to join in a couple of weeks to join in a couple of weeks to join a couple of weeks of the produced by a week on the Boston, New York, Michigan, followed by a week on the West Coast, returning in October, Rumours abound will be joining a very famous rock band.

by Colin Irwin

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BLUE SUEDE NEWS...

FERRY LEE has just completed a four of Australia, and along with his new record company, Anylum, he is currently and the second company, Anylum, he is currently solved to the few about has already shifted over 100,000 copies in the States about. There is talk that the second that the second that the second that the producer, Bones Hows. How the second that the producer, Bones Hows. The second that the producer, Bones How the second that the producer, Bones How the second that the second th

CHAINER, who work the sacreliers alevenotes to the recent Bill Haley
10-inch album on Rollercoaster, been taken on the
getter and all-time complete
Haley US/UK discography.
Naturally, dealing with an
arrist whose recording career
have been been been all-time completed
Haley US/UK discography.
Naturally, dealing with an
arrist whose recording career
Haley US/UK discography.
Naturally, dealing with an
arrist whose recording career
Hale would welcome info
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h GARDNER

coming from RCA later in the year, hopefully containing material from Piano Red, "Champlen" Jack Dupree, Little Richard and others. Classic rock 'n' roll tunesmith of the Fittles, Otle Blackwell, now runs a rock agency.

THE long-awaited debut album for UA by Rockin' Ronnie Hawkins is due out in the States on September 5.

— STUART COLMAN.



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BRAM TCHAIKOVSKY from p.16

ner that can only be re-corded as extremely relaxed. Whoever is listening to rock radio in New York at 3 am is then invited to phone in and talk to the artists, which they do— we're lucky to be back at the hotel by 4.30.

I NEVER realised how predictable interviews can become until I became a fly on the conference room wall in Polydor's air-conditioned Seventh Avenue eyie. The conference room wall room different ests of American lips time and time again, and the two interviewers valiantly maintained again, and the two interviewers valiantly maintained the conference of the questions that are apparently central to the future of rook in roll in America. C. Why did you leave that "Well, it became more and more obvious that Nick Garvey and Andy MacMasters weren't going to let the same the conference of the life of the band, and when they came back to me and asked me to folion, the end of the life of the band, and when they came back to me and asked me to folion, the end of the life of the band, and when they came back to me and asked me to folion, the end of the life of the band, and when they came back to me and asked me to folion, the end of the life of the band, and when they came become the control of the life of the band, and when they came back to me and asked me to folion the control of the life of the band, and when they came back to me and asked me to folion the control of the life of the band, and when they came back to me and asked me to be so when they said point blank that I couldn't do any do interviews, I thought

'Fuck this' and I left."

Q: Is your name really Tchaikovsky? (Or, if it's a person who's done their homework). Why did you change your name to Tchaikovsky?

change voir name to Tchaikovsky?

A: "Richard Ogden, our
manager, suggested it. Peter
Bramaill, my real name,
doesn't really roll off the
tongue that well, so we were
in a pub one night trying
was a bit different, and
Richard came up with Tchaikovsky. You probably did
Richard came
well with the service of the service

Q: Oksy Micky, the band
sounds very reminiscent of
the Byrds; to whas extens
were you influenced by
the service of the probable wide-eyed astonishment
when this was asked the
first time but after the

able wide-eyed astonishment when this was asked the first time, but after the fourth or fifth count lit turned into a joke.

A: (in chorus, perhaps "We only heard their singles; 'Eight Miles High,' Turn, Turn, Turn, and 'Rock 'n' Roil Star'! think they were, weren'! they?

Quite liked them, but do we really sound like the Byrds?"
And so it plods on and on, until it becomes essenting the plots of the plots

THE most interesting face-outs, though, are with radio dee-jays.

At both WPIX and WNEW in New York, where the boys are given free rein to choose an hour's worth of records, the jocks are not only far more knowledge-able than their British drone

way " recently taged by Tenatkevaky transless was but have a considered to the transless was the transless with meticulous interest. There are questions about Ronnie Thomas, the ex-Heavy Metal Kids bass guitards. They wrote the abum. "He was incredibly broke when the Kids broke up, so Richard (Ogden) helped him get a publishing deal together. Bram his songs were great, but the words were sometimes a bit naff, so I asked him if I could change them."

Only once does a radio

ab bit naff, so I asked him if could change them."

Only once does a radio interview get a bit out of hand, when at the end of a long day carsening around once the strip by a carfull of Squeeze. Tensikovsky and Squeeze. Tensikovsky and Squeeze. Tensikovsky and by Dan Carlise at KROQ, by Dan Carlise at KROQ, by Dan Carlise at KROQ focks eff-proclaimed "Roq of LA".

Doubtless anxious to emulate the genuinely inspired with the strip of the strip

sort of thing on the radio Bram," says McGathy "Those guys could lose their licence"

their licence."

Bram and Micky immediately start sending up McGathy and all the other Polydor promo men whose intense concern over every sapect of their work may or may not be inspired by the recent spate of sackings within the recording indus-

may not be inspired by the recent spate of sackings within the recording industrial to the control of the contr



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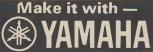
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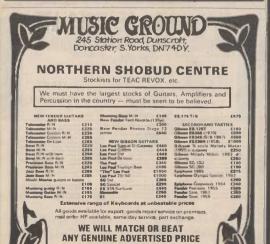
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