

Melody Maker

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**AMAZING
GRACE**
*The
private
life
of a
disco
queen*
PAGE 5

Elvis — we love you

THREE years ago this week, the world stopped for a moment and caught its breath. Elvis Presley had died at Graceland, his mansion in Memphis.

● Rock 'n' roll went into mourning. People who hadn't bought a record for years felt the absence.

● Inevitably, there were those who refused to let Presley go. After his death, a whole industry grew up around his memory.

● The Elvis fan clubs thrived, of course.

● Last week, the British chapter of the Elvis Presley Fan Club hired a charter flight to Memphis to pay homage to Presley on the third anniversary of his death. MM writer, Brian Case, who remembers that he was in a London club listening to the jazz singer Betty Carter the night Elvis died, is in America with them.

● He accompanied the 400 British fans to Memphis and to Elvis' birthplace in Tupelo, Mississippi. Next week, Case brings back an extensive report on the atmosphere and emotions he encountered.

● Don't miss next week's MM, Elvis Special.

**British
MUSIC
FAIR**

**Olympia
show a
roaring
success**

SEE PAGE 16



PICTURE BY ARIAN BOOT

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BARCLAYS

RAMONES COMING

PAUL SIMON is due in Britain for his first UK concerts for five years when he plays a week of concerts at Wembley Arena in December.

A British tour for Simon, backed by the basis of his recent recording band, has been rumoured recently for the late November/early December period, and it is understood that Simon has been booked into Wembley for December 1, 2, 3, 5, 6 and 7.

The possibility of other shows in the UK is uncertain, but it seems likely that he will follow Steve Wonder's example and concentrate on quantity — the possibility of around 50,000 fans seeing him in one venue.

Specials, Pretenders plan autumn tours

THE Specials are set for a September/October British tour which will coincide with the release of their second album, "More Specials", on September 19.

The tour opens at St Austell Riviera Lido on September 13 and moves to Bristol Lescamo (14), Cardiff Sophia Gardens (15), Stoke Trentham Gardens (16), Sunderland Mayfair (17), Newcastle Mayfair (18), Edinburgh Playhouse (20) and Glasgow Apollo (21).

They go on to Leicester De Montfort Hall on September 22, Sheffield Top Rank (24), Coventry Hammermith Polytech (25 and 26), Derby Assembly Rooms (27), Manchester Apollo (28) and Manchester Apollo on October 1.

They are at Bradford St George's Hall on October 5, Blackburn St George's Hall (3), Poole Arts Centre (4), Hamerith Palace (6 and 7), Cambridge Midsummer Common (9), Brighton Top Rank (10), Swindon Oasis (11), Doncaster Rotters (13), Liverpool Rotters (14 and 15) and Birmingham Odium (16).

Tickets at unadvised venues are priced at £3, with places in most venues fixed at £2.50 and £1. Tickets for dates up to and including September 18 are already on sale. The rest will be available on Saturday at 10 am except for the Leicester tickets which go on sale on August 29.

The Specials, supported at all dates by the Swinging Cats, have said they have taken steps to see that "people will not be prevented from enjoying themselves" by allowing freedom to dance in seated halls.

A single taken from the album is released on September 5, featuring "The International Jet Set" and "Stereotypes", whose chain of hit singles have drawn them to the top of recent British charts, are back on the road in October.

The concerts will be the band's first UK dates for six months, and Real Records hope to release a new single to tie in with the concerts.

British dates, which follow extensive touring in America and Canada, open at Newcastle City Hall on October 6, followed by Bradford St George's Hall (8), Bristol Stoke Trentham Hall (9), Portsmouth Guildhall (10), Brighton Dome (11), Leicester De Montfort Hall (12), Birmingham Odium (13), Edinburgh Playhouse (15), Glasgow Apollo (16), Sheffield City Hall (17), London Hammermith Odium (19), London Hammermith Apollo (22) and Coventry Theatre (23).

Tickets for all shows go on sale this Saturday priced £3.50 and £2. Support band will be Tenpole Tudor.

Ramones cancel

THE RAMONES cancelled their British tour last week only days before the planned start of the concerts following a major problem with Joey Ramone's voice.

He lost it in New York early last week, and was ordered to take two weeks' rest by doctors. His vocal trouble now means that the British dates have been rescheduled for early October — at the end of their European tour rather than starting it.

They now open at London's Hammermith Odium on October 2, followed by Edinburgh Playhouse (5), Liverpool Rotters (6), Dublin Grand Cinema (8), and Belfast Ulster Hall (8), with the Derby show still to be re-arranged.

Tickets for the cancelled concerts are valid for the new shows, or can be refunded.

Tickets are not on sale yet but it looks as if Simon will use the nucleus of his recording band for the dates — Eric Gale, Richard Tee, Steve Gadd, Joe Beck and Hugh McCracken are most likely.

Paul Simon's new album, "One-Trick Pony," is released this week, and features the four musicians plus a number of other top session players.

The album is the soundtrack from a new Paul Simon movie "One-Trick Pony," co-starring Rip Torn, and was produced by Phil Ramone and Paul Simon. All the songs were written two years ago except three written last year.

● Album review: page 23.

'Chart hype' inquiry

THE RECORD business's trade protection body has launched an investigation into the latest in a long line of allegations that some of Britain's major record companies buy their way into the charts which result in records being elected for BBC-TV's influential "Top of the Pops".

The British Phonographic Industry was responding to Monday's "World in Action" TV programme which focussed on continuing claims that singles by bands including the Pretenders, Gary Numan, and Fleetwood Mac are hyped into the charts by record companies offering inducements to the record shops used by the main chart compilers, the British Market Research Bureau.

The Melody Maker charts, published also by many national and provincial newspapers, and quoted throughout the world, were not involved in the allegations.

One of the programme's constant criticisms was of the BPI, questioning its ability to police the operations of some of its members. John Frain, the managing director of WEA Records, the company alleged by two former sales reps to be in the forefront of this hyping, is chairman of the BPI. Frain was at a conference in Europe on Tuesday and WEA offered no comment.

BPI man Richard Robson told MM on Tuesday: "We are waiting for written evidence from Granada of what was said in the programme. There were a lot of allegations, the most serious so far, largely from former WEA employees, so it has to be asked if they have a

vested interest in saying what they did.

"Any evidence from any source is always welcomed and is investigated, but we mean evidence and not just allegations. We need evidence from the retail trade, who work under a code of conduct, and that doesn't just mean one dealer talking in silhouette on TV."

"We will be investigating this and asking Granada for the names and addresses of the people they interviewed, so we can talk to them. On a matter like this anything we uncover will be made public," Robson added there could well be developments in the next few days.

Hendrix releases

THE TENTH anniversary of Jimi Hendrix's death on September 18 will be marked by the official British release of an updated boxed set of all his albums, and a set of his six singles.

The albums have been available in a German boxed set for some months, but Polydor Records have now updated it to include the recent "Nine To The Universe", making a total of 11 single albums and one double — "Axis Bold As Love". "Are You Experienced?", "Electric Ladyland", "Jude Of Light", "Band Of Gypsies", "In The West", "Crash Landing", "Midnight Lightning", and "Nine To The Universe".

The album set should be available from September 10 at about £29, and the singles will be issued as a limited edition on September 5.

● 60,000 heavy metal fans last Saturday attended Rodanelli's headlining appearance at the mammoth Monsters of Rock festival at Castle Donington.

● Among them was MM writer Steve Giff, pictured here with Ritchie Blackmore.

● Saturday saw drummer Cozy Powell's last gig with Blackmore's band. Rainbow have already announced Powell's replacement. He is an unknown American, Bob Rondinelli. Rondinelli will spend the next fortnight rehearsing with the band who begin work on a new album in Copenhagen in September. The album is scheduled for November release.

● Castle Donington — report from the front — page 24.



JOHN LENNON is back in a New York studio after a break of five years, and is working on an album with plans for a potential return to live work.

Reports last week that he is planning British concerts to tie in with the release of the comeback album next year can only be speculative, but it is understood that he is relishing the breaking of his self-imposed musical exile.

He is recording in New York's Hit Factory with Yoko Ono and a handful of old musical cohorts, understood to include Jim Keltner — who is reading himself for call-up for the Ry Cooder British tour if his commitments with Bob Dylan allow — and Klaus Voorman.

All major record companies with a few pennies in the bank are interested in signing Lennon for the album, with Eric in America in the lead. The British wing of the company could this week only confirm that "we are strongly in the running".

Lennon's previous association with EMI ended with the release of "Rock & Roll", and he has no contractual ties with any other company.

During his time in America he has steadfastly turned his back on music, concentrating on business and property. Recently he concentrated on writing a series of love songs which will form the basis of the new album.

PUBLIC IMAGE LTD.

recently slimmed down to the basic core of John Lydon and Keith Levene with the departure of Jah Wobble, are back in the studio — this time with a producer.

The duo are deming new songs at Virgin's Manor Studios in Oxfordshire with Mick Glossop, who has produced the Skids and many other Virgin bands.

Secret Affair re-open door

SECRET AFFAIR return from their first tour of the States this week to complete the final mix of their second album, "Behind Closed Doors", due for release on September 12.

The band are also preparing for a 22-date "Sound Of Confusion Tour", beginning on September 11 at Guildford and finishing at the London Rainbow.

They are at Guildford Civic Hall on September 11, Bristol Colston Hall (13), Hemel Hempstead Pavilion (14), Bradford St George's Hall (15), Manchester Apollo (16), Preston Guild Hall (17), Glasgow Apollo (18), Edinburgh Odium (19) and Cardiff Top Rank (21).

The tour continues at Leicester De Montfort Hall (22), Margate Winter Gardens (23), Brighton Top Rank (24), Hanley Victoria Hall (26), Swindon Oasis (27), Poole Arts Centre (28), Birmingham Odium (29) and Newcastle City Hall (30).

The band moves to Leeds Polytechnic on October 1, Sheffield City Hall (2) and London Rainbow Theatre (4).



PIL's new image

Levene is handling drums as well as playing guitars and keyboards, and it is understood that they are working on immediate plans for a single likely to be a cover version of a Sixties hit.

Levene and Lydon have recently taken an interest in back catalogue of Alvin Stardust and Gary Glitter, probably to research the single.

● PIL bantling — the final album — page 8.

Travers man quits

PAT THRALL, guitarist with the Pat Travers Band for the past two and a half years, has quit the group.

Pat Travers revealed the news last week during the band's current tour of Europe. Thrall will stay with the band until the tour, which includes the Reading Festival, ends on August 25.

"It doesn't surprise me that he's given his notice," said Travers. "He's a very talented guy but he's got his own songs and he's got a very original theme which isn't being fully exploited in this band."

No immediate plans are being made to find a replacement.

Wonder of quad

STEVIE WONDER has released further details of his exclusive picnic show at Wembley Arena in the first week of September.

● He will be using the quad sound system employed by Pink Floyd for "The Wall" at Earls Court, and his stage designer is creating a stage set based around the idea of an open-air picnic.

● Wonder will be on stage for a set lasting more than two hours, and will be backed by the flexible Wonderlove outfit that will stretch to about 20 musicians plus four back-up singers for the London concerts.

Ginger Baker joins Rooster

ATOMIC ROOSTER, reformed recently by the original duo of Vincent Crane and John Du Cann, have come up with their final member and drummer — Ginger Baker.

Baker, whose last outfit was his own band Energy, joins them for a tour of Britain and Europe later in the year. It is not clear whether he will then return to Energy.

Atomic Rooster have signed to EMI Records, and their debut album, "Atomic Rooster", is released on September 8.

Their UK tour opens on September 16 at Liverpool Brads, followed by Woolston Nags Head (September 18), West Rington Village Inn (20), Horsham Capital (21), Leeds Florida Green (25), Scarborough Penhouse (26), Relford Parterhouse (27), Middleton Civic Hall (October 1), Nottingham Hucknall and Linby Miners Club (2), Bournemouth Winter Gardens (8), Bristol Granary (9), Sheffield Genevieve's (13), Worthington Carnegie Theatre (15), Preston Poly (17), Manchester L.M.S.T. (18), Redcar Coatham Bowl (26), Colchester Essex University (18) and Durham Beck College (November 4).

Ozzy out of Reading

A STRANGE coincidence is this week two of Jimi Hendrix's recordings will be used in preparations for this weekend's Reading Festival.

Ozzy Osbourne's new band Black Sabbath have announced their show because they were behind in their plans for the stage show and musical side of the presentation, planned as "something of an extravaganza".

They have, however, taken the opportunity of the cancellation to announce a 17-date British tour that opens at Glasgow Apollo on September 12 and continues.

Dundee Card Hall (September 13), Edinburgh Odium (15), Newcastle City Hall (17), Bradford St George's Hall (18), London Hammermith Odium (21), Manchester Apollo (23), Coventry Theatre (24), Liverpool Royal Court (26), Birmingham Odium (26), Leicester De Montfort Hall (29).

Oxford New Theatre (October 1), Southampton Gaumont (2), Blackburn King George's Hall (6), Sheffield City Hall (7) and Cardiff Sophia Gardens (8).

Tickets are now on sale and the band's debut album will be released in mid-September with a single, "Crazy Train", out on August 29.

The other lot had to pull out of Reading is Gary Moore's G-Force. The move follows rumour that the band has broken up.

Jet Records commented: "With the exception of Gary, G-Force are all Ramones, and complications have arisen over their work permits with the result that they are unable to appear as scheduled."

New bands on the Reading bill are White Spirit and Anarchy. Saturday, and Slade on Sunday.

UFO return

UFO are back on the road this week with their replacement for recently-departed keyboard man Paul Raymond.

Neil Carter, a former member of Wild Horses, makes his first appearance with the band on Thursday at Tainum Odium, and Friday at St Austell Cornish Riviera, before UFO's headlining performance at the Reading Festival on Saturday.

The band, beginning a world tour next month, are hoping to arrange more UK dates for the autumn or the new year.



Grace, dancing queen

STANDING erect, eyes straight ahead, her statuesque body draped in a severely cut Giorgio Armani suit, Grace Jones couldn't have looked more out of place on the Top of the Pops set if she had tried.

Other girls' versions of rock glamour are more conventional: bleached blonde hair, tight jeans, glittering tops. They stand around the edge of the set eyeing Grace suspiciously — but they stop bitching when she starts to sing "Private Life."

With four albums to her name in almost as many years, Grace Jones is already a star but this is the first tangible proof of her acceptance in the UK. A single in the Top 40 and an appearance on Top of the Pops.

For almost three minutes she has everyone's undivided attention before the plug is suddenly pulled out on her backing track mid-song. But Grace isn't fazed by this. She merely shrugs her shoulders and glides off.

WHAT number is that one? "You mean this song is in the top 100?" The questions come thick and fast as Grace sits in her dressing room listening to some of the playback.

This excursion into the never-never land of the BBC is part of my second attempt at interviewing Grace Jones. Yesterday, there had been 15 minutes in a hotel lobby after she'd returned exhausted from a day's filming and only two hours' sleep the night before. Her eyes were so sore, she'd had to resort to a funny pair of mirrored sunglasses winged upwards. They were also slightly lopsided which made her cropped black hair look even more like a military cap perched at an angle on her head. With her Kenzo striped jump suit, she resembled some kind of crazy Latin American military dictator. We'd exchanged a few pleasantries and just got started on the interview when she was suddenly rushed off by her heavy looking chauffeur to go shopping for make-up.

Before Grace was a singer she was one of the top models in Paris, and now spread out before her was a model's make-up kit complete with pencils, crayons, pots of different coloured powders. Everything you need to do the job.

Other artists on the programme had dressing-rooms

The Private Life of Grace Jones — interview by Roz Reines

full of stale cigarette smoke and cans of lager. With Grace it was champagne and make-up all the way.

As she started on the first stages of her 'face,' she recalled some of the highlights of her career as a model: "In the end, I'd worked with just about everyone including the most sadistic photographer in the world. You can't believe this guy. He'd only work with new models. Girls who'd never really worked before, then he'd scream at them for not knowing how to do things. He booked me once and I was just fine but he got angry anyway because he had nothing to scream about, so I let him have it. I really told him where to get off and he didn't book me again."

Eventually Grace stopped modelling after the total preoccupation with her appearance started to get to her.

"You were always looking at yourself in the mirror all day long and it got so bad in the end that I had to take all the mirrors out of my apartment. I just couldn't bear to keep confronting myself."

It was her love of dressing-up and making big entrances that attracted Grace towards a career in show business.

"I'd always put an act on for going out at night," she explains. "Because for me, going out at night was an act in itself and I really got into it. I'd take hours putting things together but often end up looking all mixed up because I used to dress in flea market clothes and without a mirror it's sometimes difficult to tell how everything fitted together."

Finally, encouraged by friends, Grace made her first stage appearance at the opening of a new club, "Le Palace." She sang a mixture of songs she'd written herself with a few Broadway themes thrown in for good measure.

It was a success. In fact, the chic Parisian set loved it all so much that they tore the clothes off her. "Afterwards I discovered finger-marks on my leg, bottom and I mean I hadn't really felt a thing."

Nevertheless she still went back on stage afterwards for an encore in an outfit that was hastily constructed from Yves St. Laurent's belt and Lou Lou's scarf.

"I couldn't really move at all," she said. "So I stood well back and sang something sweet. Although it's hardly

like the French to get so excited, they're usually so cool but I think it was because that particular crowd had known me for some time and here I was up on the stage — their baby had become an entertainer."

MOST of Grace's childhood was spent in Kingston, Jamaica. Her family moved to the States when she was 13. As a child growing up in Spanish town on the outskirts of Kingston, Grace felt as though she was living in paradise, although her upbringing was strict, (her father was a minister of the Pentecostal church), she could still enjoy the simple pleasures of life like shooting rapids in the river or swinging out over the water like some kind of wild monkey. She was always more of a tomboy than anything else, sure footed and daring. She would always be the first one to pick raspberries and star-apples from other people's yards on the way home from school.

"Forbidden fruit always tasted best," she says. This theme is later echoed in her stage show: "I know I'm an exhibitionist," she admits, "but I still know how to retain some of the mystery, so it's always there lurking just under the surface. If you tease too much it can get out of hand."

What do you do then, I ask? "I just hold my head and start to scream."

FROM her first album, "Portfolio," Grace was hailed as the Queen of Disco but she says she was never aware that she was making a disco record. "Well I guess it was just ignorance on my part but I was living in Paris at the time and disco didn't seem anything new to me from the sort of places where I'd gone to party and dance and hang out all night long. Actually," she confides, "a lot of the clubs termed 'disco' were quite a turn-off in comparison to some of the places I used to go to, none of them had that same sort of energy or funk and get down dancing — really getting involved and not just walking around and showing your clothes off. In Paris the discos were more like Legends or Regines where you go to dine and dance and I had been used to going out to a club with no alcohol at all and just staying there all night drinking juice — these were the underground discos — the juke bars."

Eventually Grace decided to leave Paris.

"It just became too inconvenient," she says with a sigh. "I finally mastered the langu-



"If Planxty gave Irish music a new freshness and vitality then the Bothy Band were surely taking it a leap further — a rock 'n' roll band in folk clothing." Colin Irwin, Melody Maker.

THE BEST OF THE BOTHY BAND

THE BOTHY BAND



THE BOTHY BAND

"The Best of the Bothy Band"

continued on page 33

CHARTS

U.K. REGGAE SINGLES

- 1 **WHEN I THINK OF YOU** Ruddy Thomas, Hawkeye
- 2 **LET ME LOVE YOU** Dennis Brown and Trinity, Joe Gibbs
- 3 **YOU JAMMIN'** Al Campbell, JB
- 4 **THE WINNER** Barrington Levy, J & J
- 5 **ONE LOVE JAMDOWN** Papa Michigan and General Smiley, Tuffi Gong
- 6 **COULD YOU BE LOVED** Bob Marley and the Wailers, Island
- 7 **CRISIS TIME** Pablo Gadd, His Majesty
- 8 **SENSIMILLA** Black Uhuru, Island
- 9 **I'M IN LOVE** Junior Murvin, Black Ark
- 10 **I NEED A MAN** 15, 16, 17, Cha Cha
- 11 **HARD TIMES** Pablo Gadd, Burning Rockers
- 12 **WEED FIELD** Desi Roots, Hawkeye
- 13 **CAN'T GET OVER YOU** Alpha, Cool Rockers
- 14 **TODAY IS MY BIRTHDAY** Storm, Soundoff
- 15 **NEXT TO YOU** Gregory Isaacs, African Museum
- 16 **AFRICAN GIRL** Sugar Minott, Live and Love
- 17 **THIS IS LOVER ROCK** Eargasm, Venture
- 18 **FALLY RANKING** Johnny Osborne, Greensleeves
- 19 **MR BOSS MAN** Linval Thompson, Strong Like Samson
- 20 **MARY LONG TONGUE** Barrington Levy, Greensleeves

Chart supplied by JUMBO RECORDS, 102 Meridian Centre, Leeds.

U.S. SINGLES

- 1 (2) **TAKE YOUR TIME (DO IT RIGHT)** SOS Band, Tabu
- 2 (5) **SAILING** Christopher Cross, Warner Bros
- 3 (4) **EMOTIONAL RESCUE** Rolling Stones, Rolling Stones
- 4 (1) **MAGIC** Olivia Newton-John, MCA
- 5 (3) **IT'S STILL ROCK AND ROLL TO ME** Billy Joel, Columbia
- 6 (12) **UPSIDE DOWN** Diana Ross, Motown
- 7 (6) **LITTLE JEANIE** Elton John, MCA
- 8 (7) **TIRED OF TOEIN' THE LINE** Rocky Burnette, EMI America
- 9 (10) **MORE LOVE** Kim Carnes, EMI America
- 10 (20) **FAME** Irene Cara, RSO
- 11 (8) **SHINING STAR** Manhattans, Columbia
- 12 (13) **LET MY LOVE OPEN THE DOOR** Pete Townshend, Atco
- 13 (19) **ALL OUT OF LOVE** Air Supply, Arista
- 14 (15) **BOULEVARD** Jackson Browne, Asylum
- 15 (16) **TAKE A LITTLE RHYTHM** All Thompson, A&M
- 16 (18) **INTO THE NIGHT** Benny Mardones, Polydor
- 17 (-) **GIVE ME THE NIGHT** George Benson, Qwest
- 18 (14) **MISUNDERSTANDING** Genesis, Atlantic
- 19 (-) **OLD FASHIONED LOVE** Commodores, Motown
- 20 (-) **ONE IN A MILLION YOU** Larry Graham, Warner Bros

U.S. COUNTRY SINGLES

- 1 (2) **DRIVIN' MY LIFE AWAY** Eddie Rabbitt, Elektra
- 2 (5) **COWBOYS AND CLOWNS/MISERY LOVES COMPANY** Ronnie Milsap, RCA
- 3 (4) **LOVE THE WORLD AWAY** Kenny Rogers, United Artists
- 4 (1) **STAND BY ME** Micky Gilley, Asylum
- 5 (8) **CRACKERS** Barbara Mandrell, MCA
- 6 (9) **I'VE NEVER SEEN THE LIKES OF YOU** Conway Twitty, MCA
- 7 (7) **WAYFARING STRANGER** Emmylou Harris, Warner Bros
- 8 (12) **LOOKIN' FOR LOVE** Johnny Lee, Elektra
- 9 (11) **MISERY AND GIN** Merle Haggard, MCA
- 10 (13) **(YOU LIFT ME) UP TO HEAVEN** Reba McEntire, Mercury
- 11 (16) **THAT LOVIN' YOU FEELIN' AGAIN** Roy Orbison and Emmylou Harris, Warner Bros
- 12 (14) **OVER** Leon Everette, Orlando
- 13 (17) **MAKING PLANS** Porter Wagoner and Dolly Parton, RCA
- 14 (19) **OLD FLAMES CAN'T HOLD A CANDLE TO YOU** Dolly Parton, RCA
- 15 (18) **CHARLOTTE'S WEB** Statler Brothers, Mercury
- 16 (6) **TENNESSEE RIVER** Alabama, RCA
- 17 (20) **IT'S TOO LATE** Jeannie Pruett, IBC
- 18 (-) **THAT'S WHAT I GET FOR LOVING YOU** Eddy Arnold, RCA
- 19 (-) **HEART OF MINE** Oak Ridge Boys, MCA
- 20 (-) **I'M HAPPY JUST TO DANCE WITH YOU** Anne Murray, Capitol

UK TOP 30

Singles Albums

- 1 (1) **THE WINNER TAKES IT ALL** Abba, Epic
- 2 (10) **ASHES TO ASHES** David Bowie, RCA
- 3 (3) **9 TO 5** Sheena Easton, EMI
- 4 (2) **UPSIDE DOWN** Diana Ross, Motown
- 5 (4) **OH YEAH** Roxy Music, Polydor
- 6 (7) **OOPS UPSIDE YOUR HEAD** Gap Band, Mercury
- 7 (12) **TOM HARK** Piranhas, Sire Hansa
- 8 (9) **GIVE ME THE NIGHT** George Benson, Warner Bros
- 9 (13) **FUNKIN' FOR JAMAICA** Tom Browne, Arista
- 10 (20) **FEELS LIKE I'M IN LOVE** Kelly Marie, Calibre
- 11 (14) **MARIANA** Gibson Brothers, Island
- 12 (5) **MORE THAN I CAN SAY** Leo Sayer, Chrysalis
- 13 (-) **START** Jam, Polydor
- 14 (17) **ALL OVER THE WORLD** Electric Light Orchestra, Jet
- 15 (15) **PRIVATE LIFE** Grace Jones, Island
- 16 (-) **SUNSHINE OF YOUR SMILE** Mike Berry, Polydor
- 17 (6) **USE IT UP AND WEAR IT OUT** Odyssey, RCA
- 18 (11) **BABOOSHKA** Kate Bush, EMI
- 19 (8) **COULD YOU BE LOVED** Bob Marley and the Wailers, Island
- 20 (21) **BANK ROBBER** Clash, CBS
- 21 (19) **LIP UP FATTY** Bad Manners, Magnet
- 22 (-) **CAN'T STOP THE MUSIC** Village People, Mercury
- 23 (22) **ARE YOU GETTING ENOUGH** Hot Chocolate, RAK
- 24 (-) **MODERN GIRL** Sheena Easton, EMI
- 25 (16) **THERE THERE MY DEAR** Dicky's Midnight Runners, Parlophone
- 26 (25) **YOU GOTTA BE A HUSTLER IF YOU WANNA GET ON** Sue Wilkinson, Cheapskate
- 27 (-) **BEST FRIEND** Beat, Go Feet
- 28 (27) **SLEEPWALK** Ultravox, Chrysalis
- 29 (29) **C30, C60, C90 GO** Bow Wow Wow, EMI
- 30 (-) **DREAMIN'** Cliff Richard, EMI

SINGLES PUBLISHERS

1 EMI, 2 Newley Bros/Sir, 3 Chappell, 4 Warner Bros, 5 E.G., 6 Total Entertainment/Amem, 7 Southern, 8 Real Gone, 9 Interscope, 10 Red Bull/Atlantic, 11 BGM, 12 Southern, 13 Arista, 14 Mercury, 15 Polygram, 16 Chappell, 17 Chappell, 18 Chappell, 19 Chappell, 20 Chappell, 21 Chappell, 22 Chappell, 23 Chappell, 24 Chappell, 25 Chappell, 26 Chappell, 27 Chappell, 28 Chappell, 29 Chappell, 30 Chappell.



Gillian Green in at number 1 in the album charts with "Ultravox".

U.K. SOUL SINGLES

- 1 (1) **GIVE ME THE NIGHT** George Benson, Warner Bros
- 2 (2) **FUNKIN' FOR JAMAICA** Tom Browne, Arista
- 3 (4) **UPSIDE DOWN** Diana Ross, Motown
- 4 (5) **OOPS UPSIDE YOUR HEAD** Gap Band, Mercury
- 5 (3) **USE IT UP AND WEAR IT OUT** Odyssey, RCA
- 6 (9) **UNLOCK THE FUNK** Localism, Arista
- 7 (11) **PRIVATE LIFE** Grace Jones, Island
- 8 (7) **BRAZILIAN LOVE AFFAIR** George Duke, Epic
- 9 (14) **LOVE MEETING LOVE** Level 42, Elite
- 10 (10) **IN THE FOREST** Baby O, Calibre
- 11 (17) **BACK STROKIN'** Fatback, Spring
- 12 (19) **ROLLER JUBILEE** Al Di Meola, CBS
- 13 (8) **BURNIN' HOT** Jermaine Jackson, Motown
- 14 (13) **COULD YOU BE LOVED** Bob Marley and the Wailers, Island
- 15 (6) **A LOVER'S HOLIDAY** Change, WEA
- 16 (15) **DOES SHE HAVE A FRIEND** Gene Chandler, 20th Century
- 17 (-) **STEPPIN'** Shakatak, Polydor
- 18 (12) **JUMP TO THE BEAT** Stacy Lattisaw, Atlantic
- 19 (-) **I'VE JUST BEGUN TO LOVE YOU** Dynasty, Solar
- 20 (-) **I LIKE WHAT YOU'RE DOING** Young & Co, Brunswick

U.S. ALBUMS

- 1 (1) **EMOTIONAL RESCUE** Rolling Stones, Rolling Stones
- 2 (2) **HOLD OUT** Jackson Browne, Asylum
- 3 (3) **GLASS HOUSES** Billy Joel, Columbia
- 4 (4) **URBAN COWBOY** Soundtrack, Asylum
- 5 (5) **THE GAME** Queen, Elektra
- 6 (6) **AGAINST THE WIND** Bob Seger and the Silver Bullet Band, Capitol
- 7 (7) **DIANA** Diana Ross, Motown
- 8 (9) **CHRISTOPHER CROSS** Warner Bros
- 9 (8) **THE BLUES BROTHERS** Soundtrack, Atlantic
- 10 (16) **GIVE ME THE NIGHT** George Benson, Qwest
- 11 (14) **FAME** Original Soundtrack, RSO
- 12 (13) **ANYTIME, ANYPLACE, ANYWHERE** Rossington Collins Band, MCA
- 13 (11) **EMPTY GLASS** Pete Townshend, Atco
- 14 (12) **HEROES** Commodores, Motown
- 15 (19) **FULL MOON** Charlie Daniels Band, Epic
- 16 (10) **SOS** SOS Band, Tabu
- 17 (15) **ONE FOR THE ROAD** Kinks, Arista
- 18 (20) **XANADU** Soundtrack, MCA
- 19 (18) **THE EMPIRE STRIKES BACK** Soundtrack, RSO
- 20 (17) **OFF THE WALL** Michael Jackson, Epic

U.S. SOUL SINGLES

- 1 (2) **UPSIDE DOWN** Diana Ross, Motown
- 2 (3) **GIVE ME THE NIGHT** George Benson, Qwest
- 3 (1) **ONE IN A MILLION YOU** Larry Graham, Warner Bros
- 4 (4) **THE BREAKS** Kurtis Blow, Mercury
- 5 (7) **OLD FASHION LOVE** Commodores, Motown
- 6 (6) **BACKSTROKIN'** Fatback, Spring
- 7 (5) **TAKE YOUR TIME (DO IT RIGHT)** SOS Band, Tabu
- 8 (9) **REBELS ARE WE** Chic, Atlantic
- 9 (10) **CAN'T WE TRY** Teddy Pendergrass, Philly Int
- 10 (16) **LOVE DON'T MAKE IT RIGHT** Ashford and Simpson, Warner Bros
- 11 (8) **CUPID** Spinners, Atlantic
- 12 (11) **DYNAMITE!** Stacy Lattisaw, Cotillion
- 13 (18) **I'VE JUST BEGUN TO LOVE YOU** Dynasty, Solar
- 14 (18) **GIRL, DON'T LET IT GET YOU DOWN** O'Jays, TSP
- 15 (13) **YOU AND ME** Roddey Robbins, A&M
- 16 (14) **JO JO** Boz Scaggs, Columbia
- 17 (12) **LANDLORD** Gladys Knight and the Pips, Columbia
- 18 (-) **SOUTHERN GIRL** Maze, Capitol
- 19 (17) **FOR THOSE WHO LIKE TO GROOVE** Ray Parker Jr and Raydio, Arista
- 20 (-) **RESCUE ME** A Taste of Honey, Capitol

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AS IT HAPPENS...

For Eric's read Brady's

THE club that was once Liverpool's Eric's opened its doors for the first time as Brady's this weekend, and only the name over the door was different.

Here familiar faces and familiar decor happily were not to be dragged unmarketed, and there is little noticeable alteration, just a few improvements — a bit of paint, a bit of plumbing, and a Space Invader machine by the entrance.

It's been a lonely five months while the club stood empty, but it's had one good effect — a monopoly's been broken and other clubs in the city have begun to open their doors to groups. Brady's success in the face of this competition now depends very much on its booking policy, which also depends on keeping alive the atmosphere that made Eric's what it was.

New brooms must bring changes ("Every Tuesday Heavy Metal" says a new poster), but not too many.

An opportunity to see eight local groups in two nights is an appropriate way to start. So a quick name check: For Tim Essex, A Flock Of Sea Gulls, Motion Pictures, Snapshots, Visual Aids, Chinese Religion, The Room, and Dead Or Alive.

There's still unlimited activity if not unlimited talent in this otherwise impoverished city, and this selection ranges from unbearably amateur to unbearably professional, from the imaginative to the entertaining, and from the serious to the outrageous.

Some at least you'll be hearing about again. But that's not really important; what matters is that they are playing here and this is where they belong.

Competition is fierce. Visual Aids has to follow the very visual Nightmares In Wax, and the lead singer makes special effort for impact with a pair of startlingly tight trousers. Dead Or Alive lead singer Pete Burns effortlessly upstages him by going on stage in no trousers at all. The place is full of weirdos.

It's good to be back.



Lydon — elegant sophisticate — smiles benignly at his adoring fan.

PiL get a sniff of melodic success

ON May 4 this year Steve and his mate eased on down to the Olympic Auditorium in Los Angeles to check out the scene, and what did they find — not Boston, not Blue Oyster Cult, but Public Image Ltd., the masters of melody.

Now Steve was hip to that, yeah yeah, but his mate, well, was a bit SLOW. The gig started with that chap Wobble and some anonymous drummer. Martin something, whacking out a dubious disco-spring riff called "Fodderstompf" before John Lydon and a dreadfully ill-looking Keith Levene slunk on and the combo jarred into "Careening", then rocked out gloriously on "Annalisa".

A couple of songs later, Steve was well into it, feeling well out of it and alienated, but his friend was still on the first lap as far as PiL were concerned.

His big problem came when Lydon started sniveling at the audience. "You know you lot stink something awful," John whined pleasantly. "Hey! what'd he say Steve?" asked his mate. "Oh, something... about f--- stinking... or something," muttered Steve.

This minor history in the ongoing story of musical enlightenment comes in the grooves of a new, up, new, PiL vinyl despatch, a live bootleg.

The double-album set comes handsomely packaged in a red, black and white sleeve,

and contains tolerably well recorded versions of 12 of your PiL party faves plus a new song which gives its name, "Profile", to the album, which is listed as a plug copy (Stiff jargon for promo record), and therefore DEFINITELY NOT FOR SALE. The full track listing is "Fodderstompf", "Careening", "Annalisa", "Attack", "Low Life", "Chant", "Death Disco", "Poptones", "Religion", "Bad Baby", "Public Image", "Memories" and "Profile".

"Profile" itself is a stirring epic of distorted proportions, and the version of "Annalisa" shows the band at their most effective, which is a great deal more than the band's derogators would allow. The location of the mischievous mike in the audience, close to Steve and his dumb friend, gives side commentary on the gig during the breaks as the band have a quick towel down, and captures the effect on the audience of such Lydon gems of quickfire patter as a masterly sneered "Oh spitting, right. It's so original," followed later by "spitting is out of date now", and even later, when what he wants most is a quick spin in the nearest tumble drier, "Hey you lot, we want you to pay for our dry cleaning bills when we get out of here". All we can hope now is that Virgin, that most charitable of record companies, will snap up the tapes and whack out the plastic double quick.

Don't forget — if it moves, it must be art, and if it doesn't, it probably still is.

Bowie packs his trunk

DENVER, Colorado, was where David Bowie made his stage debut as a straight actor recently, playing the hideously deformed Joseph Merrick known as "The Elephant Man". The play, by Bernard Pomerance, is also currently in repertoire at London's National Theatre.

The Bowie production has moved on for a four-week run in Chicago, and there's the possibility of a New York engagement later on, but there are no plans for him to recreate his performance in England.

Bowie's involvement is only part of "The Elephant Man" industry: numerous books, articles and stage productions have endeavored to analyse the strange, grotesque appeal of Merrick, and due for release soon is a film, produced by Mel Brooks (l), directed by "Eraser-head", David Lynch and featuring John Hurt in the eponymous Merrick role.

Obviously Bowie's previous mime experience must have helped attract him to the role, as no make-up is used to portray Merrick's deformities on stage, relying instead on the actor's ability to interpret his disfigurement by stance and movement.

The American production featuring Bowie has attracted favourable reviews, and his performance — as the play's focal point — has been singled out for praise. Phrases like "Bowie takes the stage with authority to create a stirring performance" and "judging from his sensitive projection of this part, Bowie has the chance to achieve legit stardom" were bandied about in reviews.

The play's appeal lies partly in the audience's fascination with Merrick's grotesque appearance. Rescued from a Victorian "Freak Show", Merrick was cared for by an eminent surgeon who tried to make his life as "normal" as possible.

One can only speculate on why Bowie agreed to the role. The fascination with Merrick must have something to do with what an audience the Victorian "Freak Show" or



GARY NUMAN SEEN CRACKING A JOKE WITH HIS FIANCÉE DIANNE IS ON THE RIGHT) BEFORE HE SETS OFF ON BRITISH TOUR.

Earl's Court) regards as a "freak".

Bowie's new album is, ironically, "Scary Creeps (And Super Monsters)".

Killing joke

"THESE are men, America's best?"

Former Green Beret Staff Sergeant Barry Sadler, former American No. 1 with the 1966 "Ballad Of The Green Berets", was sentenced to four-fifths years' imprisonment recently for "voluntary manslaughter".

Sadler never repeated his American success over here and did not appear in either "The Deer Hunter" or "Apocalypse Now".

'A-a-argh'

ON the same day that London Weekend Television's "26th Century Box" screened a programme on the Heavy Metal Revival, The Sunday Times ran a piece on the dangers of alternative cults. The Sunday Times warned against "progressive" and "glibly", whereas "The Box" was more concerned with "fascism and glibly".

The Melody Maker asks "What Can Be Done?" Most impressive was the predominantly white male to be submitted to the terrifying cult

of "Headbanging".

It's one thing miming along to old Shadows records with a tennis racket in the privacy of your own bedroom, but these young people admitted, quite openly, that they actually went to the lengths of manufacturing their own cardboard guitars to play along with FM bands.

Not much different from punk fans attitudes, except that they actually went to the lengths of getting guitars with strings and forming bands to play music rather than slavishly follow the examples of others.

"Box" 's Danny Baker found Lloyd's Underwriters, atom scientists and wedding photographers fully fledged members of what he called "the SAS of the Heavy Metal Army" — the Headbangers.

Baker's fearless probing exposed the semantic dilemmas many "High Energy Rock", "Heavy Metal" or, simply, "Rock?" We demand an answer!

A case was made, by Geoff Barton of "a rival new newspaper", that the new generation of FM bands could even be squeezed under the "progressive" umbrella, as they "play a lot faster than Black Sabbath in 1971" — and with only nine years practice.

Perhaps it is best left in the hands of one fun, fun, called the success of the dinosaur phenomenon "Rocky" at 100,000 votes? Pardon?



The man with fire in his rhymes.

The China singing song

SOME of the most militant sounds coming out of Kingston now are the work of a Chinese/Jamaican dub poet, Oku Onuk, who recites his poems over the wall sirens and the fire of machine guns — backed up, of course, by some ferocious reggae rhythms.

One single — "Reflections In Red" — has been released through Bob Marley's Tuff Gong label, and there're more to follow soon. Oku (real name Orlando Wong) is something of a legend in the Kingston ghettos where he grew up. When he was 17 years old he was arrested for holding up a post office. Afterwards, in court, he told the judge that he'd needed the money to build a children's school. But the judge had never heard of Robin Hood. So Oku was sent to jail.

He spent the next seven years' inside, 3½ of these in solitary confinement because of his daring attempt to escape (a sizeable chunk of his chest is completely covered in large bullet holes). But he somehow managed to survive. What's more, while he was in solitary, he taught himself how to read and write and began to compose poems about the injustices of the system and the urgent need for unity.

Word of his poems quickly spread along the prison grapevine, and Oku soon earned a new title for himself — Oku (the Chinese word for fire) Oku (the poet of fire). When the Prison Governor heard about "the poet of fire, he asked to see Oku's work and granted him a reprieve. "because of his rare gift". Babylonians — head for the hills.

Alright now, then?

THE beary-eyed hack who reported on the new Tyne Tees Television rock magazine show "Alright Now" did a great job — except he got the title wrong!

Implicitly he insisted on calling it "Alright On The Night", which was a title Dennis Norden used in his programme of fluffs and out-takes, which has nothing to do with "Alright Now". This can only be attributed to poor eyesight and too much to dream. Apologies all round, alright, to producer Malcolm Gerrie, Dennis Norden, Tyne Tees Television and Free.

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"I'm takin' me a trip I'm going down to California
Yeah I'm going to try Hollywood and San Pedro Bay

... I'm gonna get me a greyhound bus down the motorway
Gonna spend a little in 'Frisco and LA..."

● Lyrics from "Hello America" by Def Leppard

SINCE those words were penned, fantasy has been transformed into reality for the Yorkshire HM quintet. It's a long way from Sheffield to Manhattan but that's where I caught up with Def Leppard at the end of a trek which had involved playing all over the States.

Their presence may not have had such impact as the Mt St Helen volcano, but their track record in the land of hamburgers has been pretty impressive. Sales of their debut album, "On Through The Night", have been sufficiently strong to elevate it to No. 51 in the American charts, no mean feat when one considers that such established UK metal outfits as Judas Priest and UFO scored no better with their latest releases.

And they've been touring on the other side of the Atlantic for considerably longer. Add this to the fact that the Leppards have had the kids rocking in the aisles during their gigs and one realises just how immense their potential is in America.

My first encounter with the band was just under a year ago when they played at Wolverhampton's Lafayette Club. Even in the confines of that tiny club, with an appalling sound system, it was evident that here was a band with a future.

They delivered their blows with the precision of Alan Minter in a set comprising their own material plus the odd cover number, including a rendition of "Emerald", which came close to topping Thin Lizzy's original version.

Leppard had started quite a buzz with their EP on Bludgeon Records which featured three original compositions, "Overture", "Ride Into The Sun", and the electric "Getcha Rocks Off". Their earlier history, concerning their formation, has been well documented, but it was around the time of that Wolverhampton gig that things started happening in a big way. Phonogram were shrewd enough to sign them, and company representatives watched approvingly at the Midlands club. My companions that night included Peter (Scorpions/AC/DC) Mensch from the American management company Leber-Krebs, who also deal with such US megastars as Aerosmith, Ted Nugent and Mahogany Rush. Mensch was knocked out by the group and two weeks later there were pictures of the group on his office wall. He wanted Def Leppard — and eventually he got them.

Some time elapsed before Mensch could claim representation of the band, but in the meantime he astutely booked Leppard as support to AC/DC on their British tour last November.

Touring Britain with AC/DC provided Def Leppard with invaluable road experience, and the climactic four nights at Hammersmith Odeon affirmed that they had strong allies in the denim brigade. During that tour drummer Rick Allen celebrated his 16th birthday (9) and as well as their music it had been Leppard's youth that had

On the eve of their Reading Festival bash, Yorkshire's metal men talk to Steve Grett — in New York

gained them considerable attention, as they clocked in with an average age of around eighteen.

At the time guitarist Pete Willis told me "I hope people don't just admire us because of our age and forget about the music, because if they do, what's going to happen when we're twenty-five!"

I agreed with Pete but at the same time it did seem strange to see fans, many of whom were older than the band, headbanging and cheering the Leppards.

I also sensed a degree of naivety. They seemed astounded that it was all happening so quickly and perhaps apprehensive that they could be submerged in the rat race of the music industry. But with time on their side, Def Leppard have rapidly acquired

confidence. "On Through The Night" emerged earlier this year and I still rate it as an excellent debut.

After a successful tour to coincide with its release, Leppard were soon packing their suitcases once again, this time, to fly to America. This was an exceptionally wise move, not only because the album was beginning to sell over there, but with the emergence of countless HM acts here, the Leppards were able to avoid being linked to the current "resurgence of heavy metal".

The denim brigade have had much to enthuse over during recent months, and when Def Leppard return to the British stage at this weekend's Reading Festival, they're sure to come back to a hero's welcome.

British rock fans won't simply be treated to the mixture as before. The band will be exuding even more panache and presence. America has been beneficial and it was a magical moment when I saw them hit the stage at New York's Palladium. Heralded by an almighty roar as the house lights dimmed, Leppard exploded on stage with the impact of World War Three. AC/DC were the headline act, but the night belonged to the five Yorkshiremen.

At the back of the hall, the stench of sweat mingled with the smell of grass causing a pretty intense atmosphere. Outside the temperature was still sweltering and by now the overall humidity had induced many of the fans to strip to the waist. Leppard must have been roasting on stage but, ignoring the adverse conditions, they raised hell.

Things have changed a great deal since I last saw them at the Music Machine months ago. Their confidence has increased phenomenally, and unquestionably the Leppards have matured considerably for a band

Leppard spotted in USA...

that a year ago was still playing the minor English clubs. Guitarist Pete Willis looked cooler than an iceberg, despite the heat, while his axe partner, Steve Clarke, leapt about the stage like an animal on heat. Steve reminded me of UFO's Pete Way as he charged about. Obviously the American dates have taught vocalist Joe Elliott a good deal about controlling an audience, and at the Palladium he had all present eating out of his hand.

Inevitably many songs were culled from the album, and judging by the response the audience was well acquainted with the material. "Hello America" and "Rock Brigade" overwhelmed them, as did "Overture", "Answer To The Master", and "Lady Strange", a new entry which the band performed on the last British tour. Throughout the concert kids constantly chanted for "Wasted", and when finally aired, it won tumultuous applause.

Joe seemed to be singing better than ever, and turning on many of the females present. Hitherto I've preferred Pete Willis' guitar work but although he provided the more inspired lead breaks, it was Clarke who stole the limelight with a dashing

performance. Once his name is established, he should have big appeal in the States for the fans seemed to get off more on his guitar hero antics than Pete's cooler approach. High on his drum riser, Rick Allen provided a punchy battery of skin-beating while Rick Savage triumphed with some sharp bass playing. In short, Def Leppard looked good, sounded good and deserved the enthusiastic reception they received.

The set finally closed with an excellent encore of the now classic "Getcha Rocks Off", and I'm sure that The Big Apple will welcome another bout of Sheffield steel anytime in the future.

Later, I joined the boys in their dressing room. It was refreshing to hear the Yorkshire accents in Manhattan and it was obvious from their smiling faces and ebullient mood that Def Leppard were delighted with their reception. I'd expected to see them looking exhausted after a couple of months on the road, but they were full of energy and stamina, anticipating the next beer and some midnight-to-dawn activities.

Cheerful greetings ensued, then Pete discussed their US odyssey. "We started off in California

with Pat Travers and since then we've been all over the country playing with Ted Nugent, Judas Priest, Scorpions and now AC/DC."

I was amused to hear Pete mention that they'd played with Pat Travers because when I first met him I noticed a remarkable resemblance to the Canadian guitarist, the more so since in the early days Pete used a Gibson Melody Maker like PT.

"We had a really good time with Travers," continued Pete, "especially with Mars the bass player, 'cos he comes from Grimsby. We got really drunk together and on the last night with them it was crazy with custard pies everywhere."

More than ever Joe Elliott looks like the leader of the pack and it appears that he has been handling much of the press for the group recently. "Oh no," he grinned, "not another interview is it? I've done eight already today!"

Although it's been non-stop work in America, neither he nor the rest of the band seemed unduly concerned, realising perhaps that the stronger impression they make this time around the easier things will be in the future, although there's obviously a good deal of hard slog

ahead.

Joe's always been serious when discussing the band and his intelligent conversation reflects total dedication. He and the band have worked for the success they've won in England. However, the British market is a far cry from making it in America and I wondered whether the Leppards were uneasy when they took up the challenge.

"We didn't really know what to expect," said Joe. "I mean, it's a totally different country and none of us had travelled before. But we've thoroughly enjoyed ourselves, I know I have, although we haven't exactly done too much sightseeing. The thing is, it's been such a buzz playing in front of the big audiences out here, especially when you go out on stage in front of twenty thousand people..."

Def Leppard's adrenalin must have flowed when they played before crowds of DeMille proportions, experiencing for real the fantasy of every teenager who ever imagined himself in a band. Joe agreed that the band's tender years had stirred interest with the public, but added that a lot of kids have been turned on to the group by hearing their music.

"We have sold quite a few albums over here, it may not sound that impressive to say we reached number fifty-one, or whatever it was, but that's a lot of albums in the States. Also in every town we've played the album's been plugged on local radio stations before the concert, which helps kids to get to know the music."

The difference between English and American radio is phenomenal and doubtless many British heavy rock fans are unaware of the quality of US

continued on page 33



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PIRANHAS GET SNAPPY

TYPICAL. Torquay at the height of the summer season and the day alternates between flashes of brilliant sunshine and ominous dark clouds, threatening to spill over at any time.

Later that night, the mood inside Torquay's town hall is similarly overcast.

The roof of the place is about 75 feet high; whenever any one of the Piranhas strikes an instrument, the resulting noise reaches the audience via an upward climb to the roof lasting about five seconds, and a descent of the same time.

The aural delay results in an echoey, messy sound that neither satisfies the audience nor does any justice to a brace of songs that are minor pop classics in both sound and word.

Each Piranha tune is a subtle, melodic exploration of many types of music ranging from skiffle to ska and back again, but working decisively within the three minute classic formula of great pop. Bob Grover, the main songwriter, alternates between lively skanking rhythms and straight-ahead energetic punk, with Zoot Alors adding the necessary embellishments on his golden saxophone.

The rhythm section keeps the foundations strong and solid, while John Helmer delivers sweet off-setting guitar lines that mesh in perfectly with the Piranhas' distinctive pop sensibility.

And though the sound is more akin to a Concorde lift off, it still can't stop superb Piranha classics like "Saxophone," "Getting Beaten Up" and the immortal "Virginity" struggling through to the enthusiastic audience.

Inevitably, it's "Tom Hark," the band's current hit, that gets the most attention. The band play two well-earned encores before collapsing into a heap in the dressing room.

Band sound or not, no one could accuse them of not giving their best.

The Piranhas have a collective determination, achieved through constant singing, endless setbacks and an ability to overcome virtually any obstacle the rockstar has presented.

Now "Tom Hark" is selling more than 10,000 a day and whether they fade back into obscurity or not (very unlikely), they can at least claim one successful stab at the charts.

Once even such fleeting success seemed unlikely.

FORMED in 1978, the Piranhas had from Brighton and were an integral part of that town's local scene, along with such greats as the Chifs and the Ginksi Brothers.

In fact, their first vinyl venture was through a local record shop, Attrix, who had begun an independent label, allowing the band to lay down three of their songs, "Virginity," "Tension" and their utterly wonderful "I Don't Want My Body."

The band remember well their early tribulations and ideals. "We never formed the band to do on 'Top Of The Pops,'" says Zoot Alors, who reminds me more of a wayward vicar than a saxophone player.

"I think it's a case of we all had nothing to do and we just wanted to do something that we enjoyed doing," interjects Bob Grover, the nearest I've ever seen to anyone resembling Gary Glitter.

Next to him sits John Helmer, a thin figure in a blue beret.

"The music at the time (77-'78) was so exciting we wanted to be part of it," he recalls. "Now everyone's lost their innocence."

The other two band members, the rhythm section of drummer Dick Slexia and bassist Reginald (deep breath) Frederick Hornsbury say nothing, a policy that seems common to all the band's interviews.

"We were doing a lot of South Coast pubs and the occasional London gigs then," explains John.

"That was just about all we did," interrupts Bob. "Really we'd play any old toilets."

Playing the toilets did, however, give the band a lot of experience in all areas, as they were virtually forced to do everything from humping the PA to taking the money on the door.

In October '79 they were finally rewarded for their efforts with an offer from Virgin for a one-off single deal with an eight-album option to follow.

Four months later, after releasing the disappointing "Space Invaders" single, they were unceremoniously booted off the label.

The band had to return to their day jobs to survive before Sire, who now distributes them in Britain and America, plus Hansa who handle the band's records for the rest of the world, stepped in.

Their first single for them, "Tom Hark," achieved nationwide acceptance even though Friars Aylesbury had voted them in ZigZag, the "Most Wanted Support Band" of last year.

In fact, 22 years ago, Elias And His Zig Zag Jive Flutes took the same tune to number two in the charts, though with different lyrics.

Bob Grover's new lyrics are about World War 3.

"It's a light-hearted attitude of 'oh

● I think we write about human inadequacy really. It's this thing that unites all mankind, everybody's got it . . . it really is the glorification of inadequacy. ●



well there's going to be another war, so let's all get drunk. There's enough people going round with a serious message and if it's not touching certain people let's try a different approach. A light hearted approach might hit harder than a serious one." Bob explains seriously, partly because a large part of the band's ideals and values still rest with that heady era of three years ago.

The danger now though is that they'll be seen as a novelty band.

"I know what you mean," Bob agrees. "People are going to think that we're turning into a pop group." (He means that in the worst sense of the word.) "All we can do from this one is work back into more Piranha-ish type of music. But we like 'Tom Hark.' We think it's a great tune. We might lose a few fans over it, but then most of our fans seem to like it, too."

John: "When you go on 'TOTP' and you have a chart single, you become part of something as far as the punters are concerned. When you're an unknown band it's more human, but then suddenly they've got expectations of you which are really strange. You get a lot of younger kids at your gigs and they've got a totally different attitude."

Zoots pulls himself away from his beer.

PAULO HEWITT
nets the Piranhas in sunny/cloudy Torquay, and comes back well bitten, but not at all shy.

"I think now it's worse because they stand there and they want to be impressed and we're not," he says, laughing into his glass, "impressive."

Leaving aside the "novelty" value of "Tom Hark," the band's other concerns seem mainly tied up with a pre-occupation with the trials and tribulations of growing up, a stance they see as humanitarian and with value. They believe themselves good enough to be taken seriously.

John: "It's humanity. Basically everyone writes about the same things, you know — love and life's experiences but it's the way you write them (tell them) that makes them different."

Zoot: "I think we write about human inadequacy really. It's this thing that unites all mankind, everybody's got it . . . they're little inadequacies. It really is the glorification of inadequacy."

Bob leans forward. "If the Piranhas had have been around when I was a kid," he mutters, "and I wasn't in them, they'd have given me a lot of comfort going through puberty."

What more can I say?

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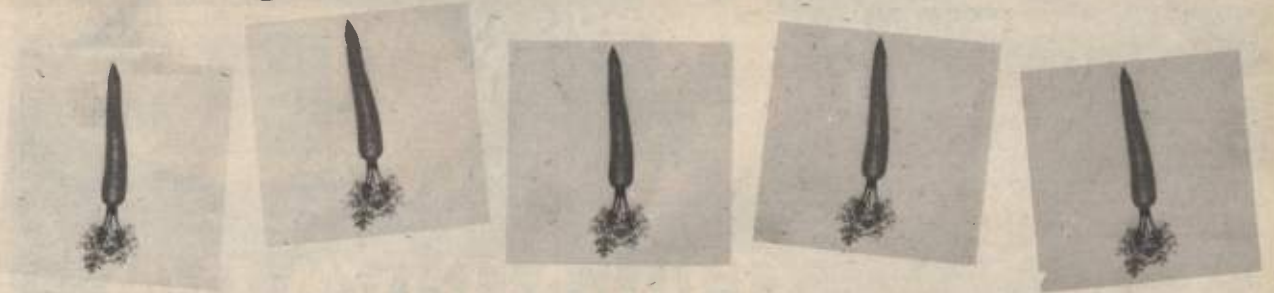
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COUGHT IN THE ACT

JOHN COOPER CLARKE/ELVIS COSTELLO/SQUEEZE

Albany Empire, London

THE SWINGING CATS

Dingwalls, London

THE Swinging Cats have been the dubious beneficiaries of being signed to 2-Tone, a lucky break in terms of exposure but a heavy burden for a new band to bear.

They showed some promise but also just how far they have to go before they become a major attraction. Their appeal at present is almost totally visual. Jane Bayley dressed in a mini-skirt and op-art earrings, go-gone like mud; saxophonist Vince Laredo tinkling around in a beret like some crazed French artist; and little Craig Guatemala beating his bongos and shaking feverishly as if someoodoo witchdoctor were sticking pins in an effigy.

Musically, their fusion borders on confusion as they give 2-Tone punk-reggae a generous coat of tacky calypso, cha-cha-cha and Sixties trash. Songs such as the single "Mantovani," "Captain Scarlet" and "Night On The Tiles" are as yet unremarkable and easily forgotten, their undeniable style failing to compensate for their complete lack of content. Their goal, to simultaneously capture the nostalgic mood of the Sixties and galvanise it into something danceable for the kids of the Eighties, is only a partially successful step back into the future though it's strange how a band with so many obvious faults should have seemed so much fun at the time. — STEVE SUTHERLAND

INTERZONE

Carlton Club, Warrington

THE North-West tends to suffer a press onslaught, an "I've found the future of rock 'n' roll" at least once a month. Without trying to encourage another, I did witness something extraordinary in Warrington of all places.

They stepped on stage, then they ascended. Divorced and alone, the guitar married regimental bass and drum machine. The latter wanted out; it howled and clattered morose rhythm with no connections — we knew it was by design. Interzone were awkward yet determined. Vocalist Les Owen faced the wide wall and with grim assurance faced his future.

Through "No Paction" and "Garden of Eden" there was indication of further development into atmospherics and spineless monotony. Bats tugged at the labels of whirring glass guitar in running battles of fondlefunk.

Interzone could well be the light through the arrow-slit — the glimpse of a new horizon. Manchester needs it, but it can't stand the rain. — STEVE REDMOND

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JOHN COOPER CLARKE/ELVIS COSTELLO/SQUEEZE

Albany Empire, London

Having a Tommy Cooper style conjurer as a warm-up seems to make perfect sense in what was once an old music hall, though after its tragic petrol bombing it's now something more like a cross between a cock fighting pit and a sauna.

On an already unbearably humid night the air is choked with sweat, drawing beer faster from the pores than the rapidly desiccated bar. A many spirit is in the air. A closer look provokes an indulgence of fanciful speculation: the man on the stage looks remarkably like a Leonard Rossiter and, wait a minute, it says "surprise guests" on the ticket. And I'd wear that's John Cooper Clarke lurking near the entrance.

Now he's taken the stage and he's telling a dirty story about General Custer's last stand. Christ, how he gets his hair to stand up higher than Harry Spencer's in "Eraserhead"? Can he really be John C. Clarke? Well, yes. Glistening from pearls of perspiration he deals out a few more gags before introducing "Olis Westinghouse And The Lifts," who launch into a reeling version of "I Can Stand Up." Well, waddy know? It's Elvis Costello And The Attractions looking as pleased and confidently relaxed as they did on their last tour.

Just when you're trying to get over being able to see the man himself from a few feet and dance at the same time, a message filters up from the feet to rapidly shrinking, scorched brain cells: this band is playing at a formidable intensity while exercising the kind of control booklet T. would have been proud of.

A decent sized chunk of his last album follows, as well as two new songs which come from a similar Sax direction, although the titles are put out by the braying of a collection of minor-league Deyford gangsters obviously worried by any kind of musical adventure. Larry Williams "Slow Down" is delivered with the panache that exudes effortlessly from Costello's magnificent soul-punk band along with "I Don't Want To Go To Chelsea," "Accidents Will Happen," "Watching The Detectives" and "Pump It Up."

Assured of his crown, Elvis remarks "This one takes just a little less time to perform than it takes to read Dexy's press statements" prior to a

sublime rendering of "New Amsterdam." The real soul rebels leave the stage refusing to come back, making way for some classic pop on the disco.

Squeeze eventually appear. It's a fitting epitaph for their departing keyboard artist Jools Holland who walked on to a rapturous welcome; though after a few numbers, including "Pulling Mussels From A Shell" and "Slap 'n' Tickle," you can't help but wonder what sort of favour Elvis had paid them by appearing. After all, who would choose to follow an act like that?

However, the boys are on their home turf playing to dedicated followers in a hall where they first proved their worth and they duly whip through all their hit singles, except "Up The Junction."

The one reservation is the weak vocals, but that's a minor complaint, and the band get by more than adequately on sheer enthusiasm and their rich stock of memorable songs. Gil Lavia hammers the drum into easy submission and Jools demonstrates that the remaining members will have pressed to find a worthy replacement.

As things scorch to a halt you can be forgiven for thinking the sprinkler system has been turned on as water oozes down walls and faces. "It's almost too hot to dance," cries Glen Tiltbrook.

Virtually the whole cast

Costello's master plan

ELVIS COSTELLO
Playhouse, Edinburgh

ELVIS Costello is a critic's nightmare. There is a flawlessness about the man, the music and the performance that, linked to the general public and critical acclaim makes it difficult to come to an accurate evaluation.

I'm reminded of that classical gent Ravel, who apparently was a strictly organised pianist, his music determined in advance the number of bars in a piece along with what was to take place where, when, and how. Costello has taken this thoroughness one stage further. Not only each number but the entire concert in all its aspects is precisely orchestrated to achieve maximum effect.

Significantly, the thoroughness is itself fairly concealed so that, like Ravel, the outcome appears natural rather than even the natural.

Perhaps the master stroke, though, occurred at the very start when the man walked



Jools makes his farewells

join in for "There At The Top" after wild frolicers spray the ensemble with a spigetti-like aerosol spray, creating a scene like a Hammer horror flick. And yes — everybody does get happy. — IAN FYE

out with a humble yet self-assured casualness and opened the set with "Shot With His Own Gun," a piece for voice and piano, beery with emotion, and daring enough in its conception and delivery to suggest we were in for a night of foot-stomp and full rince.

After that the pace was unrelenting. Plenty of favourites, notably from "Get Happy," plus a few new ones: "Clubland" and "You'll Never Be A Man" were performed with energetic panache. But it's the voice that does it. A voice with a twang like Duane Eddy's guitar.

Mention of whom makes me realise how much of Costello's success is the result of an evocation of distant but living voices from the infancy of rock'n'roll — Buddy Holly, Eddie Cochran, maybe even the Everly Brothers, Elvis the First, and the ghosts of many others booming hollowly from the Danette past.

I suspect that Costello may owe a lot to his dad, who was recently in this part of the world playing the local cabaret scene. Costello junior is a trouper in the great tradi-



Costello joins in at the Albany

tion, an ace performer who knows all the tricks and the timing that makes for trumps every time.

So this, after all, is what Sid lived, fought and died for. —DAVE CONWAY.

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In the context of that tradition not even Costello, I think, would put himself on a par with the greats. The content and the style are certainly derivative, and his talent seems to me to be one that is evolving towards further revelations. It should also be said that he has nothing whatever to do with anything that might seriously call itself new wave, though funnily, but perhaps aptly, enough he will certainly inherit much of what was gained by the supposed revolution of '76.

So this, after all, is what Sid lived, fought and died for. —DAVE CONWAY.

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BILL NELSON

Edinburgh Nite Club

I WONDER what Bill Nelson thinks he means by "Souvenirs of Impossible Events"? Strictly speaking, of course, it doesn't mean a thing — it's just a stylish label for a bit of harmless experimentation; but the apparent meaninglessness communicates something inherent in the rock idiom. Style has superseded content as the prime element in the musician's relationship with his audience. Or, to put it succinctly, style has become content.

With the aid of an alto-saxophonist, some pre-

recorded tapes and a small movie show, Bill Nelson set about pleasing his Beboop starved fans. The pre-recorded tapes projected the obligatory synthesizer; a music which knobs on.

The problems are easily defined. Anything that repeats gets boring, but with a little perception, we can transform the merely repetitive into the sublimely hypnotic (and in times like these oblivion is surely sweet if a trifle escapist). In any case rock music, despite its craving for the new, never quite allows its experiments to drift too far from the heavy beat and telling licks.

Come September Hendrix will have been dead a decade, but no one in the rock scene has come within a lifetime of

Hendrix's achievement in marrying a sophisticated technology to a very sexy starved fan. The pre-recorded tapes projected the obligatory synthesizer; a music which knobs on.

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Come September Hendrix will have been dead a decade, but no one in the rock scene has come within a lifetime of

(3) because one of the most important elements in improvised music is group inter-action, but with the use of pre-recorded tapes such inter-action — and therefore the spontaneity was strikingly absent; and (4) because a low ceiling and high temperature is not healthy for either guitar strings or musicians or fans or, lowest of the low, music critics.

The trouble with "Souvenirs of Impossible Events" is that, like rock music in general, it fails to relate to its true Afro-American origins, failure that grows inevitably from a pop process obsessed with image not personality, bravado not feeling, and with no freedom. Isn't that the lesson Jimi learnt the hard way? —DAVE CONWAY

CAUGHT IN THE ACT

A/C/DC sweat it out

AC/DC The Palladium, New York

IT WAS a case of survival of the fittest when AC/DC stormed New York's Palladium.

Outside the hall, evening temperatures were in the humid 80s. If someone had told me that inside it was twice as hot, I wouldn't have argued. By the time the band appeared, I knew how Lawrence felt in Arabia.

AC/DC's entry was appropriately dramatic: a massive church bell was lowered to the front of the stage and the chimes began to toll. Soon Angus' guitar could be heard and the place erupted as the whole group launched into "Hells Bells," the opening track from "Back in Black." Then the real sweating began.

Before the show I'd wondered how Brian Johnson would handle things since we'd grown so accustomed to seeing Bon on stage. On the album Brian has added a new dimension to AC/DC and the same is true in concert. He not only delivers with consistent power but also moves around a lot more to create stronger visual impact.

Clad in t-shirt and jeans, sporting a cloth cap, Johnson proved to be a good foil for Angus and, rather than the guitarist having an even greater weight to carry, his burden had been lightened considerably. Not forgetting Bon's contributions, I'm sure AC/DC will now rise to

greater heights. Enough said. The 1980 AC/DC show is more aggressive than ever. After "Hells Bells," the ensuing hour and a half was taken up by a strong selection from all other studio albums, ranging from "TNT" right up to "What Do You Do For Money Honey?" So far they've played Canada and are now halfway through an American trek which lasts up until their UK dates in October.

Angus is in fine form. I can't remember his guitar playing being better, and he pulls out every trick from his stockpile. He still wears his schoolboy uniform and did a walkabout in the audience, returning to the stage on Brian's shoulders.

Once again the rhythm work of Malcolm Young, Phil Rudd and Cliff Williams was tighter than a clenched fist. All the classics were unleashed: "Bad Boy Boogie," "Problem Child," "Highway to Hell," "High Voltage" and "Whole Lotta Rosie."

As the show came to a close, after an encore which featured a hell-raising version of "Let There Be Rock," it was heaven to go out into the Gotham fresh air. AC/DC again delivered, but there came a point when it's just too hot to really appreciate music. — STEVE GETT

HAZEL O'CONNOR The Marquee, London

AN interesting proposition this one: could Hazel O'Connor live up to the



Ties need not be worn in hot weather. "Angus down to his shorts in New York's humidity"

impossible promise set by the publicity surrounding the "Breaking Glass" film? It was an awesome task.

Backed by a new band which included Neil O'Connor (ex-Fly) and 599 drummer Ed Case, she was greeted with an overwhelming reception that seemed to take her by surprise. And as the band went into "Days" it was a more confident Hazel that emerged, fists punching the air in time to the beat, and singing with all the force of a runaway steamroller. My first impres-

sion was of a much tighter more together band than the last time where it was hard to appreciate them thanks to the heckling boozers in the front.

The bass was bouncer, the drums, punchier. "Big Brother" had them all pumping away in perfect unison. "It's a Wonder" Hazel didn't stomp her way right through the stage. To say she's aggressive would be an understatement! When the pace did finally slow down for "Will You," I was surprised by her emotive handling. It put me in mind of Lene Lovich's "Too Tender To Touch."

I hadn't been too impressed with her on record, but live, she takes on a new dimension. Much of her expression and energy seem to come out on vinyl. By the time she got to "Writing On The Wall," the Marquee was ecstatic, with Wesley Maggon's keyboards especially strong. My only reservation was that the lack of imagination.

The final accolade came at the end of the encore "Who Needs This" as she was dragged into the audience. Looking stunned but elated she staggered back on the stage. The impossible was done. She'd lived up to the publicity. — GILL SMITH

LENE LOVICH Half Moon, Heme Hill

IN a curious sort of perverse release, Saturday's appearance by Leaping Lene was "under press restriction — no reporting allowed." She had also appeared the night before at the Bridge House under the rather transparent sobriquet of "the first lady of Siff."

Judging by the turnout, the punters knew who to expect. This night a tight, exuberant house band, Talk, started the dialogue brightly. Then Lene and her heavy tonsil show came on to give the melting multitude more than an hour of one of the most acrobatic voices since Marla Callas found a mouse in her cupboard.

Wild image and postures aside, she's a demonic singer who can't leave you untouched by her swoops, glides, piping high ratta-tats, ululations, smears and unsettling attacks. From her opening song, "Monkey Talk," to enclose that ran to closing time, she used her remarkable voice like an instrument that not even a synthesiser could emulate. She also played some tasteful tenor sax, backed by a five-piece band that included two keyboard players.

Most of her songs have been recorded, but Lene is such a visual performer, they took on a new meaning to those who'd never watched her. Her intensity or gyrations, like the flailing arms on "Say

When," her virtual signature tune, "Lucky Number," had that squeaky "ah-oh-ah-oh" figure and "Bird Song" was driving many listeners cuckoo.

Other titles included "Angel," "What Will I Do Without You," "The Night" and "Too Tender To Touch," but there was plenty drama and surprise about it, which is pretty good for someone who's been stirring up the scene as long as she has.

A splendid showcase for Lene Lovich's very idiosyncratic audacious style and presentation. It still all comes down to remarkable control and range, which can go from deep, chesty peasant sounds up to dog-whistle highs with no apparent strain. If there'd been a bunch of foxhounds yapping outside the pub, no one would have been surprised. She's animal magnetism! — ROBERT SHELTON

THOMPSON TWINS/LOCAL HEROES SW9 101 Club, Clapham Junction

SOMETHING is stirring in south London's musical wasteland. While the number of venues north of the river continue to contract there's been a sudden growth in the south with new gigs like The Old Queen's Head in Stockwell and the revitalised 101 Club, near Clapham Junction.

Two bands based near Clapham Common have built a strong following from frequent local exposure in tandem.

The Thompson Twins (a four-piece named after the detectives in the Tintin stories) create immediate excitement and carry it through their strong, powerful set of pop/rock songs using two vocalists, dual lead guitars and strident bass and drums, backed by intelligent use of echo effects and frequently dramatic foot-lights. They performed with their limited experience and the stumbling audience of their early gigs a few months back.

Their music has developed from drawn-out improvisation and it's interesting to see that they still feature a couple of free-form stretches between the more tightly constructed three minute songs.

Their best include the self-produced single "Squares and Triangles" (Ditty Discs), "Fast Food" (Rock Against McDonalds?) and others that would benefit from title changes — one is lumbered with the tag "When I See You It's Like Being On Drugs". Local Heroes (SW9) who've been supporting the Twins for several gigs now, suffer by

comparison; their songs lack impact and Kevin Armstrong's voice is an acquired taste. They have an album due soon on Oval but, like other bands on the label, have considerable problems with musical identity. I first saw them a year ago when they were a drab pop trio, and they're now much better with a stark, almost psychedelic sound. However, member Lenny Meade (debuting at the 101) has brought a bouncy bass sound which could change them yet again. — RICHARD WOOTTON

DELTA FIVE Brady's, Liverpool

SUPPORT group Brian Brady (non-nonenities from London) do a cover of "At Home He Feels Like A Tourist," but Delta Five sound more like the Gang of Four than they do.

It's hardly surprising given their shared background that what's interesting is that the fractured guitar sound so closely associated with one group has become a recognisable style to be used by others.

It's an effective sound with a useful clarity and excitement, but Delta Five leave the sparseness favoured by the Gang of Four. The two basses continue to contract there's been a busy insistent sound that's the root of their dance music.

And dance music it is, despite the expectations aroused by the line-up and background there's nothing sinister about this group. No propaganda, no generalisations — as far as can be gleaned lyrically from a live performance, the songs are personal, often second person, with a strong element of disabuse, while the tone is pleasantly assertive rather than aggressive. The three girls sing an unpleasant message with relish. Mind your own business, in the song of that name (their first single), or "You don't see what I see" in "Tidy" one of the most effective songs in the set, along with the second single "You," which fires the audience with enthusiasm.

The one singer who's unencumbered by a guitar uses her freedom to dance around the stage with abandon, the drummer smiles a lot, and they all look happy. It's such a pleasant change to see a group, particularly one of the post-punk school, who visibly enjoy themselves on stage. Instead of being weighed down with self-importance. With two good singles behind them and an interesting combination of musical elements, Delta Five could be significant — but they won't let that get in the way of enjoyment. — PENNY KILEY

CARLENE CARTER The Venue, London

PRESTIGE affair this Carlene Carter — at her first proper British appearance — out to prove that she wants to be remembered as more than Johnny Cash's step-daughter and Mrs Nick Lowe! With the splendid "Musical Shapes" album under her avelite belt, a band drawn from Clive Langer's Boxes and an enthusiastic crowd, Carlene should have carried the occasion as comfortably as Bianca Jagger as a nightclub opening.

But something — that essential, indefinable something was missing from the evening. What could have transformed an efficient, occasionally inspired gig into "An Evening to Remember" was absent. Without questioning her competence, circumstance, commitment and venue were the chance cards shuffled into the pack.

It looked promising from the outset, when The Lemons recent album "Cry" dazzled the set, followed by their refreshingly versatile set, without recourse to the already plundered Slax of Four's "Cry." They blended down the line rock 'n' roll, doo-wop and calypso with John Barry's theme from "The Godfather Part II." Their varied choice of material avoided raw nerves and edges, even managing to tickle the notoriously delicate palates of The Venue's patrons.

Carlene Carter came on like the sort of classed dame every red-blooded male saves his Co-op stamps for, exuding the sort of brash confidence which makes Wendy O. Williams look like Mrs Mills.

Obviously a large portion of the hour's set drew from her repertoire of classic dame songs, but "Too Bad About Sandy" (about the sister who married Carlene's ex-husband), "I'm So Fine" (written by Carlene's mother June, and a big hit for Steppad — keep it in the family folder), her tremendous first single, "Never Together, But Close Sometimes," her last "Do it in a Heartbeat," "I'm So Green" and "Going Back to Tennessee" were also featured.

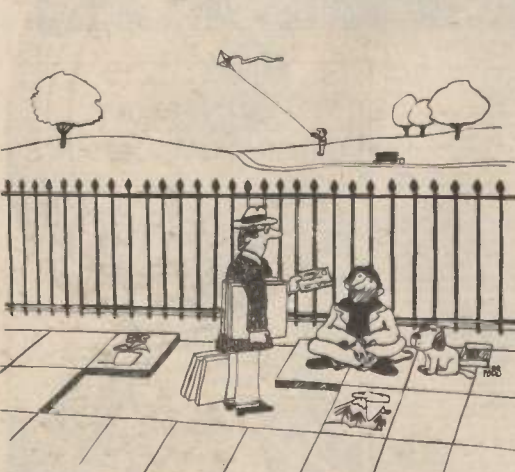
Dave Edmunds (the only regular to appear) danced her for a rip-roaring "Baby Ride Easy," but my hopes of seeing The Man in Black were doomed.

The time passed amiably enough. Carlene and the band played with zealous ability, reminiscent of a raunchier Emmylou Harris, but left me unmoved. I was, I hasten to add, in a minority, most of the audience lapped it up with vociferous enthusiasm.

I admire Carlene Carter, and the musical route she has chosen. Avoiding the presumably way out (roping in a bunch of June and Johnny's pool of boys and girls), she's opted for a raunchier Nashville album with enough pedal steel licks to make redneck's eyes water. She has insisted plumped off at a tangent, warning her chops with the disolute English pub rock New Wave crowd. She has also proved her ability at writing songs of a sufficiently high standard without having to rely on the likes of Rodney Crowell or Nick Lowe (witness "Bandit of Love" and "Too Bad About Sandy").

She seemed free of nerves, and confident enough to carry the evening, but what could have been a triumphant debut resulted in disappointment. This despite a fervent version of Rodney Crowell's "Ain't Living Long Like This," to end the concert, creating an excitement which had carried the band during the preceding hour. A shame. The finale had the makings of a great beginning. — PATRICK HUMPHRIES

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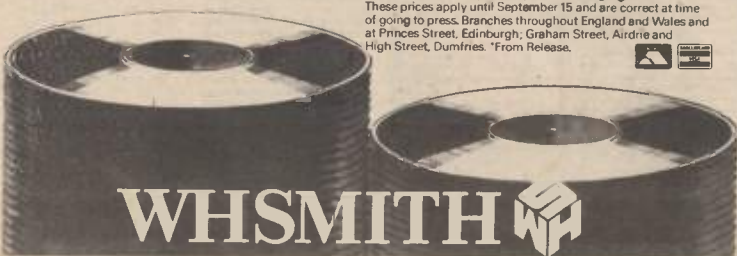
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British MUSIC FAIR

STEVE Hackett looked around the Aladdin's cave that was the British Music Fair on opening day on Sunday and said "It's nice to be free."

To be a world-class guitarist like Hackett, untrammelled by sponsorship or endorsements, and to be let loose in a show like Olympia must be rather like being a small child taken into Harrods' toy department with a blank cheque at Christmas time and told to take anything you want. Hackett was relishing the feeling.

With possibly his best solo album just behind him, and the slightly daunting prospect of an all-acoustic album, on the stocks, Hackett had come in exactly that spirit with his flute-playing brother, John, to see what there was and to make his choice accordingly.

He certainly had plenty to choose from. And though this was technically a trade day, he wasn't the only musician who had found a way to steal a march on his brethren and get a preview of the goods that go on show to performers and public officially this afternoon (Thursday).

With his well-known fondness for their Roland effects, it was hardly surprising that Hackett was an early visitor to the Brodr Jorgensen stand, where he listened carefully to an impromptu jam between Rick Fenn of 10cc with two lesser-known musicians, keyboard-player Guy Fletcher and bassist Kevin Powell, whose band Amy had released its first single two days before.

Nor that he should be found at the Norlin stand at the opposite end of the vast hall sampling the new Gibson guitars, using the headphone-socket facility of their Lab Test amps to hear what he was playing.

I've already written at length about the new Gibsons, and I must say that in quality of finish and general playability they live up to their promise, but there was plenty more to interest guitarists throughout the Fair, both electric and acoustic, and at every price range, ranging from the \$389.95 electro-acoustic Adimin 12-string with unique carbon fibre pickup down to the value-for-money Hixxado acoustic guitar made in Korea specifically to the specifications of Simitor Music, and selling for a mere £26.95.

Personally, I was pleased to see the name of Maccaferri back on an acoustic guitar.

Second-hand vintage editions have been selling for £200 and upwards, but the new model being made to the old 1931 specifications and shown by Maurice Summerfield will sell at only £485, including a case. Not only are these personally checked and signed by Mario Maccaferri, but they have the unmistakable huge Maccaferri sound.

Summerfield also distributes Guild, one of the great names of American guitars who have held their quality standards while some others have tended to let them slip somewhat in recent years. The company has recently introduced some of the first basses to have active electronics, selling at £432.50 and £489.95 for the two-pickup model with independent tone controls for each pickup.

Guild are also offering some new finishes for their acoustic models, such as a sunburst for their D25.

Summerfield was one of the many companies showing eight-string basses, an instrument with octave strings alongside the regular base strings in four courses. Although this might be thought to be something of a gimmick, it



John Hackett gets a blow on the Yamaha silver flute on the Bill Lewington stand



Steve Hackett and Les Paul standard RD Elite



Rick Fenn of 10cc tries out Washburn axe

really extends the bassist's tonal range, and Maurice Summerfield says he has already sold his entire year's output.

The Washburn eight-string bass on the BJ Frets stand gets round the problem of the extra weight of eight machine heads — something that also plagues 12-string players — by locating the machines for the octave strings at the opposite end.

They are strung through holes in the neck, run downwards over the neck and bridge with the machines located in a slot at the base of the guitar — a similar arrangement to that pioneered on their unique electric 12-string.

I was particularly struck by the big fat sound of the electro-acoustic Festival guitars being shown from Washburn. I must confess to something of a prejudice against such hybrid beasts because I've yet to find a built-in pickup or transducer that can reproduce the true acoustic sound of a guitar as well as an appropriately placed microphone, but I recognise that the built-in electronics

really extends the bassist's tonal range, and Maurice Summerfield says he has already sold his entire year's output.

The king of electro-acoustic instruments, of course, is the Ovation, both for the brilliance of its design and the way it has carved a swathe through all the opposition, but you've got to admit it has its critics. In particular, their Matrix has been criticised for its unusual aluminium fingerboard with intrinsic frets, and I was interested to see that it is now being offered with a conventional rosewood fingerboard, but still retaining the high density plastic neck.

The selling price is £215 for the acoustic model, £265 for the electro-acoustic, and £294 for the 12-string, available in electro-acoustic version only.

In electric guitars, this is the year when active electronics became no longer the preserve of one company and began to be offered by many, giving the

BRITISH MUSIC FAIR

Want a £26 guitar? Or are you thinking of laying out more like £500 for the axe of your dreams? Or how about an ergonomically designed drumkit from Ludwig? It's all at this week's British Music Fair (sponsored by the Melody Maker and the Association of Music Industries), as **KARL DALLAS** explains.

guitarist's fingertip control over his sound of a rather more sophisticated order than the usual tone controls.

Though I didn't have a chance to try them out, I was struck by the specification of the Shergold Activators being shown by Barnes and Mullins, selling for £249.37 and £349.30 for the bass.

Quite apart from the main selling point of the fully active parabolic tone circuit with its unmistakable 'in-out' punch button switching, I liked the general finish of this instrument: the solid Perspex block bridge with full adjustment of the solid brass, chrome-plated bridge saddles, and the way the two in-encapsulated pickups are recessed directly into the body.

The real key to these instruments is the availability of infinite variability of cut and boost between 12 to 80Hz on the six-string, and 5 to 40Hz on the bass. A variation of 120dB is said to be possible, plus or minus.

Of the conventional Shergholds, I was interested in the New Meteor, selling at just under £30 more than the regular model, but with three Fender-type pick-ups. Barnes and Mullins also had an eight-string bass on show.

Acoustic guitarists have long known that the Maya trade name represents extremely good value for money, and I was pleased to see that the new £1 Mayo range of electric carries the same quality approach at prices that range between £140 and £285, that last price including an active equalization circuit again.

Rather than copy an existing, more famous model, Mayo has taken the (to me) more creditable step of creating a distinctive style. The result is very handsome indeed, with its double-contoured top highlighted in the top-price model by contrasting ash and dark walnut.

Another interesting development being shown by Stentor

was the left-handed classical guitar being offered in their Asturias range at £215, only £20 more than their regular price. Strictly speaking, a right-handed classical instrument cannot be re-strung for a left-handed player, and this instrument has asymmetrical internal construction making the reverse true. It can only be played by southpaws.

The growth of customizing, originally itself a development out of the replacement of parts, has resulted in its natural outcome, the totally customized guitar in the shape of the hand-made Mighty Mites being shown by Rosetti. These are very fine instruments, ostensibly similar to Fenders, but with their own style.

They have been designed by Trevor Newman and are hand-made in Britain by Peter Cook. Since only 100 of the bass and six-string are to be made in any one year, I am sure they are

going to become collector's pieces.

Prices are £375 for the six-string, £425 for the bass. Both have solid bodies in a superb oil-mahogany which simply shrieks quality.

Among the better of the low-priced electronics I saw at Olympia were the new Peavey T25, retailing at £170.50 including VAT and case, and a beginner's electric, with twin high-powered pickups with individual in-out switches and tone and volume controls, selling at only £92 from British Music Strings.

Back with Brod Jorgensen, the new Roland bass synthesizer is so new that they were not able to give me a spec on it, but a cursory examination showed it to be a worthy sibling to the already familiar guitar synthesizer from Roland, with a wide range of sounds that make it qualitatively quite a different animal from even the most complex array of effects pedals.

Jorgensen were also showing Roland's new EP49 electric piano, a self-contained instrument with arpeggio function, selling at only £360. This is a proper four-octave keyboard with two piano and two harpsichord tones and nine different sustain variations.

The arpeggio facility can be used over the full keyboard or, with a split keyboard arrangement allowing the treble keys free for polyphonic or solo work, will drop an octave for a rich musical balance.

This is altogether a more sophisticated arrangement than the familiar single-note chords to be found on home organs, for this is a true road machine.

I got very excited indeed at the new King BS-3 two-manual organ from Reuss-Morris. As the name implies, this is inspired by the faithful old Hammond B3 sound made so familiar by Jimmy Smith, George Farn and others, and the new instrument has real bite, especially in Bass. Organ, strings and notes of the mushrooms associated with electronic imitations of the drawbar-tone-wheel sound.

Each of the two manuals has tune, overdrive, treble, bass and percussion decay controls, with adjustable chorus/vibrato and even click on the top manual, and rotary and balance controls on the lower. Each manual has nine drawbars and three presets.

Price hasn't yet been fixed, but it's expected to be less than £1400.

The man who wants everything in one neat package might find his needs fulfilled by the new Yamaha SK20 from Kemble, a new multi-keyboard instrument in a package offering the sounds of organ and string and polyphonic synthesizer for only £149.95. It's a multi-synth level can be mixed together at any variation of levels, providing an even wider range of sound mixes.

The keyboard can be split with organ at the bottom or top end, and in addition to the manual controls there are three organ presets and three presets for synth strings.

Like the King, this organ is based on an oscillator producing time waves rather than the more familiar square waves, giving it again that rich 'Hammond' sound.

Keyboard players have been seeking no more sort of portability in guitars for many years, and at Frankfurt as long as two years ago the prototype EDP designed by Peter Symon and his brother Jeremy of Kismet Musical Industries seemed to have solved the problem, especially when Rick Wakeman took the prototype on the road.

The remainder of the year, however, Moog have kept in with their aptly-named Liberator, but the big news on the Electronic Keyboard stand was the new now to market the Keytar at the remarkably low price of £229.95.

The battery-powered Keytar has a conventional keyboard, with six manual knobs for pre-setting the sound of 16 generated, plus three buttons falling neatly under the fingers of the left hand to bring in glide, pitch-bend, vibrato — or all three at once.

The instrument is monophonic, but unlike the Frankfurt prototype of 1978, can be interfaced with a wide range of synthesizers — though not, surprisingly, EDP's own Way.

The other big new from EDP, incidentally, was the introduction of the Way De Luxe, a wooden-bodied, sealed-up version of their miraculous midsize, but with conventional fretted thin touch-tone keyboard, extending over an extra octave, making it more attractive to trained keyboard players.

Though comparisons between the Way and Electro



The MM stand at Olympia

Harmonic 'new Mini Synth are inevitable, the two are quite different approaches to the 'small is beautiful' solution. Both are touch-sensitive keyboards, but the EH Mini-Synth is very much smaller than the Way, with sliders instead of knobs for controls, which is easier to identify quickly.

One of the interesting features, taking advantage of the unique nature of the touch-sensitive keyboard, is the sensitivity switch which engages an impact sensor, raising the position of the sweep start and stop as the keys are played harder.

The tiny size and lack of weight may incline the superfan to include it with this off as a toy, but it is really worthy of more serious study.

Two interesting keyboards from John Hornby Skewes are the Crumar Roddy electronic piano, adding a vibro section to the three piano voices which have been available on the Roadrunner 2 and Roadrunner 3, at £495, and the 48-note keyboard Harmonizer, which can be played hexaphonically (up to six notes chords).

The Harmonizer offers traditional organ, electronic piano, straight and musette organ, and an electronic string sound, plus an exciting brass sound, incorporating 16 and 8ft footages with variable attack and brilliance, and variable vibrato depth and time delay.

PERHAPS the biggest news on the amplification side of 'traditionalists' in the music business in the spring was the return to the forefront of the music of Vox, to the range announced at Frankfurt, they have added three useful supplements. The Escort Superwarm (250) a mains-powered robust combo producing 20 watts RMS into two speakers, with two-band EQ, full Hammond overdrive and slave output; the Escort 50Watt Bass Combo (150) with four-band EQ and 15in speaker; the V125 bass stack (£299) with new valve power amp, five-band active EQ, and the VR125 bass cabinet with 15in driver in reflex enclosure.

The warm guitar sound previously associated only with valve amps like Vox is now much sought after, which is presumably why Peavey have

applied the possibilities of solid state circuitry in the pre-amp for their new range of amplifiers to produce what they call 'Saturation Effects'.

They say 'Our saturation effect produces a kind of gain compression expansion that hereafter has been obtainable only with a select few extremely high gain and relatively powerful tube type (valve) amps.' The effect is controllable through an optional footswitch.

The compact is just two out of nearly 30 entirely new products being shown in Peavey, displayed around the long whorlcase Ford truck at the Peavey stand team.

All the amplifiers in the live music performance on Thursday afternoon and on Friday and Saturday in the Brahm's Room is being supported by Moss (Acoustic Design & Manufacturing) running behind the stand.

The PA is a four-way horn loaded monitor system with additional sub-bass horn allowing truly flat response from 20Hz to 20kHz.

In addition the company is showing new two-way cabinet, with integrated power amp, which can be fed directly from mike, tape recorder or mixer output, or linked to others to make flexible small PA system, and a new 10in speaker unit.

Ohm Amplification will be showing their new FA 150 seven channel mixer amp including master section with eight-band graphic equalizer and eight LED feedback analyzer, delivering 150 watts RMS output.

This mixer is so new that price hasn't been set yet, but it is not expected to cost much over £100.

Also new from Ohm is their 60Watt Boxer combo guitar amp in solid pine lockmount control cabinet. The vintage-looking amp, with cream pointer knobs and beige grill cloth will be available in a bass version will be available shortly.

If actor enthusiasts was one of the buzzwords of Olympia, tripping — and in one case tripping — was another. Basically a very sophisticated and reliable amplifier, allowing

FACES OF DISPLAY

ALTHOUGH the public days didn't begin until last session (Thursday), informal jam sessions between visiting musicians were already beginning to spring up spontaneously at the British Music Fair as early as Sunday.

Many exhibitors have arranged visits to prominent rock, jazz and classical stars to their stands, though exact times aren't always known. For instance, drummers Simon Phillips (Stanley Clarke Band) and Preston Hayman (Kate Bush and Roy Harper bands) are expected at the Summerfield stands, Carl Palmer, plus John Mayer of the Buzzcocks, on the Premier Drum stand, probably on Friday, and possibly Kenny Jones of the Who and Phil Collins of Genesis.

Rick Wakeman is expected to visit the Electronic Dream Plant stand to check out the development of the Keytar, which he's been using on his recent tour.

Classical saxophonist John Harle of the Myhra Saxophone Quartet is expected to visit the Armstrong International stand at some time.

Norlin guitar demonstrators Dave Roberts and Bruce Bolen — the latter is Gibson's R&D director in 'real life' — will be demonstrating on the stand at 2.15 pm and 4.30 pm on Thursday, 11.30 am and 6 pm on Friday, and 10.15 am and 4.30 pm on Saturday, and will also be performing in the Brahm's Room as part of the official live music programme at 3.30 pm on Friday and 5 pm on Saturday.

The Brahm's Room programme for Thursday kicks off at 12.30 pm with classical guitar music from the John Mills Trio (presented by Stentor Music), followed by Barbara Thompson's Paraphernalia at 1.45 pm. Hampshire

Youth Concert Band presented by Bill Lewington at 3.30 pm, the Young Recorder Players of London presented by Fletcher Coppock & Newman at 5 pm, Johnny Mars' Seventh Sun with the London Blowers presented by M. Hohner at 6.30 pm, and the Musicians' Union rock workshop at 8 pm.

With Mars at 5 pm will be Mark Feltham of Nine Below Zero, Skid Marx of Blast Furnace, Lew Lewis, Peter Hope Evans of the Dance Band, and Alan Glen, winner of the Hohner/Musicians' Union contest.

The Friday live music programme begins at 11 am in the Brahm's Room with Gordon Giltrap, presented by Kemble. He is followed at 12.30 pm by the 40-piece Ballycarr Victoria Flute Band, brought over from Northern Ireland and presented by Rudall, Carte & Co, and at 2 pm by Johnny Mars' Seventh Sun and the British Blowers, presented by M. Hohner.

This time, Mars has with him Paul Jones of the Blues Band, Ray Jackson of Lindisfarne, Julian Diggie of the Movers, Mark Hughes of Split Rivet, and possibly, Roger Daltrey of the Who. After Bolen and Roberts, Bill Lewington presents the Kathy Stobart Quintet at 5 pm, Rose, Morris presents new wave band, the Bishops, at 6.30 pm, and at 9 pm EMI Music Publishing presents George Blackmore playing music from 'The Organist Entertains'.

At 6 pm on Friday Mr. Maltrants will be visiting the MM stand. Saturday is the big day for visitors — both stars and public. The Brahm's Room programme begins at 12.30 pm with the Ballycarr Victoria Flute Band, presented by Rudall, Carte & Co.

At 12 noon Digby Fairweather's band, Velvet, plays pieces from 'City Blues'

and 'Django Reinhardt Music Makers' on the MM stand.

At 12.30 pm in the Brahm's Room, Fletcher, Coppock and Newman present the Young Recorder Players of London followed by Norlin's Bolen and Roberts at 2 pm.

Mr. Maltrants plays a live set of classical guitar pieces from the EMI catalogue on the MM stand at 2.30 pm. The remainder of the afternoon programme includes Steve Cameron of Hot Chocolate, with his band Airplay, presented by John Hornby Skewes at 3.30 pm, and the National Youth Jazz Orchestra bringing things to a flag-waving finish at 5 pm, presented by EMI Music International.

Meanwhile, during the afternoon, Moody Blues-man Patrick Moraz (also ex-Refugee, ex-Yes), will visit the Brod Jorgensen stand to discuss various multiple-keyboard set-ups, and trombonist Don Lusher will visit the Barratta of Manchester stand at 3 pm to present the winner in a contest for the new King trombone.

At 4 pm Graham Hewitt will visit the EMI Music Publishing stand to sign copies of his book 'How To Sing'.

Other anticipated visitors during the public days include Lyle Sayer (Hohner), Wings drummer Steve Holly (Stacato), drummer Kenny Clare and Prof James Blades (C. G. Conn), Tony Ionini of Black Sabbath (Laney Amplification), Steve Howe of Yes (Music Sales), drummer Chris Dudgeon of Uriah Heep and session drummers Simon Phillips and Bob Henry (Stacato), and Steve Nichols (BBC Young Musician of the Year).

Plans may change, but one thing is certain, some star will be there whom I haven't listed. Why don't you be there to meet them?

SINGLE FILE

by Martyn Sutton

'G straight' says Dury

IAN DURY AND THE BLOCKHEADS: "I Want To Be Straight" (Stiff): Not the vintage Dury we have come to know, love and chant along in the bath with. The band play well below their capabilities, the song is not strong enough and the record sounds as if it was mixed by somebody wearing boxing gloves.

THE YACHTS: "Iou (In the Oddness Drawer)" (Radar): Cheerful, catchy, bright — just like a Conservative party political broadcast. Could well sail merrily into the charts. Production is eminently zappy, with jangling guitars and sharp backing vocals. A nice, unpretentious pop record.

AMY: "Small Talk" (Earlobe): Pleasant pop single from five-piece London outfit who benefit from Biddulph's production experience. The lead singer is sadly no Debby Harry but there is a certain similarity.

TYGERS OF PAN TANG: "Suzie Smiled" (MCA): Ye Gods, what a horrendous creature. Man-eating drums, predatory bass, snarling guitar and not a purr in sight. Standard Heavy Metal rocker, a little short on ideas but long on energy. I came over all tired just listening to it.

RAVEN: "Don't Need Your A Money" (Nonesuch): Another HM outfit from the Tygers of Pan Tang stable, zoo in Newcastle. Screaming guitar, rock steady rhythm section — they'll probably do very well for themselves.

TONY KISHMAN: "Staying With It" (RCA): Traditionally structured pop ballad with enough class to make it a surprise hit. Kishman is an American singer-songwriter who chooses to cover a mellow Tom Snow composition. Well produced by the ubiquitous Chris Neil, it'll get much airplay.

MIDNIGHT EXPRESS: "Love Gets Stronger Everyday" (GTO): A highly available soul record, but maybe a little too ready for prime disco exposure. It doesn't deserve to fall between two stools, and the band display an ability to blend infectious ensemble playing with spirited aggression, great horns and splendid guitar licks.

THE PUMPS: "Bust The TV" (Polydor): Wonderfully effective intro, jarring shock notes and a strangely disturbing talk bit in the middle all



combine to make this record very different indeed. Reminds me of a geography teacher I once knew. You have to pay attention in case you miss something.

ROSE ROYCE: "Pop Your Fingers" (Whitfield): Norman Whitfield writes, produces and arranges with typical skill and flair but the magic ingredient is missing. After a hesitant intro the record erupts into a standard disco stomper with affectionate nods to the Sunshine Band and the Bee Gees.

DAWN TRADER: "4 Track EP" (Dawn Trader): This may come as a shock to some of you but here's a heavy rock band that shows every sign of being made up of good musicians. These seasoned musicians demonstrate musical dexterity as well as metallic heaviness. Shades of Led Zepplin and Rory Gallagher. Remember the name. They could well harry Del Lppard and the Tygers of Pan Tang to

the edge of extinction. Tracks on the "No Frills" album: "Dawn Trader," "Orphan" and "You On My Mind."

KLARK KENT: "Rich In A Ditch" (A&M): Three great unexplained mysteries. How did Life originate? Can Jimmy Carter be as dumb as he appears? Why should Police star, Constable Copeland, don plain clothes and disguise himself as Klark Kent? A pointless exercise. A distinctly ordinary record.

ROBERT PALMER: "Johnny And Mary" (Island): This is something of a departure for Palmer and it will be interesting to see if his new album "Clues" contains more of the same ilk. What ilk you may well be asking? Well, this ultra-modern, Eighties single offers less blue-eyed soul than usual and a lot more cold eyes, electronic whirling and dealing. It deserves to be a hit.

LIVE WIRE: "Castle In Every Swiss Cottage" (A&M): An

JOAN ARMATRADE: "All the Way from America" (A&M): We really should make more of a fuss of Joan Armatrading. She comes from Birmingham but she sings like an accomplished U.S. jazz singer. Without doubt she's the first world class female singer-songwriter this country has produced. Like Daley Thompson and Laurie Cunningham she is a fascinating example of the second generation of immigrants who are beginning to contribute much to our culture. And yet... trumpets are not blown, gongs are not banged and leader writers from The Guardian do not fall over

themselves to interview her. The lady is an artist I tell you. Oh, by the way this track is the stand-out cut from the stunning "Me Myself I" album and is her most accessible pop number since "Love And Affection".

NORMAN CONNORS: "Take It To The Limit" (Arista): Sophisticated disco track produced with awesome attention to detail and sung beautifully by one Anaretha. The arrangement is complex without being too busy, the musicianship is excellent and the sound quality is breathtaking.

GILBERT O'SULLIVAN: "What's In A Kiss" (CBS): Produced by Gus Dudgeon, the latest from Gib is as good as any of his previous hits. The melody is pleasant, the lyrics are typically contrived but somehow manage to attract. But is there still a market for his type of music? Things have changed and, fans apart, the chances of success are slim.

ANLEY CLARKE: "You/Me Together" (Epic): An

other track from the inventive Rocks, Pebbles And Sand album. Putting all memories of disco funk behind him and aiming for solid gold, MOR pleasures. Stanley offers us a detachable, classy ballad. Marcy Levy's sensual, incredibly high voice complements Clarke's own dulcet tones as the bass man supreme pulls out all the stops. It could even be a hit.

YELLOW MAGIC ORCHESTRA: "Behind The Mask" (A&M): Tinkling synthesizers meets Jeff Lynne of ELO impersonating Sparky's Magic Piano, meets Tomita meets Muzac. (And none of them recognise each other.) Disappointing effort from an inventive outfit. Pleasant but strangely tiresome. I didn't like it much.

WHO'S GEORGE: "I Didn't Catch Your Name" (Impact): "I saw you on the bus stop on the morning it was raining" may not worry Dylan but, in the context of this poppy record, the lyrics work nicely. The essential naivety of the Sixties and the honest power of the Eighties combine well. It's a shame that these young would-be lovers never meet thanks to communication breakdowns. It's the sort of record that makes my mum cry.

THE TEA SET: "Keep On Running" (Modern): Produced by Hugh Cornwell, this version of the Spencer Davis hit written by Jackie Edwards might appeal to young souls who don't remember the original. If you're old enough to remember you'll be appalled at the way the singer destroys your memory cells.

LEVEL 42: "Love Meeting Love" (Polydor): A disco hit on the Elite label, this one could cross over with a vengeance. Spluttering bass, neat horns and manages to be jazzy, funky and poppy at the same time.

THE SWINGING CATS: "Away" (Mantovani) (2



UK DECAY: "For My Country" / "Unwind" (Fresh): Displaying a fair amount of new wavish aggression on a single which makes quite a few statements underneath a frantic approach. "Unwind" is the better cut and features machine gun drum rolls which contribute neatly to the air of excitement.

TONY: A couple of complex numbers produced by Jerry Dammers. "Away" offers away vocals and something alike to a fairground feel. "Mantovani" is very weird indeed but the bass playing is fast enough to bring you out of your chair.

VINCE CADILLAC & TIES: "Lovey Dovey" (Crash): Sounding suspiciously like Suzi Quatro at the wrong speed, it's an impressive piece of urgent pop. It's performed at breath-neck speed, there's a frenetic guitar solo and a wonderfully fresh enthusiasm that borders on sheer incompetence.

GARY GLITTER: "I'm The Leader Of The Gang" (GTO): An EP of Glitter hits reactivated to please the neopunk circuit. Tracks "Rock n' Roll Part Two," "I'm Back Again" and "Do You Wanna Touch Me (Oh Yeah)".

THE MECHANICS: "Talking To The Wall" (Big Fish): A dynamic record with snappy drumming and a fine sense of dramatic tension in the middle there's a very clever time change when some Mark Marvin type guitar sneaks into the picture. After a while this delightfully old-fashioned sound is replaced by biting Eighties guitar chords and we're off again. A smashing little record.

THE V.I.'S: "Do The Bossa Nova" (Criminal): From the debut album of a classy band which manages to be thoroughly British while coming on like a top American AOR attraction. There are Steely

Dan and Hall & Oates touches, fine playing, lots of good ideas and an air of quiet confidence about their work. (All this from Kiki Dee's old backing band!) Lovely rolling rhythm. It will sound fab on the radio. I only hope somebody plays it.

COLUMBIA BROTHERS: "You're Leaning" (Hotely): Another AOR record with a touch of country thrown in for good measure. This is the sort of nice but ordinary song which Gerry Rafferty would inject something special into. Sadly these lads don't have distinctive voices and great production tricks of Rafferty but it's a good record all the same.

SABRE JETS: "Voodoo Cave" / "At The Quayside" (Blueports): An intriguing band from Newcastle. "Voodoo Cave" is a jazzy number that is rather impressive but "At The Quayside" with its smug feel and laconic lyrics is a gas. The singer's had a letter from Brigitte Bardot you see and the lady says that he must be out of his mind if he thinks that BB is going to give up the South of France for Newcastle on Tyne. Lovely stuff.

IDOL FRET: "Bad Boy" (Direct): Sophistication from Manchester with a clever name and a very classy feel. 10cc sound immediately and put them in the studio. Good ensemble playing, positive vocals.

AFTER THE FIRE: "Love Will Always Make You Cry" (Epic): Yet another catchy pop hit in the same vein as their two 79 hits... "One Rule For You" and "Loser Love". Appealing synthesizer passages, beautifully constructed.

PIN UPS: "Wild In The Streets" (EMI): Dazzling intro, and although the song is undeniably crass in places, it builds well to a memorable chorus. The backing vocals are decidedly yucky and the sentiments truly banal but the strange thing is that this is a good single. You could be using the hook on your way to work by the time you're reading this.

JOHN HIATT: "I Spy For The FBI" (MCA): Remember an album called "Slug Line"? Well you should. Hiatt is a highly talented American rock artist who has written songs for Maria Mulderer and, rumour has it, attracted praise from Elvis Costello. This is a great version of the song that Juno Thomas took into the charts 11 years ago.

THE SKOLARS

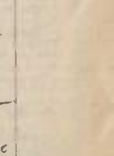
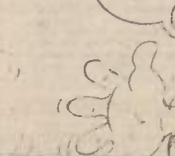
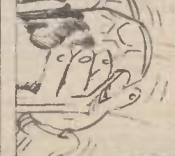
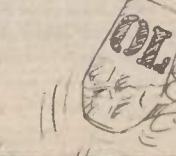
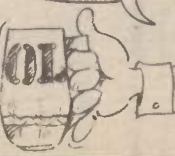
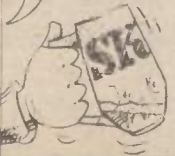
I'M REALLY ENJOYING THIS ROCK FESTIVAL.

YEAH, EXCEPT FOR BEING AT THE BACK.

WELL, YOU KNOW WHAT WE NEED.

WHAT'S THAT?

FIELD GLASSES!



Waiting until you arrive at college to open a bank account can cause a certain amount of difficulty.

With the best will in the world, opening a bank account from scratch can take a couple of weeks to sort out.



And while it's all going on you tend to be stuck when it comes to the readies, grant cheque or not. Which is just great when you're trying to make a bit of an impression on campus.



The NatWest Student Grant Service is designed to help you avoid any financial difficulties when you start at college. It means that your banking needs are organised before you start and are ready and waiting when you arrive. Just fill in the coupon or pop round to your local NatWest branch.

We'll get in touch with the NatWest branch nearest your campus. We have more branches on or near campus than any other bank, so it shouldn't be far away.

When you get to college you may find it difficult to spend a penny for a fortnight.

You will receive a letter confirming this, with the address of the branch and an introduction to the manager.

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JAZZ

Evolutionary forces

A prime mover in the Bebop era, Max Roach knows all about revolution. He tells KARL DALLAS that revolution without foundation is doomed, and warns against the imperialism of fusion music.

MAX ROACH is a traditionalist.

That may sound strange about a man who almost single-handedly changed the sound of modern jazz drumming, but when we spoke during his recent brief visit to Britain it was a recurrent theme.

Whether he was talking of the young Turks of avant-garde or the opportunities of fusion music, he stressed the need for tradition, for roots — an evolutionary rather than revolutionary approach.

And also the need for speaking out. "There's a conservative atmosphere throughout the world," he said, "we're being asked to tighten our belts in every area. Culturally we've become liberal, but in a negative way, in that we've begun to tolerate anything."

"It's a lot like the Beat generation. There was a period when there were artists who wanted to make a change but they didn't know in which direction, so they just kept changing."

"Sometimes it had no purpose, no substance, and when that happens, it dissipates itself. Checks and balances wipe out things that are meaningless, but if it has substance it will last."

I thought he came from a pretty revolutionary generation himself.

"I think it's fortunate that the people I came along with, the Duke Ellingtons, the Charlie Parkers, the Clifford Browns, the Bud Povelos changed slowly. Bud had to deal with the Art Tatum of the time. It wasn't a matter of trying to ignore tradition; you had to prove you could deal with the tradition to be accepted. Then it was difficult, as well."

"We wanted to change things, but we had to show that we were capable of dealing with established forms. I get the feeling today that people figure they can create a revolution and ignore substance. It troubles me."

"It troubles me because I know that for all the energy and effort put into creation, it is going to die very soon. It won't be lasting because it doesn't have a foundation."

Don't fall into the error of thinking that like many old Bolsheviks, Max Roach has turned into an arch-reactionary in his old age. His conversation is full of the names of younger artists he admires.

On the other hand he is fairly dismissive of the fusion generation of drummers — Tony Williams, Billy Cobham. "It's just not working out for either one of those people, it's obvious. Ringo was an actor, a good one for film."

"Yeah, he fits right into that whole world." The implication being, I suppose, that Cobham and Williams don't fit.

That whole world engages Max Roach's attention quite a bit. He is a remarkably aware



Max Roach: "Fusion is the product of imagination of people who are not creative artists — it's an imperialistic form of music."

and articulate person. His music isn't played in a vacuum. Indeed, he refers constantly to the need for music to be in touch with reality.

"The only thing I cry for is that people who are doing things to stimulate the intellect of humanity, should have equal time with the people who are doing things for entertainment, just entertainment and that's it."

"You know, the whole world is going back to the conservative era. We're almost into a new period of imperialism. I don't know whether people realise this, but I see it. I see them using culture to cross everybody up. We're being used as artists. They tell a musician 'You can make a record if you do it this way because this is the only thing that is selling.'"

"So in many instances the artist has become almost like a drug dealer. He's depressing the mentality and the intelligence of the public."

It's in this context that you have to see Roach's view of crossover, fusion, jazz-rock, call it what you will.

"Fusion is the product of the imagination of people who are not creative artists. It's a business. You have to listen to someone who has a computer that says people are wearing green ties and red socks and yellow suits this week. This is how you should dress if you are going to get over."

"It has nothing to do with creativity, to me at least. 'Politically, I think it's an imperialistic form of music. Everything's over-arranged, stylised. Everybody's got to look funky — but not sound funky. I notice that some of the young musicians I saw last night (at the Bracknell Jazz Festival) had these highly over-arranged pieces in the fusion/rock/funk fashion and they were looking funky. It had

nothing to do with sounding funky."

Max Roach, for the record, doesn't look at all funky. In his neat grey suit and dark tie you might take him for an insurance agent or a bank manager. There is the same precision in his dress that you find in his speech, or in his playing. And he believes that most critics of the music err when they try to analyse it: it's the same way a classical piece can be analysed, as a thing in itself.

"They don't take into consideration the fact that serious contemporary artists can only be judged by their work in relationship to themselves. The way Charlie Parker sounded on that saxophone the day before he died was honest and very creative as opposed to how he sounded when he was 19 years old with Jay McShann."

"I think that criticism of creative music is a new science, you don't have the yardstick that you have if you are judging Ravel or Debussy or Bach or Vivaldi where you can say that they should sound this way and no other."

And how should we judge the contemporary music of Max Roach?

"Some people might say I have a very obstinate position. I've had musicians say 'Well, Max, with all the things you know and you've been about, why don't you do this and make some money in the business?'"

"But the music is important enough to me to be very serious about it. Hopefully it will stimulate the intellect of people and make them think about things. I'm not just banging the instrument for the sake of banging it. It still has to say something — intellectually, socially, politically."

"Then, I think if the people are willing they'll support it. And they do support it."

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MM Readers' Poll 1980

SHARPEN your pencils and get ready — it's democracy time again in the music world . . . your chance to vote in the most important music poll of them all.

● With so many changes on the music front during the last year, the only thing we can be certain about is that the field is wide open.

● Last year's MM Readers' Poll was dominated by the giant bands of the 70s — notably Led Zeppelin — fresh from the success of their Knebworth concerts — Genesis and Yes.

● This year Genesis have done phenomenally well with their sell out tour in the spring, and Pink Floyd have made a comeback with "The Wall", but we can expect a determined assault on their position from a whole number of sources.

● Perhaps the most unexpected phenomenon of the year has been the sudden revival of heavy metal. Old names like Deep Purple and Black Sabbath plus a whole plethora of young English bands such as Saxon, Def Leppard and Iron Maiden have been shifting vinyl by the ton at a time of deepening recession in the record industry.

● The other great movement over the last 12 months has been the rise of ska, sparked off by the success of the independent 2-Tone label, with names like the Specials, Madness, the Selecter

and the Beat never far away from the highest echelons of the albums and singles charts. Even Desmond Dekker has made a return to recording.

● The mod revival seems to have sunk with the same speed as it arrived — but the band that inspired so many mod bands, the Jam leapt to the top of the charts within a week of their single "Going Underground" being released.

● And another band loosely associated with the new wave, the Police, have had a phenomenally successful year.

● The hard core of punk seems to have tailed off, but the new wave is still going strong.

● Joy Division have achieved mass popularity, ironically following the tragic death of singer Ian Curtis, and bands like Athletico Spizz 80 and the Human League have achieved album chart success.

● Finally, as 1980 seems to be the year of revival, perhaps it's not surprising that a soul revival appears to be on its way, spearheaded by Dexy's Midnight Runners.

● So who will sweep the awards is anyone's guess. But don't just sit there — get voting!

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ALBUMS

A face in a hole

T-Bone Burnett

T-BONE BURNETT: "Truth Decay" (Chrysalis CHR 1317).

AS a member of the extraordinary Alpha Band, T-Bone Burnett seemed wholly committed to the notion of revitalising and radically revising almost every established idea about the way contemporary rock music should sound.

Formed in the creative slipstream of the original Rolling Thunder Revue, the Alpha Band was Burnett and Steve Soles (guitars, vocals, compositions), and the young multi-instrumentalist, David Mansfield. Together, they produced for Arista a trio of distinctly novel and challenging albums — "The Alpha Band" (1976), "Spark In The Dark" (1977) and "The Statue Makers Of Hollywood" (1978).

Burnett and Soles wrote songs that drew on a multiplicity of influences everything had a place in their music. With alarming felicity, they combined rock 'n' roll, country, jazz, the folk musics of America, Mexico, Europe and Japan.

The unifying threads were their scathing sense of satire, which permeated everything they did, their love of the surreal, upending musical juxtaposition, and an increasing moral and social disaffection with the modern world that found it's most severe and musically flamboyant expression on their last album.

The Alpha Band disintegrated in the face of public indifference, mourned only by the few their music had touched. Soles and Mansfield toured extensively as members of Dylan's entourage throughout 1978 and '79. Burnett went underground, now he has broken cover with a new album that's perhaps more tightly focused than his experiences with the Alpha Band, but certainly no less provocatively exciting.

"Quicksand", the opening cut, identifies the basic instrumental tone. The drums have the acoustic bounce of classic rockabilly, the guitars ripple and flash, darting flares across flickering cymbals and toe-to-the-wall bass. Burnett's vocal carries an irresistible melody with the country twang of a Hank Williams, with a nod toward the dexterous phrasing of vintage Dylan.

Dylan's evoked again on "Talk Talk Talk Talk", a surrealistic whole lyric, in like a cut up movie, on a series of unsynchronised vignettes. "The waitress is fading 'n' slightly bent" (The jukebox is playing some country lament. The carter is meetin' behind closed doors. To plan a campaign for the oil wars. The bootlegger goes for the Swiss banker's throat. The hired assassin calls for a vote...).

The music, though, refers not to any "Highway 61" myth, but specifically recalls the neurotic splendour of the Alpha Band's "Interview". The drums splatter and roll, scater booming accents in a strange zombie shug as the guitars pick off the stragglers in excited, electric riffs.

A similar musical tension — again typical of the Alpha Band — is forcefully employed on "Boomerang" and "Love At First Sight". The former boasts an urgent narrative of sexual jealousy that culminates in murder, over a defiant "Sweet Jane" riff. "Love At First Sight"

creates an eerie atmosphere of frightened, nervous sexuality the drums hang thunder, the guitars coil in serpentine patterns. The lyrics move, like a camera tracking, zooming in on beguiling, erotic details. The song's about a pick-up on a rainsoaked street, a man following a girl up to her room. The detail is ominously exact, the final image startling as powerful as the final frames of James Toback's movie, "Fingers".

There is less intimidating material, most of it on the album's second side. "Come Home" is a sleazy, gin-house blues; "Power Of Love" is a simple celebration; "Tears Tears Tears" a racing Buddy Holly inspired swing; "Pretti Girl" is a slovenly, suggestive blues, with hilarious lyrics and the heaving clout of Lennon's "Yer Blues". All these are exhilarating. But it's the darker, more idiosyncratic songs I'll return most often. "I've mentioned 'Boomerang', "Talk" and "Love At First Sight" now I'll cite "Madison Avenue", a restrained tirade against the way our lives are conditioned by the impoverished duplicities of advertising and self-delusion and its companion piece "House Of Mirrors".

The latter is one of this record's discreet masterpieces, self-effacing, wryly melodramatic, powerfully evocative, stunningly funny. Its moral is the emptiness that follows the selfish pursuit of wilful ambition. Burnett recasts the narrative in a dark, nicotine draw (reminiscent of Springsteen's brief contribution to Lou Reed's "Street Hassle") over an austere drumbeat. He outlines the unfeeling self-absorption of a man, sets it against the unrequited compassion of a woman who loves him. Sudden technicolour bursts of Mexican guitars and sparkling percussion illustrate her mistreated loyalty. A series of increasingly sombre verses sets up the listener for the deadpan payoff.

"She finally married a wine salesman," Burnett gravely intones, "and had three children. Sometimes he thinks of her, but it's a gnawing, painful memory. Eventually, like Napoleon, he attacked Russia...". T-Bone Burnett, come in wherever you are. "Truth Decay" ends beautifully with "I'm Coming Home", a song of spiritual reconciliation. This, however, isn't the didactic evangelism of recent Dylan. It speaks with the calmer authority of the Levin Brothers, with the smiling dignity of Hank Williams' "Thank God" or Gram Parsons' "In My Hour Of Darkness" Be thankful for that.

And forgive the hyperbole accept the enthusiasm investigate this record. "Truth Decay" is a work of authentic originality. — ALLAN JONES.

BURNING SPEAR: "Living Dub" Island (PRE).

"DUB" proclaims a snuff voice, halfway through the first side of this album, more as a warning than a reminder. After all, who could mistake those weird sounds for anything else?

This is Dub with no apology. But the strength of "Living Dub" — from Spear's "Social Living" album — is not so much the effects he add on as those he leaves off. It's the space between the spaces that gets your imagination working overtime, particularly on

PAUL SIMON: "One-Trick Pony" (Warner Brothers K56846).

WHAT makes a record release an event? When it is a new record by Paul Simon, the man responsible for the third best-selling album of all time, and when it's his first record for an almost inconceivable five years.

First things first "One-Trick Pony" is music "created" for the Paul Simon/Warner Brothers movie of the same name. It's Simon's third film score — first the overwhelmingly successful 1967 "The Graduate", followed in 1975 by some desolate humming on the soundtrack of "Shampoo", and now ten new songs for "One-Trick Pony". Simon co-wrote the film and stars in it (following his cameo role in Woody Allen's "Annie Hall").

The first track, "Children of Today", where the half human half animal screams of terror are suddenly drowned out and the silence which replaces them is truly "terrible and dreadful".

While Spears' restrained production on this means you can concentrate more on the individual instruments as they lead you into the story, so the rolling bass-line on "Iry Nya Keith" (originally called "Marcus Garvey" on "Social Living") becomes the Zion Train working. It's way steadily towards the lost children of Israel.

It helps, of course, that the list of musicians featured on Living Dub reads like a "Who's Who Of Reggae Music" — Sly Dunbar, Robbie Shakespeare, Family Man Barrett, blo... —

But even so, this album has given me a new appreciation for dub that I didn't have before. — ROZ REINES.

DIRTY LOOKS: "Dirty Looks" (Stiff SEE222).

Y KNOW some Yanks are catching on.

Dirty Looks are a trio who sound variously like the early Who, The Cream, Joe Jackson and the Jam — you name it it's in there. Only an American band could sound so self-consciously British but if you ever you heard it all before, you haven't because Dirty Looks have an imposing identity and energy of their own.

Signed to Stiff, nobody's fools by any means, they come on like the aural equivalent of a James Dean movie — misunderstood, messed-up kids frustrated in life and love. They got Me Cover, is irritatingly self-important in the finest teen tradition and "Take A Life" is a little too close to the Chas & Myles for comfort, but it captures the spirit of "My Generation" through Tim Friese-Green's imaginative production.

Guiltily that embarrassing Yank assumption that Noo Wave consists of little more than chucking in the odd terrace chant and hammering everything out at ridiculous speed, they nonetheless tread the fine line between parody and inspiration, sounding fresh when evoking Police reggae on the surprisingly successful "Disappearance" cleverly utilising the opening chords of the Pistols' "Silly Thing" on "You're Too Old". It's good to know that we're not the only ones so bored with the USA songwriter and guitarist Patrick Barnes (Cliff's younger brother) making it clear he hopes all the BOPs choke on their coke.

perhaps it's unfair to judge this album outside the context of the film for which the songs were, apparently, written. But the album's packaging, coupled with the death of fresh material, and the fact that Paul Simon is primarily a musician, obviates any reason to treat it as anything less (or more) than a new and welcome Paul Simon record.

Paul Simon has been responsible for some of the most hauntingly durable popular music of the last 15 years. The world finally succumbed with the success of "Bridge Over Troubled Water", after a series of sublime Simon & Garfunkel albums. Simon then hid his time, and it was only in 1972 that he delivered a near-perfect solo album. Never a prolific writer (remember, the second side of "Bookends" was fleshed out with old singles), from the naive asceticism of "I Am A Rock" to the ebullient joy of "Take Me To The Mardi

Gras", Simon relied on quality rather than quantity.

But "One-Trick Pony" is, for Paul Simon, a curiously inessential album, with few vintage tracks.

Musicians included are those who made up the backbone of "Still Crazy After All These Years" — Steve Gadd, Tony Levin, and Hugh McCracken. The familiar name of Phil Ramone, who has assisted Simon as engineer/producer for many years, ensures a sound quality which has been a trademark of all Simon's material.

You're probably familiar with the single, "Late In The Evening", a right little cracker which could well do for Latin American music what "Mother And Child Reunion" did for reggae. It displays, once again, Simon's ability to assimilate diverse musical influences.

As a soundtrack album it does act independently from the visual, although cinematic references proliferate in the lyrics. "That's Why God Made

The Movies" inverts Francois Truffaut's 1969 film "L'Enfant Sauvage" with its reference to "the notorious boy of the wild/adapted by the wolfs when he was a child"; the lovely, lingering "Bus" section of "Ace In The Hole", and the mellow, autobiographical side two closer "Long, Long Day". But then Simon has always had an acute visual eye. "America" is a treat for both the eyes and ears.

Lyrical, this album shows examples of Simon at his precise, economic best, from the title track's deliciously Simonesque "he does one trick only/it's the principal source of his revenue"; to the achingly lovely "How The Heart Approaches What It Yawns". A curiosity, "Jonah" (with its chorus of "I know Jonah was swallowed by a song") is reminiscent of the absurdist Biblical imagery on the extraordinary "Silent Eyes" from his last album.

A number of the songs on the album seem autobio-

graphical, dealing with the musician's life (and lifestyle) on the road, but Simon avoids the cloying "lonely at the top" dirges of lesser talents.

But it is musically that the album threatens to subside into the dread morass of slushy AOR. The threat is avoided (or at least postponed) by Simon's frequently acerbic lyrics and the overall quality of the sound.

"One-Trick Pony" breaks little new ground for Paul Simon, which is a shame, as he has proved himself one of rock's more adventurous explorers. It's a lush, frequently emotive album, and any lack of dynamism or spirit of adventure is tempered by the delight of having Paul Simon back again.

Although there is little to suggest the immediate quality of a "Duncan" or "My Little Town", this album marks the welcome return of a major talent after too long away, for which we should be grateful. — PATRICK HUMPHRIES.

music, that's "badly" recorded, enthusiastically conceived and naively innocent.

The results mainly are a hit and miss affair, a fact confirmed by the Maps' debut of a year ago "A Trip To Marineville", which lay now between chronic and brilliant.

In contrast this comes over as slightly muted, maybe because this is the last album we'll be getting from these purveyors of DIY who have now decided to go their own ways.

The opener, "Border Country", is a moody atmospheric instrumental and in many ways is typical of the whole. Sweet Maps set up, confirming

that they have ability when they want to show it. Yet later the album degenerates (if that's the word) into random noise of little value.

The real "piece de resistance" lies on the second side — another instrumental called "Collision With A Frogman". The Mangrove Delta Plan" (such wit these lads). It uses guitars and drums in an enterprising fashion, running fluidly through some clever changes yet still retaining that unmistakable Maps spirit.

Also songs such as "The Helicopter Spies" "Secret Island" and the "Big Empty Field" show that the Maps had a lot more talent than perhaps they themselves gave credit for. — PAUL HEWITT.

Unfortunately part of that spirit included a tendency to self-destruction as they include random noise of anything from hammen (and this is a wild guess) to concrete and typewriters. It may have been fun at the time but it certainly doesn't sound fun to the listener.

Or maybe I'm being too dour. Sweet Maps never boasted the kind of Rough Trade elite aura that pervades so many of that label's more "serious" acts, but they stayed on the right side of rough enthusiasm, with schoolboy "Buggles" type humour and most important of all, remained true to their ideals. The Kings of DIY are dead. Long may their spirit live on. — PAUL HEWITT.

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Fingerprintz discuss problems of identity with IAN PYE.

WHEN it comes to shifting vinyl, you've got to have an image if you want to get ahead. The axiom from the promo man's guide to success relates to the heart of the Fingerprintz malady. Here's a band without an identity.

Their nebulous status stems from a formative period of eclecticism as they searched for a corporate style, but now a fierce direction has at last evolved. There's a buzz in the air which hints that breakthrough is just a step away.

Rock's invisible men have a new album out which has already been described as the best pop album to emerge this year. "Distinguishing Marks" is a clever matching of producer Nick Garvey's taste for the white of their eyes' production technique to a collection of anthemic pop songs written by the band's protagonist Jimmie O'Neill.

It's the kind of record that elicits comments once associated with this now discredited term, power-pop. Infectious, uplifting, deadly honest and other generic labels have all been used in the largely complimentary verbiage their current music has attracted.

Certainly, what the band has achieved is an accomplished pop work that seems more polished than the crown jewels. Whether the songs, which have an instant appeal, will stand up to repeated listening is another matter. When the sugar-coating melts will there be anything left?

The album's laquered depth, courtesy of Mr Garvey, meets with general approval by the band, although the man from the Motors tends to overshadow their own non-image.

"We're sick of hearing people mention Nick Garvey, when they talk about the album, instead of us," bass player Kenny Alton complains. "He did a great job, but it's about time people started looking at us for a change."

Okay, this is a hint to be taken, so apart from adding that the two parties met because the man who brought the wall of sound back to pop was looking for a band to produce, and Virgin offered up the 'Printz, we'll leave it there. A favourable working relationship was established and the album recorded at the Roundhouse studios, Chalk Farm.

"Distinguishing Marks" represents the band's second attempt in the recording studio. The first session at The Manor emerged as "The Very Dab", an album which shipped about 3,000 internationally — most of the sales in America and Canada.

"What happened then,"

Kenny explained, "is that Virgin sent us to The Manor and we thought Christ, what's going on? You know, there were swimming pools, table tennis and stuff... we sat around and smoked dope, but when it came to recording the album it just wasn't right."

An American tour followed, as well as a series of British dates supporting Lene Lovich for whom Jimmie O'Neill wrote "Say When", another claim to fame they are anxious to bypass.

"We've been called a support band, the band that wrote 'Say When', and we've plenty of other negative reactions. But now we want people just to look at us and listen to our songs," Jimmie declared in an attempt to lead a. his career suit.

Jimmie, you see, is from Glasgow and has turned on London in a sardonic, attacking delivery, rebuffed from that city's mean streets. He came down south ("because Glasgow is a musical desert") ten years ago at the tender age of 19 with lead guitarist Cha Burnz, mixing up with the other members, including drummer Bogdan Wiczling, on the pub rock circuit circa 1977.

Nearly all the band's songs come from Jimmie's pen and there's not much doubt about who is running the show. Although an amiable enough character, he's also arrogant and his verbose talents make him more than capable of articulating his acute sense of the band's destiny.

"I think the new album is great but I know we can do even better. We've always seen our progress like a plan, a process, and a slow one, but we'll get better as we go along. We're good now, but it's taken years of work to get this far."

He once cited Captain Beefheart as his main inspiration, which to some extent is borne out by the first album's leaning towards experiment. But such an approach is firmly eschewed on their latest offering, which has more in common with America's Shoes and the UK's Skids, than Don Van Vliet.

So has he compromised in a bid for fame and commercial credibility?

"There's not a musician who doesn't go into the studio without compromising," he snaps back. "I mean, we could do things like PiL, but whose going to listen to it? I haven't got the slightest interest in being a band that John Peel would think was the greatest. There's played on Radio 1... but no, I don't think we've compromised. I would have liked the slightest nod to have been a bit more raw but that's all."

"Bullet Proof Heart", the single, is a fair example of their tight, catchy songs. It's lyrics run "Soon found out what trouble meant/Now I regret the

time I've spent in your tower-blocks and tenements/In this town you need a bulletproof shatterproof heart." Sounds like an autobiographical account of coming down to the smoke from up north.

"It's about Ulster," says Jimmie. Funny, because I had imagined those purveyors of spray-on, identikit pop, the Dookeys covering this number.

"What! I couldn't imagine them doing our songs. They just couldn't identify with the lyrics," a surprised Jimmie retorts. "I agree our music is pop music. Nothing more or less. But you can't compare it to that disco clone junk in the charts."

If forced to come up with some musical reference points akin to his own songs, Jimmie mentions The Undertones and The Skids. "If The Undertones are the boys next door, then we're the ones down the street."

While they don't possess the innocent charm of The Undertones, the melodies and lyrics on "Distinguishing Marks" are far superior to much of the Skids' work, but then again, that's not difficult. In many ways the new album seems like a collection of potential singles that could sit happily alongside the "disco clone junk" which O'Neill is so hasty to condemn.

"I agree our music is commercial and glossy, but it's powerful as well. We haven't done an album that will sound good on the radio, it sounds good everywhere."

The so far elusive hit single is something the whole band seem to crave with an obsession that borders on monomania. In fact, it appears to have become some kind of criterion by which they measure themselves. "If the songs aren't hits the whole thing falls on its arse. The songs are conceived as good, original, worthwhile hit singles... if this one fails then we'll just lift another."

Appearing on "Top Of The Pops" is a key spectre in their dreams.

"I think refusing to go on that show is absurd," Jimmie asserts. "By doing that you're taking it more seriously than it should be taken. Our music isn't that precious."

Aside from rehearsing for their coming UK and American tours it's a waiting game for the band now as they watch hopefully for signs that at last the single may be taking off. With so much pinned on crossover appeal to bring them the wide acceptance they feel they unquestionably deserve, aren't they setting themselves up for one big emotional crash?

"No, not really," says Jimmie with his usual tenacity. "Because even if they're not hits we know they're still good, original flops."



Fingerprintz identification (from left) Jimmie O'Neill, Cha Burnz, Kenny Alton, Bogdan Wiczling

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'If The Undertones are the boys next door, then we're the ones down the street.'

FOLK

KARL DALLAS marvels at the unique Irishness of the Ballisodare festival.

THE BASIC difference between the English and Irish folk revivals is the extent to which they have penetrated the national consciousness. And though Ballisodare is in many ways a copy of an English folk festival—lousy sound, primitive toilets, litter problem and all—the differences highlight the healthier state of the Irish scene.

For while Ballisodare had its foreign guests, like McTell, Donovan, and Sonny and Brownie, and gave them rapturous receptions, it was clear that this was not the sole raison d'être of the event, as often seemed the case at this year's Cambridge.

Not only were Irish artists like Planxty and Paul Brady the real heroes of the hour, but the welcome accorded to local unknowns, and the widespread recognition that they were the bedrock of the tradition, rather than a mere sop to local sensibilities, showed that the Irishness of the event was something intrinsic, almost instinctive.

Partly, of course, this is due to the healthier state of Irish national culture, for the folk revival is part of a general re-examination of what it means to be Irish, which pre-dates 1916 and which continues as actively and agonisingly today.

It can be detected even in the work of an artist like Freddie White, whose inspiration seems to be almost exclusively non-Irish (Zappa, Randy Newman, Dylan) and mostly non-folk; yet in his concern for the favour of the words he is singing, and the way he addresses himself to his audience, he is as Irish as Paul Brady. And Brady himself, employing basically the same techniques for "Paddy's Green Shamrock Shore" as he does for his tear-up "Duncan and Brady", is part of an Irish tradition that includes Van Morrison and Rory Gallagher as well as Joe Heaney and Seamus Ennis.

The result is that despite the technical



Ramblin' Jack Elliott, Donovan and Phil Donnelly join in an encore with Woody Guthrie's "Car Car".

hang-ups and poor facilities (surely it's time someone cracked the problem of open air sound) it has got to be rated as one of the most enjoyable folk events of 1980.

An important aspect was the attitude towards alcohol. I doubt that any less liquor was consumed, percentage-wise, than at Cambridge, and certainly the audience was just as noisy. But it was a cheerful rowdiness, not the dull-eyed wildness of a drunken English audience where violence lies just below the surface. I'm looking forward to hearing the first festival organiser brave enough to put on a dry festival. I don't know how large an audience he would attract, but I'm certain many artists would take lower fees to play to audiences whose senses weren't dulled by booze.

TO the music, Ballisodare offered the opportunity to withdraw some of the hard words about the Cambridge performances of lifelong heroes, Brownie McChee and Sonny Terry, and Ramblin' Jack Elliott. Elliott still seemed ill at ease in the noisy atmosphere, but he turned in

a couple of sets that indicate he still has something unique. A particularly nice touch was when he concluded a medley of trucking songs with Ewan MacColl's "Champion At Keeping 'Em Rolling".

Brownie and Sonny were simply superb, and I was pleased to see that whatever was plaguing them at Cambridge was shortlived. Whatever their relationship off stage, the two great artists seemed to be in complete musical accord, and even the drumming gave the whole thing a lift.

Having observed some recent comebacks that were hummers, I was wary of expecting too much from Donovan, which was perhaps why I found his set completely charming.

He is not a great or profound artist, but he knows exactly what he's doing, and there is something about his fey, even kitsch songs which taps a vein in the human temperament — especially the Irish, evidently, who loved every moment of his set.

He gave them mostly old favourites, but in no sense of conducting us through his greatest hits nor resting upon laurels.

Healthy tradition

These were the songs he sings, these were what the people expected to hear, so he did them, without backing musicians, his only prop the special stool he carries around with him, communicating direct to the audience on brilliantly informal, one-to-one basis.

A not unexpected pleasure was the reception Earl Okin received. Once again he worked the magic, coming out a complete unknown, and completely winning over an audience puzzled at this nutter in spats and a bowler. One might ask oneself if it is folk, but one might instead just do as this folk audience did, and enjoy the artistry — for inside the funny get-up and clever patter is a fine guitarist and sensitive jazz-styled vocalist.

For Ralph McTell it was undoubtedly a disaster, and for reasons which were none of his fault. He had to abandon his Friday-evening set when the sound problems became unbearable, and though he recouped matters with a surprise set of four or five songs the next day, it was a tentative performance — not surprising, in the circumstances.

Of the lesser-known Irish performers, I would earnestly commend to you the names of Tony MacMahon and Mick Hanly. MacMahon is a master accordionist whose radio programmes have kept him off the instrumental scene for a few years, but his playing does not seem to have suffered in the process. He brings to his playing the same creativity that distinguishes John John Kirkpatrick.

Listening to Hanly, I was reminded of an important difference between Irish singer-songwriters and the English variety they really seem to care about their songs. There is a passion in Mick Hanly's singing, a controlled rage, that

leaves you hanging on his every word, whether he's making a political statement or regretting a lost love. This is not an act, one feels, but the real thing.

The same must inevitably be said of Christy Moore. He did a solo set as well as appearing with Planxty, and neither could be faulted. His song about the H-Block, "Ninety Miles from Dublin" is not the usual mindless rabble rousing, but a thoughtful and factual description of what actually goes on in that hell-hole, as recounted to him man-to-man by an ex-prisoner, leaving the listener in no uncertainty about his personal responsibility for what goes on there.

Listening to the song, and observing the unanimous response it evoked in the audience, I was at the same time pleased to observe the revival of the protest song, and angry as an Englishman at the propaganda victory the H-Block situation is handing to the Provisionals.

Planxty closed the festival, and one must concede that they have earned that place at the top of the bill. Though augmented for the occasion by a fiddler and keyboard player, the band as it stands is now playing as strongly as ever.

Once again, when they play the familiar arrangements like "The Blacksmith" and "Raggle Taggle Gypsies", "Give Me Your Hand" there is no sense of déjà vu, and when they make the difficult transition from two-four to three-four in the latter medley the roar of appreciation from the audience is as natural as it is predictable.

Planxty may have countless imitators throughout the world, but they are still the great originals, a bridge between past, present and future. There is the greatest comeback of all a year after their reformation, and it's hard to believe they ever went away — KARL DALLAS

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FOLK NEWS by COLIN IRWIN

TELEPHONE BILL HITS THE HEADLINES



Telephone Bill and the Smooth Operators aim to put their name in lights

TELEPHONE Bill & The Smooth Operators plan to make the transition from support band to concert headliners with a big show at London's Queen Elizabeth Hall on September 8.

Earl Okin will join them at the concert, which they hope will establish them on a major scale, after long support tours with the likes of Max Boyce and Jasper Carrott.

"It's stuck your neck out time", said Telephone Bill's Nick Barracough. "We kept saying to Ann (agent Ann Dex) why don't we get to play places like the Half Moon, and she came back with the Queen Elizabeth Hall."

After that we're going to do a little tour on our own in smaller theatres — we could be a support band all our lives but we don't want to be. There's still some larger clubs we can play, but it's getting impossible to play small clubs now, which is a shame because they're really the best audiences."

The band have closed their ranks after turbulence earlier this year after the departure of Steve Reynolds and Chru Cox. In their places came ex-Soft Boy Andy Metcalfe and Richard Lee, formerly with the Bowles Brothers. Since then they've appeared on Jeremy Taylor's BBC 2 television series and are hoping for repeats, while the Beeb are considering doing another series.

Battlefield campaign

BATTLEFIELD Band, strengthened by the addition of Gied Foley, plan a vigorous British campaign in the autumn.

A major tour is being set up for September, October and November, and some of the dates have already been set.

They play the Ilam Festival in Derbyshire on September 6, the Wysside Arts Centre, Bulth Wells, Powys (7), George Square Theatre (October 25), Brewery Arts Centre, Kendal

(29), Accrington (31), Hailwhistle (November 1), Poynton Folk Centre (2), Clywd Theatre, Mold (4), Carrots Folk Club, nr Hereford (5), St David University College, nr Lampeter (6), Blackwood Little Theatre (7), Frome (8).

Several gigs are planned in Northern Ireland, including the Belfast Festival on November 14, and a European tour for the end of the year, plus other British dates.

News of the festivals

LAST weekend's third Pontardawe Festival was not only a sell-out but an unequivocal artistic success. This despite a panic when Silly Wizard were caught up in the porta blockade on their way back from Brittany, nearly missing the festival.

They reached South Wales just in time and played a strong, well-represented. Surprise guests La Chapelle and Ogham both impressed, though they didn't use traditional Breton instrumentation, unlike Tamlies who unfortunately only had a short concert spot on Sunday.

Via Garbutt cried off through illness, but a strong Irish representation made up for it — Quilty, Brian Mullen, Gary Hastings, and Len Graham combined to give an unusually good rendering of Ulster music.

The festival is designed to extend the cultural and social ties between musicians and audiences of Wales and other Celtic nations, and Pontardawe once again achieved this magnificently. Local band Swansea

Jack were better than ever, demonstrating their Breton influence, while Ar Log showed subtly but were over-amplified.

Another local, the irreverent Graham Larkbey was raptously received, as were Osian; but the real revelation of the festival were Follas Novas from Galicia with their combination of baggy and percussion.

The Crews and Nantwich Festival was also a sell-out, with the Waterons, Caddick, Laycock & Bond, Cymotheka and Roaring Jelly singled out for special praise. The festival also included the last major appearance by Chris Foster, here's decided to quit the folk circuit. Also present were Suffolk traditional musicians Ocar Woods, Reg Reeder, and Percy Ling.

The event covered its costs with ease and didn't need to be underwritten by Crews & Nantwich Borough Council. Festival organisers, the Sing Out Folk Club are already discussing next year's festival.



Michael Chapman

Border festival

OYSTER Celloid Band — the bloated version of Fiddler's Dram — join Michael Chapman, Bob Fox & Stu Luckley on an impressive bill for the second Border County Traditional Music Festival to be held in Northumberland.

It takes place at Hailwhistle, on September 19-21 with concerts, dance displays, workshops, singarounds and ceilidhs taking place at the Hailwhistle First and Middle Schools, the Manor House Hotel, and the Market Place. The bill includes Stanley Accrington & The Third Division North, Packie Byrne & Bonnie Shaljean, Terry Conway & Eric Humphreys, Lads Of The Tyne, Carolyn Robson, Crooked Oak, Dave Norman, and various dance sides. Further details from Bill Moulding, 7 Crown Court, Hailwhistle (Halt 20030).

further to the main club nights on Sundays and Thursdays, the Saturday night ceilidhs, and the Tuesday and Wednesday dance sessions.

Forthcoming guests are Abalon (Aug 21), Bowie Hardman (24), Tim Norfolk (28), Picus (31), Peter Hughes (Sept 4), Roaring Jelly (7), Callisto (11), Teesside Fiddlers (14), Geoff Higginbottom (18), Mad Jokes & Englishmen (21), Peter Hughes (25), and Roy Harris (26).

Maddy's single

MADDY Prior's first single for EMI, "Wake Up England" is released this week. The cut proved to be one of the most popular numbers on the Prior Band's recent British tour, and is likely to prelude an album, though it won't affect her involvement with the re-formed Stewie Span, still planning to go back on the road in the autumn.

Digance's poetry

RICHARD Digance's first book, "Animal Alphabet" is published by Michael Joseph in November. It's an illustrated collection of his animal poems, and will be the first in a series, retailing at £4.95. Digance, who tours as support to Elkie Brooks in the autumn, is currently nursing a broken collar bone sustained during Putney's Half Moon Folk Club football match against the Black Horse, Ambley won by a cricket score.



Silly Wizard at Pontardawe

FOLK ALBUM CHART

- 1 RE-GROUPED... Boys of the Lough, Topic
- 2 JIGS, REELS, HORNPIPPES AND AIRS... David Graham, Kicking Mule
- 3 ROUNDER ALBUM... Martin Carthy, Topic
- 4 BECAUSE IT'S THERE... Martin Carthy, Topic
- 5 THE COLLECTION... Bill Keith and Jim Rooney, Waterfront
- 6 TOSSIN' A WOBBLER... Via Garbutt, Topic
- 7 A CUT ABOVE... June Tabor and Martin Simpson, Topic
- 8 CLANNARD 2... Gael Linn
- 9 BRIGHT MORNING STARS... Happy Traum, Waterfront
- 10 ANTHOLOGY... Pentangle, Transatlantic

Chart compiled by JAMES ANMAN, 24 New Row, London, W1Z

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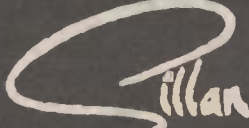
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THE SPOTTERS
10 p.m. to 11 p.m.

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GRACE JONES

from p5

age from being around people who couldn't speak a word of English, and I was a physical thing of not being able to get anywhere in a way, I didn't want to drink there, so I was always taking taxis and getting into huge arguments with the taxi drivers. French taxis are supposed to be rude — we'd fight at least once a day. Apart from all that, musically, I wasn't learning anything in France. They were worse than me."

Back in New York, Grace staged one of her most stunning shows at the Rosemount theatre on Halloween when she shared the limelight with a live tiger in a cage (she was wearing a leopard-skin leotard).

Suddenly, the whole place was thrown into darkness just after she'd swung open the door of the tiger's cage. Some of the crowd had become quite hysterical by the time the lights came back on to focus on Grace now installed behind the bars, swinging her latest hit single, "Do or Die."

Hadn't she been worried herself that something might go wrong?

"No, I always had total trust in the people working with me and I knew the tiger wouldn't get loose. That type of thing just doesn't happen if you're really careful and we were really careful."

This was a time in Grace's career when the music didn't seem anywhere near as important as the show. I wondered if the music was gradually taking precedence now.

"It's not more important than the show but it is as important. It's always been the same way," she pointed out frankly. "Only this time I'm something that I could accomplish from the beginning."

It's obvious from those first albums that I couldn't — I didn't have the background experience that I did at the time on stage, so it just took a little while longer to come about."

Def Leppard

from p9

airplay. On FM channels you can regularly hear the likes of Led Zeppelin, Van Halen, AC/DC and other metallic delights throughout the day and night. I asked Joe how he'd found listening to the radio in the States.

"It was great at first," he replied, "just to be able to switch on the radio and hear bands like Van Halen, and when we started off we listened to it quite a bit but once we got a tour bus we spent more time listening to tapes of our own."

The acquisition of a tour bus must have come as quite a relief to the group. They initially travelled around by car, which was exhausting. The bus is less tiring and also more conducive to writing. "We've now got most of the next album written," claims Joe. "And we all did a lot of work on the bus. In fact all together we've probably got an album's worth of stuff. Steve, Pete and Sav were doing a lot of writing and I was also writing quite a few lyrics."

On Leppard's first album it was notable that Joe covered a multitude of subjects in his lyrics for a Sheffield lad. "Hello America", for example, mentioned various Stateside places which Joe had not then seen.

"Yes a lot of them were based on fantasy, but they came again coming from Sheffield what I was supposed to write about — spoon factories! America has

SINCE recording "Warm Leatherette" at Compass Point studios in Nassau, Jamaica, has become rather dismissive about her earlier albums — "Fame" and "Portfolio" — and listening to them over again there is a big difference. On "Fame," in particular, Grace sounds totally overwhelmed by the big, busy, low-key production and she comes over as a cross between Shirley Bassey and Bette Midler.

"Warm Leatherette" was also a total departure in style, with island boss Chris Blackwell in attendance together with producer, Alex Sadkin, well known for his work with groups like The Roots and the Inner Circle. The album also featured some of the most talented reggae musicians in Jamaica, including Sly and Robbie on drums and bass, Max Chung on guitar and Slick Thompson on percussion.

The result was a sound unmistakably reggae influenced. What had preceded this change in style just seemed like a natural thing to do, I'd always wanted to try an influence of reggae in my music and just as I was about to do it, I had the right communication with my last producer, Tom Robinson, who had the whole different type of connection with the Philadelphia sound musicians."

Since recording "Warm Leatherette" Grace has found that she's spent more and more time listening to reggae and she's been told that it's rather surprising that she describes it as something 'new' but during her teen years she had listened to reggae and she says the only sound which she kept hearing over and over again was the more bluesy, gospel sound.

"Reggae is black music," Grace says "and at the same time it's a complete change from all of that. It's more relaxed and you can dance to it without too much effort. I think it's just music as music, it's more intimate you know..."

Before Grace met Sly and Robbie, she'd never listened to any rasta. The nearest that she'd come to a rasta, she said, were the Mip New York hals. "I was adopted into a family like I was a great

actually given me a lot of inspiration, but don't think that on the next album all I'll be doing about is America. It won't be 'Chicago this etc', in fact there's only one experience that actually happened over here that I've written a song about. But certainly America has given me plenty of ideas. I had no inspiration like that before."

So Joe promises that he won't be singing about Hollywood Boulevard or dancing in the dark on Broadway. What has annoyed him though are frequent remarks that as a Leppard now care about is America.

"That is something I've found very aggravating. There was a comment in one of the daily English papers where a reporter was writing about Sheffield and some kid said to her 'Oh Def Leppard — they're sold out and gone to America. I mean what are we supposed to do? We're a new band, not earning a lot of money and on the last UK tour we made a huge loss. At the time all the lights and everything had been paid for. We wanted to get the band across and prove successful in bigger halls, while people were saying that we should have been playing the Marquee circuit. In fact I could say that we need never play the Marquee circuit, that sound big-headed, but we could spend most of our time in the States — but we won't. That's why a lot of American bands like Journey don't bother coming to England. They play 20,000 seat halls in the States and then have to go over and play small venues like Sheffield City Hall, which is so small and works out so expensive. As I say, we could get

looking style. "But they didn't follow the religion, at all."

Of course, there had been several rasta men around Spanish Town when she was living there as a child but the first rasta who was fearless when it came to most everything else would run and hide when she saw a rasta man.

"Mostly they were because they would always run together in packs. I guess there was safety in numbers because they were always set upon by people in our neighbourhood."

It's rather ironic, then, that Grace should find herself several years later working with the type of people she had run from as a child. Had there been any friction, I asked, remembering of course the basic rasta premise that a woman is an inferior being to a man...

But Grace had no such problems with these musicians. "In fact," she says, "I felt very much at home with them because they were always set upon by people in our neighbourhood. I asked, remembering of course the basic rasta premise that a woman is an inferior being to a man..."

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"I hope I'm not spoiling their image by telling you this, by the way?"

THE list of people credited with songs on "Warm Leatherette" runs from one end of the music spectrum to the other. There's "Love Is the Drug," from Bryan Ferry, "Breakdown," from Pete Dinklage, and "I Wanna Be a D. Miller of a Kind," from the Normie Rowe band. Only Grace Jones' name is conspicuous by its absence. "I

went down without playing England ever again but we won't because we like playing in England. I don't see why people should go off us just because we're OK in America. When I was younger and somebody like say UFO were breaking it in the States I thought it was tremendous."

What's been the result of Def Leppard's tour in America?

"Well, we've definitely tightened up a lot," Joe stated. "In fact, I think we've been getting tighter all the time. Although people say it's very tiring, I'm sure we could carry on out here for some time — we've really got into it. Another thing, from a personal point, I think my singing's improved a great deal and I must be honest I wasn't too happy with it on the album — I'm sure I can do much better next time."

How have the US audiences differed from British ones?

"Well they're a lot bigger for one thing! No, seriously, we've found that rather than headbanging all through the set as they do in England out here they tend to show their appreciation — between numbers — rather than during them. People have asked us if we've been frightened by the size of the crowds but to be honest we haven't had the much time to start worrying. We've got a hell of a lot of exposure."

By the time AC/DC were due on stage the Leppard's dressing room was literally bursting with people including German rockers, the Scorpions, who were just nearing completion of their US trek and preparing for Castle Donington.

Reluctantly, Def Leppard

didn't write any of the songs on this album," Grace explains, "because I didn't have the time and I didn't want to force it. I mean, I could have gone away and written any number of songs and then put them on but I'm not like that. Unless I feel a really strong inspiration, I don't push it."

Mostly they were because they would always run together in packs. I guess there was safety in numbers because they were always set upon by people in our neighbourhood."

I asked her who had been responsible for the choice of songs.

"Well it's funny because I don't hear so many different songs about where they all came from but as far as I know, talking to Jean Paul, Chris Blackwell and Alex Sadkin — basically we all worked on them together, but I heard later on that a couple of people were trying to get possible for suggesting certain songs to us. The only criteria they had to have was to be totally original with me. But really we were just like brothers and sisters. I'd tell them what I thought about things right away without feeling intimidated and I hope they did the same. Though I only looked upon me as really somebody else, not woman, not man just a foreign being. There was no sign of chauvinism at all. Another one of my rasta preconceptions which proved to be wrong was that the rasta smoked ganja but they didn't smoke at all. I asked Robbie why this was and he said: 'I don't like it.'"

When Grace returns to New York in the next few days, she's planning on taking a month's holiday. Then it's back to Compass Point to start work on another album with the same team. She says she's looking forward to "Warm Leatherette."

"This one will be a natural progression," she says, "with a definite reggae flavour."

During the last session Sly and Robbie suggested that the couple consider Jamaica to try a little 'Roots music' but she says going that far would be totally alien to her personality.

"Roots music is part of a certain culture, there's a certain direction that you sing about and I think that, don't need 'culture'. My experiences of the world don't go beyond the small island. Because really I don't have much of a Jamaican influence in me at all. I tried to lose all of it when I went to the States because Jamaica was really too strong and I didn't want the whole world was like that. And I'm not into the politics of Roots music, I'm not into politics at all — not Jamaican or American."

Remembering how one of Richard Pryor's biggest problems was coming to terms with a country which discriminated against his own

Several hours later in the nightclub Privates, owned by Leber-Krebs, the band minus Joe were relaxing over a night cap. As usual, Pete was soon intoxicated and, as time slipped by, everyone else followed suit. Steve expressed his disapproval of the drinking. "It was far better to gulp a drink down than savour its taste. He ended up blind drunk. Before long Joe returned briefly, then vanished with his lady in another club."

This week I spoke to him after he'd got back from the States and although in good spirits he didn't sound quite the live wire he'd been when I last saw him slipping out of Privates.

"I don't know whether it was the night that's made me tired, but I was fine when we were touring and if we'd carried on playing I'm sure we could have gone on for a lot longer out there."

How does it feel to be back home? "OK, it was good to have a pint of Carling Black Label. I miss precision — between numbers — rather than during them. People have asked us if we've been frightened by the size of the crowds but to be honest we haven't had the much time to start worrying. We've got a hell of a lot of exposure."

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Reluctantly, Def Leppard

from p17

bass frequencies and top frequencies to be spread between appropriate speaker cabinets, via second power amp, was a feature of the new 726 bass amp from Custom Sound which is claimed to be the first of a new breed.

At the other end of the scale I was impressed by the way in which they have taken advantage of developments in speaker technology to produce a 4x10 speaker cabinet which performs easily as well as a 4x12, but accommodating vastly in space and (roadability) only half the weight.

Among the other new Custom Sound products are a custom professional bass cabinet, with colour switch for sharp or blunt sound, Sigma 2 200Watt flared horn cabinet with two 12" driver units, compact 2x10 cabinet, and the 7219 small-size 200 watt power in enclosure for vocals.

Kemble showed the new Yamaha JX range of lower wattage amps for professional practice use, all featuring built-in hi-fi tone controls and push switch to automatically increase gain on the meter volume. Prices range between £180 for the JX20 to £225 for the JX30.

The MM Electronic microphone routing system is the heart of the new larger four and eight output DM mixers being shown by PACE Musical Equipment, making such technology available to touring musicians as well as the studio engineer. This performs a wide variety of complex routing tasks with great simplicity and speed, displaying channel and group routing, allowing channel-to-group routing from a single keypad or offering 16 programmed routing 'patches' selectable by only two keystrokes.

The microprocessor module gives two digital displays, showing output and input numbers and a 9 key pad for individual channel routing. Six function keys allow

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Reluctantly, Def Leppard

British Music FAIR

routing of any input channel to any output group. Using the patch function, set-ups can be changed quickly to go from full band to acoustic set-up or from vocals to instruments only mix.

Of particular interest on the Carlsberg stand was the range of Proco units which really deserve their slogan — a sound you can feel. Their Stingray Pro Bass 300 has a bump feature, £448.50. Prices range from £152.25 for the Presab 1x15 to £326.25 for 3x12C speaker cabinet.

Among the smaller amps, I was very impressed by Russitt's Mini-mouse range of tiny practice amps with rechargeable facility, ranging in price from £59 to £199 for the Mini-mouse bass amp.

CARMINE Appleby's own Ludwig drumkit on the impressive Rose Morris stand set not only highlighted the man's forthcoming drum clinics later this month, but also attracted attention to the remarkable Ludwig Set-Up modular drum grouping and support system, allowing such drum to be positioned firmly and ergonomically where the performer's hands reach most easily.

At that means having your tom-toms at extreme right and left placed above the horizontal, then so be it the system means that positioning is a breeze.

Another feature being talked about — but not included in the Appleby kit — was Ludwig's new twin channel discast hoops providing full 360 degree support for the drumhead and reinforcing the link of tension, even if one tension rod slackens entirely.

The new hoops, have two ad

people, I asked Grace if she felt the same way? Did she think that the recent Miami riots could happen in New York?

"Well, I'm sure there are lots of people in New York who feel that they have reasons to act that way and that's the only way they can get results, then they should go ahead and do it because sometimes it takes dramatic things to happen before

people will actually sit and listen.

"But as far as I'm concerned, someone once told me that deep inside I'm a humanitarian and I suppose that caring for other people is really what I find most important. I'm sort of a motherly person — but bad bad, bad, could you say that? Being thought of as too nice just wouldn't be right for Grace's image."

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BAND SPLIT, All gear as good as new. £1000. - 81 957 7645

BASS AMPLIFIER, Laney B550 amp plus 4 x 12 100W head cabinet. £110. - John 273 6375

BASS CAB. 1/12 x 15 300W, £115. - 874 7043

BASS PEDALS, unused. 1500. Various effects pedals, offers. - Yvonne 23109

BASS PLAYERS, be aware of what you want. - Soundwave Basingstoke 790 3591.

BASSY SCRO unit, early 1980s model, three in/output, £280. - 91 735 180. Telecaster pickups. £20. - Graydon 400, Uxton

BAYSON ECHO REC 970/254, £130.00 - Phone 407 930/254

BORN STANDS, new, £195. - 01 355 2825

BREAKING PA Gauss 150W loaded bass bin, £175. Davoll 150W guitar bin, £120. - 02002 Steved, £350. - Ash Green 782456

BURMAN PRO 502, superb, latest model £130. - 9273 58478

CARLSBERG 2 x 12, full range, £125. - 9273 58478

CARLSBERG STINGRAY 100W guitar combo, good condition. £125. - Brookwood 2029, 6491 831787

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CARLSBERG 2 x 12, full range, £125. - 9273 58478

Sound Equipment - cont.

GIBSON FIREBIRD 78, immaculate. £755. - Jeff 427 1702

GIBSON SC Standard, well used, £1000. - 81 957 7645

GIBSON 100W, 12" speaker, £1000. - 81 957 7645

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Sound Equipment - cont.

JBL 1 x 15 cab, fitted electric, 100W, good condition. £100. - 81 957 7645

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Sound Equipment - cont.

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LIST OF VENUES:

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|--------------------------------|---------------------------------|--------------------------------|---------------------------------|-----------------------------|---------------------------------|
| IPSWICH | MANCHESTER | SWANSEA | LIVERPOOL | BIRMINGHAM | BELFAST |
| GAUMONT THEATRE — 1st November | APOLLO THEATRE — 7th November | BRANGWYN HALL — 13th November | EMPIRE THEATRE — 18th November | TOWN HALL — 21st November | ULSTER HALL — 28th November |
| MIDDLESBROUGH | BRADFORD | GLASGOW | SOUTHAMPTON | OXFORD | LONDON |
| TOWN HALL — 5th November | ST. GEORGES HALL — 8th November | APOLLO THEATRE — 15th November | GAUMONT THEATRE — 20th November | NEW THEATRE — 22nd November | RAINBOW THEATRE — 30th November |

FINAL: FEBRUARY 3rd, 1981 — LONDON RAINBOW THEATRE