THE new-look Yes arrived in New York last week — and earned an ecstatic reception. Former Buggles men Godf Downes (below) and Trevor Horn (bottom right), Joined with longstanding Yes musicians Chris Squire (above), Steve Howe (top right) and Alan White (centre light) in performing old favourites like "Yours Is No Disgrace" and "Starship Trooper" plus material from the new "Drama" album — which rises to No 1 in the MM chart this week. Full report, and interviews, from Patrick Humphries at Madison Square Gardens on pages 14 and 15. Pictures by Lisa Tanner.

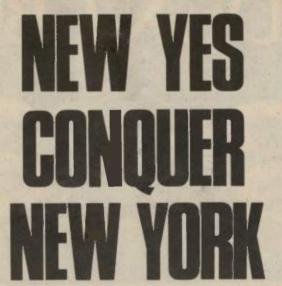
Melody Maker

September 13, 1980

25p weekly

USA \$1.75







Paul Simon dates

PAUL SIMON'S London PAUL SIMON'S London concerts, exclusively revealed by MM a fort-night ago, have been confirmed with three dates at the Hammer-smith Odeon on November 6, 7 and 8. Tickets go on sale during the week beginning September 22 with prices fixed at £8.50, £7, £6 and £4.50.

tember 22 with prices fixed at £8.50, £7, £6 and £4.50.
These will be his first UK concerts for five years. They follow the release of his new album 'One-Trick of the soundtrack from the same name co-starring Rip Torn.
No details of the line-up have yet been released, but it is widely expected that the touring band will include the nucleus of Simon's recording line-up. Eric Gale, Richard Tee, Steve Gadd, Joe Beck and Hugh McCracken.



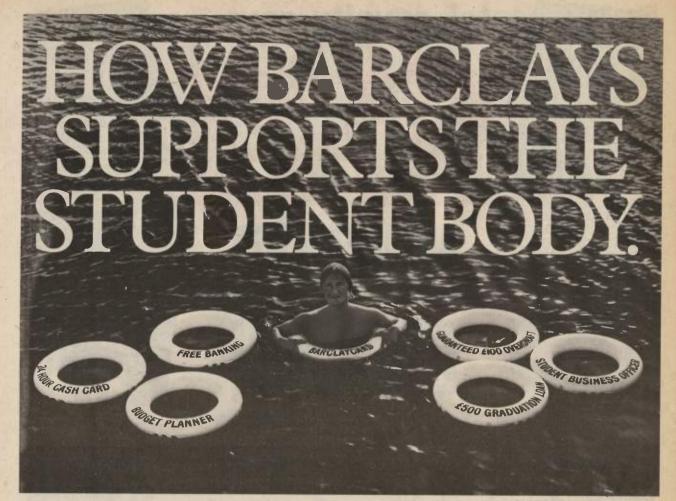
Stonk and bravado

TAKING a year away from any job is a risky business. Yet that's exactly what lan Dury has been doing. Now with new member Wilko with new member Wilko
Johnson a complete
Blockhead and a new alblockhead and a new alblum due at the end of
November, Ian plus bassist Norman Watt-Roy
reveal the trouble and
strife behind the making
of "Do It Yourself" and
the philosophy of their
new single "I Want To Be
Strainht" Straight"

Straight".

They also talk about anything and everything from success, politics, theave and the departure of Chas Jankel to the "stonk and bravado", as Dury calls it, of their new songs.

Paulo Hewitt donned his New Boots And Panties and grabbed a lift to the Top Of The Pops studio to hear all pages 24 and 25.



We've put together a sort of Survival Kit for Students.

While you're at college, it could mean the difference between staying afloat and drowning in a sea of money troubles. This, briefly, is how it works.

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If you're over 18, we'll offer you a Barclaycard the day you get your Local Education Authority grant.

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Every Barclays branch near a college has a Student Business Officer, more or less your

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You don't have to use it. But it can be useful to warn you of the thin times during the year when you may need an overdraft to tide you over.

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BARCLAYS

Straits now a trio

DIRE Straits are now working as a tro following Dave Knopfler's decision to quit the band a hird of the way through recording their new album. Dave's decision to leave followed the keenness to purule and producer, and production looks like his first task since leaving Mark Knopfler, Pick Withers and John Illstey. Dire Straits plan no permanent replacement, but will augment with a guttarsit and keyboard player when the band goes out on the road, goes of the produced by Jimmy Towne, is planned for reclease in late October, and creeds in with the start of a weelf tour that comes to Britain in about three months.

Wonderful October

STEVIE Wonder, who added a surprise charity benefit concert in the end of his week at Wemb, which was a surprise charity benefit concert in the end of his week, a suring or an early Conse funds in the answ album.

Wonder asked promoter Berrie Marshall to arrange a concert to raise funds for the Sawe The Children Fund, and proseeds from the gain at Harimersunth Odeon on Monday this week best Phispots for the next year. The new Wonder album, "Hotter Tran July" as fined-up for release on October 3, although it is will possible delays may put it back.

XTC album

XTC release their new album, "Black Sea", on Friday this week, and then prepare for their first British concerts for nearly a

The five shows start at Don-caster Rotters on October 7, fol-lowed by Manchester Rotters (8), Oxford New Theatre (9), Hemel Hempstead Pavilion (10) and London Lyceum (12). A full British concert tour is being organised for December – details will follow shortly.

Collins dates

UDY Collins has lined up dates for a September/October tour of Britain, opening at the London Festival Hall on September 29, continues at Hennel Hempstead Pavilion on September 30, Dublin Stadium (October 1 and 2), Portsmouth Centre Hotel (3), Southport Theatre (4) Pediahungh Uther Hall (5), Coydon Farifeld and Birmingham Town Hall (10).

Bands Squared

BANDS including Roay Music, Talking Heads, XTC, Lou Reed, Gary Numan and the Pretenders are set to appear on the soundriesk of the new Stawood movie "Times Soundr."

The movie, which follows Stawood's previous film-soundriesk ventures, "Saturday, Night Feer" and "Greese," is based on the story of two young runaways loose in New York's Times Sequentially and the township of the coundriesk, which will be released both as a series of singles and as a double album, include Joe Jackson, the Cure, the Ramoners, the Russ and Patti Smith. The album will be released in Orcober with the film following in December.

Tourists sign

THE Tourist have signed to RCA Records at the end of a nine-month legal wrangle with their former label Logo.

The band's first single on RCA is released this Friday. Called "Don't Say I Told You So", it's taken from their forthcoming album, "Luminous Basement", which is released next month.

The band start a UK tour next Friday in Newcentle.

THE Boomtown Rate are currently involved in a haggling row with their record company that looks like delaying the release of their next album, "Bongo Crazy".

The dispute between the Rats and Phonogram Records centres on a dispute over the payment of royalties, the record company's accounting procedures and general areas of group control and direction. According to the Rats, the dispute looks, listing for the Control of th

Rats' royalty row

wanting to get immersed in the record-tour/record syndrome, "there are also very major problems over the payment of royal-ties and accounting procedures which could, if not resolved, lead to hitgation." Bob Geldod weighed in: "Things have been and continue to be decidedly dodgy between us and them. But from our ear-tiest days in Dubia we learned to be self-sufficient, we've post for the per and they won't get them until we've happy." At press time no comment was available from Phonogram.

onogram.
The album was produced by TonyVis-

conti, and appears to have switched titles from "Golden Showers" to "Bongo Cray". Tracks include: "Another Piece Of Red", "Banana Republic", "The Elephant's Grayard", "Vive Le Difference" and "This Is My Room". The Rats have also included a Geldof-revised "Under My Thumb", plus a cover version of the Surfarm" "Wippears."

The Rats are planning a British tour for early January, and they intend to go ahead with the datea whether or not the dispute with Phonogram is resolved and the album has come out.



OPENING TIME FOR ROCKPILE

ROCKPILE are about to release their official debut album – "Seconds Of Pleasure" – five years after their album "Seconds Of Pleas formation." Nick Lowe (bass, Dave Edmunds (guitable and Person a This will be Rocknile's first

tour since January, and it in-cludes two lunchtime appear-ances in London. Ticket prices will be confirmed next

week.

American band Garv Myrick and the Figures are supporting on the tour, making their first appearances in

ing their first appearances in this country.

The tour opens at Glasgow Tiffanies on October 12, with following dates at Edinburgh Tiffanies (13), Newcastle University (16), Lancaster University (16), Lancaster University (17), Leeds University (18), Stoke on Trent Victoria Hall (19), Sheffield Polytechnic (21), Guildford Civic Hall (23), Norwich University of East Anglia (24), Loughborough University of East Anglia (24), Loughborough University of East Anglia (25), London Hammersmith Palais (26 — unchime), Brighton Top Rank (26) (25), London Hammersmith Palais (26 — lunchtime), Brighton Top Rank (26 — evening), London School of Economics (29 — lunchtime), Cardiff University (30) and Oxford Polytechnic (31), with one November date at London Queen Mary's College on November 1.

Apollo (11) and Newcastle City Hall (12).

Tickets are available this week from box offices and the usual agencies. Prices outside London range from £3 to £4.50, at the Royal Albert Hall from Easting More from £2 to £6.50, and at the Hammersimit Odeon from £2 to £5. MCA Records are rushresasing the new solo album by the control of the



Rackvile: (from left) Terry Williams, Nick Lowe, Dave Edmunds, Billy Bremn

'Golden' Sad Cafe line up gigs

SAD CAFE have announced dates for their British tour in November, which is preceded by the release of their new al-

bum, "Sad Cafe", on October "La Di-Da", the first single from the album, was released on



Shaking Schenker

THE rumoured union between Cozy Powell and Michael Schenker was confirmed this week with the announcement of the line-up of Schenker's new band which opens a ten-date British tour at Bristol on September 21. The full line-up is Schenker (guitar), Paul Raymond (key-boards, guitar), former Alex Harvey man Chris Glenn (bass) and Gary Barden (vocais).

More Specials

THE Specials, who release their new album, "More forthcoming tour and con-firmed the addition of The Stray Cats to most of the

dates.

The new dates are at Bracknell Sports Centre on September 27 and Uzbridge

from October 1 at Manchester Apollo.

The first 100,000 copies of "More Specials" will include a free single, Roddy Radia-tion's "Braggin" and "Tryin' Not To Lie", and a dub version of "Rude Boys Outa Jai".

The group's last album, "Fa-cades", went gold in July, and there was considerable success with singles taken from it, not-ably "Every Day Hurts".

able "Every Day Hure".

The tour opens at Preston
Guld Hall on November 8,
moving on to Birmingham
Odenn 19, Ipswich Gaumont
110, Leicenter De Monffort
Hall 1111, Hanley Victoria Hall
112, Southampton Gaumont
113, Odrod New Theatre 144,
Bristof Calston Hall 161, London
Immersymb Odenn 177,
Gled Cut Hall 20, Newcaste
City Hall (21), Edinburgh
Odenn (22) and Manchester
Apollo (23).
Box offices onen on Saturdase

Box offices open on Saturday at all venues except Bristol, where postal bookings are being accepted now, and over-the-counter bookings open on Oc-tober 16.

tober 16.

Ticket prices at all venues are \$3.50, £3 and £2.50, except Hammersmith £3.75, £2.75 and £2.25) and £2.25) and Manchester and Leicester £3.50 and £3).

The support act is to be announced shortly.

Little Roosters London gig

London guestification in the control of the control

Ginger leaves Rooster

GINGER Baker ha left
Atomic Rosster and somed
GINGER Baker ha left
Atomic Rosster and somed
interpretation of the state
finally led him to break from
the recently-reformed Ross ter.
Last week Baker was den jung
a deal with Hawkwind, but the
Tawkwind's offer had become
tempting enough for him to jo
with them rather than tour with
Atomic Rosster.
Rosster and they dropped
Baker following his dealings
and the state of the state
Baker tool Hawkwind's and it went
at him to the state of the state
Atomic Rosster and the with
Atomic Rosster.
Person Heyman on their tour
rating on September 16 at
Liverpool.
Baker tool MM "I recorded
with Hawkwind, and it went
a tour with them, but I turned it
down because of Atomic
Rosster. Rosster an doing the
Rosster Rosster and doing the
Rosster Rosster and doing the
Gone with Energy, while
Hawkwind are playing much
binger venue.
Baker, who a tris the
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hed, and he anticipates finathe lawkwind are will be "s
long-term thing."

Cats on with Elvis

THE tray Cats have been added as support to two major London concerts this month Plyes Gostello and the Attractions and the Psychodelis Farman and the Psychodelis Farman and the Psychodelis Farman and the Psychodelis Farman and Ed-and play with Wasted Youth as support for the Furs at the Lyceum on September 21.

The Furs follow on with an American tour as product to the release of their sacond all significant and the psychological p

Lizzy LP

Till Muzer have set their next album, "Chinatown", for send account of the control of the contro

Jazzman **Forrest dies**

U.S. tenorman Jimmy Forrest, who became well-known to British audiences through his visus with Count Basic's or-testra and more recently with rombonist Al Grey, has deed at the see of 60 in Butterworth Formal Gold Rapids, Michigan, on August 26.

James Robert Forrest, from St. Louis, Missouri, was a large-

Jame Robert Forrest, from St Louis, Missouri, was a large-toned tenor player who, in 1949-50, replaced Ben Webster for nine months in the Fillin ton band. He made a name for him-self as composer of "Night self as composer of "Night Train", an R&B number which closely resembled a theme in Ellington's "Happy Go Lucky Local".

Ellington's rapps on sales.

Forrest had moved to Grand
Rapids after mine years of touring, alone and with Al Gree or
Base, and he had recently come
Grey in Florids. Jimmy and M
were both at last veri All
were both at last veri All
yeally Festival and at the Puzza
Express earlier this year.

See feature on page 30.

Alvin's new band

THE Crusaders return to Britain for a tour in October, following the release of their new album "Rhapsody And Blues". They will be backed by a full orchestra at their Royal Albert Hall performance.

The tour opens at Birming-ham Odeon on October 6, with following dates at Oxford New Theatre (7), Bristol Hippo-drome (8), London Royal Al-bert Hall (9), London Hammer-smith Odeon (10), Manchester

Crusaders in UK

through October

ALVIN Lee has put together a new band that starts a British tour at the end of the month to tie in with the release of a new album. The Alvin Lee Band is now Lee (guitar, vocals), Mickey Feat (bass, cocals), Steve Gould (guitar, vocals) and Tom Compton (drums, and they start a European tour in Yugoslava on Friday this week.

The tour reaches Britian at the end of the month with Bath Pavilion. The tour reaches Britian at the end of the month with Bath Pavilion Ellackbourn King George's Hall (2), Hull Cary Hall (3), Carolic College (14), 11 (14), 12 (15), 14 (15), 15 (16), 16 (16), 16 (16), 16 (17), 17 (17), 18 (17), 1

Random reform

RANDOM Hold are reforming around keyboard player. Dave Ferguson and drummer Peter Phipps, who are currently tooking for a girt singer.

They have aiready confirmed an ewe guitarist and basa player, but one concentrating on solo activities for the near future.









Record news

The release caincide with a British tear turting on October 3 and a rall prior dates in Ireland and the London Marques on September 21

WEAPON OF PEACE are: in a 7 inch inclining a penal bag on Spranher 26, titled Child in India', in sad with 'Woman' It ment uit on the boar own label in Pronegram Receded, and in the bya 12-in his incompany an additional track an alternative recarding of 'Children Of Teday'.

EDINBURGH-based band TVII are releasing a imple 'A' side EP featuring "Ambition", "Tisking Away" and "This is Zero" on their own Powther Revent, label on Friday of London stars to our in with his Tab band are also linking up a series of London stars to our in with his Tab band are also linking up a series of London stars to our in with Voung Markie (Starst September 17) and Meenlight Cults with Patrick Fitzgerald [19]. A tour is being planned for October.

THE TYGERS OF PAN TANG have set a new single for relianse later this menth to fallow the entry of their allown "Wild Cat" into the charts. "Eutharizer" in alten from the album and released on Seyvember 26. The Band sure of on the first leg of their British our late this week, as the see of section of date, will be announced in the next week, or so

STIF LITTLE FINGERS reliase a live album 'Hanz' on Friday, predicted by Doug Bennett and recorded at Frairs. Aslabury, and the Ranburg en the Band's latt 'UK, have our way of some those ware to the fairs for the last three lesses' upper to We've always concentrated on been from a but less may, and within the album approach as a set of a set of

just as good, of res builter.

Tracks include uses favourites like "Suspect Device", "Alternative Burer", "seed "ore Love" and "Johnny Was".

The band will not be touring in the UK in the near future due to cognitionals in Future. See Augusto.

Tour news

DOLL BY DOLL has been up a selected date in the London sens later this month. On Finday Seynember 12s, they are in concert at the Old Seynember 12s, they are in concert at the Old Seynember 12s and Hendel Hempsterd Documen Olders on Seynember 12s, a benefit for Help.

They appear at the Fullmen Greyhnaud on September 26 with the Soft Action Space at the Fullmen Greyhnaud on September 26 with the Soft Action Space in Chemics Street.

Q TIPS have announced dates for an autumn tour, following the success of their debut album. They play a warm up at St Albama City Hall on September 13, and the tour per surari with two mahrs at the London 19 and 20 Dame write at Brace Peb (26, Herry College 19 and 20 Dame write at Brace Peb (26, Herry College 19 and 19 Dame with the St. Albama Person 19 and 19 and

the ar New Man I we I was Angle 11 Leaghbo II are 3, I why Calene of Further Education 43, Uzbridge II are 5, Co-cart Warnest University 9, Leed University A to Mall 10 Le cester University 11, Southend Zero 6 Club

GILLAN r. b. ... do his a knowle en September 26 to concide with their Brain hatturns et at. The langle forture "Traible" badked with "Your Sitter's On My Lin", it well is three traible incorrected live at the Reading Ferriral —"Mr Lin", it well is three traible incorrected. The My Lin "Traible incorrected incorrected in the September 25 to the count date in Newmont on October 2 bas been method to the Sundardand Mayfarr, where tulken are 33 in advance and 15% with engaght.

THE COMSAT ANGELS, whose debut album "Watting For A Mir-ucki" with relieved law weeks, blay a handful of London concert. A full London dates that me orbo (London dates that me orbo (London dates that me orbo (London dates), and London Forms Bridge House (2), Hope And Anchor 122, and Canning Towns Bridge House (24). They itsilew up with another series of gigs twith dates to follow, and will just support on a tout later to the veer.

JOHN COOPER CLABKE and Pauline Murray have added an extra date to their British tour at Glingow University on Outsober 2. The package, couring under the tife Girls Nighl Dut, includes The invisible Girls who will be juming JOC and Pauline Murray in their respective sets. The full state checked of the couring to the part of their pauliness of the couring of the cou

THE FLATBACKERS have must finished work with producer Andy Arthurs on their next single. There's A Buzz Genig Round', and cention their tool promiting their curriest single. "Purpung fere", with the finished and the single sin

THE THOMPSON TWINS and Local Heroes have organized a Britch over that calls at Dunfermline Grand Pavilion on Friday, followed by death-under Eng Herown, Chilo September 13 and 141 Paskey Bungalow 15, Ital Wellingson Chilo 16, Normagham Ad Lah 37). London 15, Ital Wellingson Chilo 16, Normagham Ad Lah 37). London 16, Italian 16, Italian 17, Italian Markey 16, Italian 18, Itali

SEVERAL additions to the Futurama 2 festival this weekend, September 13 and 14, at Leeds Queens Hall have been confirmed. On Saturdaw 131, League of Gendlema are act to appear, featuring Rebert Fripp and Berme Andrews, as well as Echo and the Bunnymen registents Sumple Mints, it most believe, or Was It Ir buthed and Beloe registents Sumple Mints, it most believe, or Was It Ir buthed and Beloe

Boon's

The Tribesmen have been confirmed for Sunday, Tickets are left for sale at the door — enquiries to Lucds 663252.

THE Yell w Manic Orchestra have confirmed a five date British tour, penna a Orderd New Theatre os Oviebar 11, and followed by Bir much him Ordero 12), Monche ar Apollo 13, Lundon Hammersmith Ordero 16 and Southempton Gournett 1

LATE IT 2 from grains, the Swinging Cats, have had to thin down that lines processes after on the Specials British tour. Singer M.J. De La Swing and sax player Vince Large's have quit the band fill wine personality clashes and the five piece band are now constraint requirements.



DARTS

DARTS return from a month long tour of the States for a scries of major UK dates in October/November. These will be the British debut dates for new members Rob Davis (ex-Mud guidrait), Keith Gotherdige (drums) and Micke Deacon (keyboards) who has re-joined after an absence of several months.

Tickets are available on October 6, continuing at London Hammersmith Odeon (7), Liverpool Empire (9), Ipswich Gaumont (10), Bristol Colston Hall (12), Southampton (11), Derby Assembly Rooms (15), Coventry Theatre (16), Poole Arts Centre (22), St Austell Leisure Centre (23) and Paignton Festival Theatre (24).

Following dates are Nottingham University (25), Croydon Fairfield Halls (26), Leicester De Montfort Hall (27), Blackburn King George Hall (28), Edinburgh Playbouse (November 3), Ashington Leisure Centre (4), Manchester University (7) and Leeds University (8).

UK Subs to resurface

THE UK Subs are back with a new line-up, a new album, a new single and a tour of Britain and Europe.

Steve Roberts (drums) and Alvin Gibbs (bass) have been recruited to replace Pete Davies and Paul Stack. A 20-track live album, recorded at the Rainbow in May this wear, is released on Friends. May this year, is released on Fri-day. The first 30,000 include a

free four-track single recorded live at the Lyecum. The Subs are currently in the studio recording a new single with Mike Leander producing. Tracks are "Party In Paris" bw "Fall Of The Empire". "Fall Of The Empire" is studio to record their fourth album, due for release at the end of the year.

the year.

The group set out on a 12-date European tour at the beginning of next month, returning to Britain on October 20 for the start of their home tour.

24-34 Meymott

London SE1 9LU Telephone: 01-261 8000

For information and read ers' queries ring 261 8480 or 261 8315

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Dream time

TANGERINE Dream return to

TANGERINE Dream return to Bratan for their first appearances on two years with a 13-date tour starting on November 1.

Prior to the tour, Virgin Records are releasing a four-sibum boxed set titled "Tangerine Dream" 70-80", a compilation that brings together old and new material.

The start of the start

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The everlasting

WHAT a long, strange trip it's been" – so sang the Grateful Dead on "Truckin", their reflection on the shattered illusions reflection on the shattered illusions of the Sixties. The sentiment's tailor-made for their British counterparts, Hawkwind. Like the Dead, they became the musical vanguard of a drug-based "alternative society" which brought them more than their fair share of ups

into than their fair share of ups and downs.

And one of Amenca,

when founder member Dave Brock walked

Out.

And downs.

And downs.

And downs.

And down of Amenca,

when founder member Dave Brock walked

Out.

And downs.

And do

"Yeah, I was really pissed off with the whole thing. It just got too much, so I sold my guitar and drove off with my wife to the Arizona desert. It seemed like the end of it

Arizona desert. It seemed like the end of it al."

Internal squables, personal tantrums and the sheer fatigue of being on and off the road for ten years finally took effect. Then typically he picked up the pieces, returned was a short-lived alliance, replaced by the Hawklords, who metamorphosed into the seemingly eternal Hawkwind. A UK tour followed in 1979, recordings of which were released by Bronze this year to put the band back in the Charsts once aging of which were released by Bronze this year to put the band back in the Charsts once aging of which were released by Bronze this year to put the band back in the Charsts once aging of which were released by Bronze this year to put the band back in the Charsts once aging the strength of the property of the Bronze offices at Camden. Adjacent are the Round-house Studios where the current line-up of a loaned Ginger Baker on druns, Tim Blake on keyboards, bass player Harvey Bain-

trip

bridge and, after ten year absence, guitarist Huw Lloyd Langton, is putting the finshing touches to the new album. Only Tim Blake is absent as the kings of UK acid-rock recount their policy heady avenues. As if by tradition the initial studio assistons have been marred by personality clashes culminating in the departure of drummer Simon King. But bead vibes aside, the recording has been swift and satisfying for the band win off look remarkably fit of the band win off look remarkably fit and the control of the band of the control of the band of the control of the band of the b

LIMITED EXCESS

"We've only taken excess to a point—we don't go completely over the top," Dave protests. Well, what about ex-bass player Lemmy, now leader of the infamous Motorhead (the underground term for speed with the contract of the production of the production for white powders? As the guffawing induced by the mention of Lemmy's name dies away, Dave admits:

admits:

"Yeah, we had to sack him, but Christ I warned him a hundred times not to take stuff through borders, and he just wouldn't listen. Everybody knows Lemmy always has huge amounts of speed with him and he got pulled by customs in Canada. We had this abuge amounts of speed with him and he got pulled by customs in Canada. We had this good to be considered t

Hawkwind, acid rock's ship of state, survived the buffeting of the new wave. During a spell in dry-dock the band told their

signalled to him but he was so gone he didn't understand. In the end I threw a beer can at him — got him right on the head. That put him on the floor all right:

These ever changing line-ups somehow tie in with the band's general philosophy and outlook. "We're a very open hand," Harvey open hand, "Harvey open hand, "Harvey open hand, "Harvey open hand, "Harvey open hype of music." You don't so much ioin Hawkwind as pass through. Some even go the full circle and return for another dose of space rituals. Current guitants Huw Lloyd Langton got trapped in some nasty cosmic swing doors when the band played and the standard of the stand

SMASHED GUITARS

"Calvert is a very unusual man," Dave recalled. "The thing was that he was always the one that got interviewed and it affected his ego so much it changed him. Two hours later he d come down and be the same again. As very clever tanan, like all those people, Arthur Brown and Peter Gabriel for example. When they're on the ball it's great, but if they're down. Bob used to get so over-excited If his guitar was out of tune he'd smash it on the floor. Right now he's writing a book on the 'biz' tentatively titled 'Hype' - it's very good too." In their day Hawkwind were the doyen of the British underground, playing endless benefits at the front-line of the struggle against "straight" society, aligned with ur-

ban guerillas like the White Panthers, and supporting community organisations such as BIT and Release. In the alternative press of the day, Friends, IT and Oz, they were hailed as grass-roots rockers championing the people's cause. They were to the hippies hailed as grass-roots rockers championing the people's cause. They were to the hippies had been also as the second of the decidence of the woodstock generation? Harvey explains, "People were changed by it all but work the woodstock generation? Harvey explains, "People were changed by it all but work and the system in general bas this amazing capacity to a boot the tracting movements, sometimes even re-packaging them and the system in general bas this amazing capacity to the decidence. Aren't the bands something of an anachromism today." Hoot think we're outdated," it was to be decidence of the decidence of th



Dave Brock and the changing

GREGORY ISAACS THE LONELY LOVER



90.Wardour St.W.1

HARTS

U.K. REGGAE SINGLES

- 1 HAPPY ANNIVERSARY
- Isaacs, Cash and Carry
- Don McCarlos, Pirate
- 6 REGGAE SOUND
 Earl Sixteen, Dread at the Controls

- 10 THINGS AND TIME......barry blown, higher Kojak
 12 FREE THE HARD WAY
 13 RUN AWAY
 13 RUN AWAY
 14 SUBMISSION/NEVER IN MY LIFE
 Melodians, Tops
 Melodians, Tops

- 15 LET'S DUB IT UP

 Dee Sharp and the Investigators, Fashion

 16 SLAVING Lloyd Parks, Parks READY TO LEARNTemlins, Rubadub 18 THE SUN/THE YOUTH
- Burning Spear, Burning Spear

 19 AFRICA IS A BLACKMAN'S HOME
 Sugar Minott, Jabba Roots
- Sugar Minott, Jabba Roots

 20 RUNNING STAR.......Barry Brown, Jabba Roots
 Chart supplied by DUB VENDOR, 18 St John's Avenue, Putney, London
 SW15.

U.S. SINGLES

- (2) UPSIDE DOWN Diana Ross, Moto (1) SAILING. Christopher (3) EMOTIONAL RESCUE er Cross, Warner Bros

- George Benson, Owest (6) MAGICOlivia Newton-John, MCA
- 11 (14) LATE IN THE EVENING
- Paul Simon, Warner Bros

 12 (20) ANOTHER ONE BITES THE DUST

 Queen, Elektra
- 13 (15) DRIVIN' MY LIFE AWAY
 Eddie Rabbitt, Elektra
 14 (8) IT'S STILL ROCK AND ROLL TO ME
- Billy Joel, Columbia
 15 (16) ONE IN A MILLION YOU

 Larry Graham, Warner Bros
- 16 (13) BOULEVARDJackson Browne, Asylum
 17 (18) YOU'RE THE ONLY WOMAN
 Ambrosia, Warner Bros
- 18 (-) HOT ROD HEARTS Robbie Dupree, Elektra
- 19 (-) XANADU Clivia Newton-John and Electric Light Orchestra, MCA
 20 (-) I'M ALRIGHT (THEME FROM "CADDYSHACK")

 Chart courtesy of CASH BOX

U.S. COUNTRY SINGLES

- TO YOU DOILY Parion, RCA

 (12) DO YOU WANNA GO TO HEAVEN

 TG Sheppard, Warner Bros

 THAT LOVIN' FEELIN' AGAIN

 Roy

 Orbison and Emmylou Harris, Warner Bros
- 8 (10) CHARLOTTE'S WEB
 Statler Brothers, Mercury
 9 (11) HEART OF MINE Dak Ridge Boys, MCA
 10 (13) LET'S KEEP IT THAT WAY
- Davis, Casablanca
- (4) CRACKERS ...
- 14 (14) THAT'S WHAT I GET FOR LOVING YOU
- Eddy Arnold, RCA
 15 (18) YESTERDAY ONCE MORE
 Moe Bandy, Columbia 16 (20) THE LAST COWBOY SONG
 Ed Bruce, MCA

- 16 (20) THE LAST EDBRUCE, MAN 17 (17) THE BEDROOM

 JIM Ed Brown and Helen Cornelius, RCA

 18 (-) HE'S OUT OF MY LIFE

 Johnny Duncan and Janie Fricke, Columbia

 19 (-) PUT IF OFF UNTIL

 TOMORROW/GONE AWAY

 Kendalis, Ovation

 20 (-) RAISIN' CAIN IN TEXAS

 Gene Watson, Capitol

UK TOP 30 Sinales

-		
1	(2)	STARTJam, Polydor
2	(1)	ASHES TO ASHES
		David Bowie,RCA
3	(7)	EIGHTH DAY Hazel O'Connor, A&M
4	(3)	I DIE YOU DIE
		Gary Numan, Beggars Banquet
5	(6)	FEELS LIKE I'M IN LOVE
		Kelly Marie, Calibre

- (5) 9 TO 5 Sheena Easton, EMI (4) TOM HARK Piranhas, Sire Hansa 8 (11) RANK RORRERClash, CBS
- 11 (10) SUNSHINE OF YOUR SMILE
- Mike Berry, Polydor 12 (15) CAN'T STOP THE MUSIC
 Village People, Mercury
- 13 (18) MODERN GIRL Sheena Easton, EMI
- 14 (23) IT'S ONLY LOVE Elvis Presley, RCA 15 (-) GENERALS AND MAJORS XTC, Virgin
- 16 (8) THE WINNER TAKES IT ALL Abba, Epic
- 17 (12) OOPS UPSIDE YOUR HEAD Gap Band, Mercury 18 (17) IT'S STILL ROCK 'N' ROLL TO ME
- Billy Joel, CBS
- 19 (20) I WANT TO BE STRAIGHT 20 (14) GIVE ME THE NIGHT
- Warner Bros George Benson, Warner Bros
 21 (-) PARANOID..... Black Sabbath, Nems
- 22 (-) ANOTHER ONE BITES THE DUST Beat, Go Feet 23 (22) BEST FRIEND ...
- 24 (26) A WALK IN THE PARK Nick Straker Band, CBS
- 25 (13) UPSIDE DOWN Diana Ross, Motown
- 26 (-) I OWE YOU ONEShalamar, Solar 27 (17) ALL OVER THE WORLD Electric Light Orchestra, Jet
- 28 (-) ARE EVERYTHING zzcocks, United Artists
- 29 (19) MARIE MARIE Shakin' Stevens, Epic
- 30 (28) CIRCUS GAMESSkids, Virgin

SINGLES PUBLISHERS

1	(16)	DRAMA	Voc Atlantic
1	(16)	DHAMA	 Yes, Atlantic

- 2 (1) FLESH + BLOOD Roxy Music, Polydor
- 3 (2) GIVE ME THE NIGHT George Benson, Warner Bros
- (3) BACK IN BLACK AC/DC. Atlantic 4
- 5 (15) BREAKING GLASS Soundtrack, A&M
- (4) KALEIDOSCOPE Siouxsie and the Banshees, Polydor
- (5) GLORY ROADGillan, Virgin
- (6) XANADU Original Soundtrack, Jet 9 (17) ME MYSELF I Joan Armatrading, A&M
- (8) UPRISING 10 Bob Marley and the Wailers, Island
- (-) ONE TRICK PONY
 Paul Simon, Warner Bros
- 12 (-) MICHAEL SCHENKER GROUP
- 13 (22) LIVING IN A FANTASY Leo Sayer, Chrysalis
- 14 (19) I JUST CAN'T STOP IT Beat, Go Feet
- ...Robert Palmer, Island 15 (-) CLUES ... 16 (7) DEEPEST PURPLE
- Deep Purple, Harvest
- 17 (9) EMOTIONAL RESCUE
 Rolling Stones, Rolling Stones 18 (14) CLOSER.....Joy Division, Factory
- 19 (12) SKY 2Sky, Ariola
- 20 (13) DIANA Diana Ross, Motown (-) SIGNING OFF.....UB40, Graduate
- 22 (10) OFF THE WALL Michael Jackson, Epic
- 23 (-) WILD CAT Tygers of Pan Tang, MCA 24 (-) TELEKON
- Gary Numan, Beggars Banquet 25 (-) A Jethro Tull, Chrysalis
- 28 (-) LIVE AT THE MARQUEE
- Nine Below Zero, A & M
 29 (-) ELVIS ARON PRESLEY
 1955-1980
- 30 (-) WARM LEATHERETTE
- Grace Jones, Island
 Two titles tied for 20th position.



UB40 have an album at 20, call "Summe Off

U.K. SOUL SINGLES

- 1 (1) GIVE ME THE NIGHT
 George Benson, Warner Bros
- 2 (2) FUNKIN' FOR JAMAICA Tom Browne, Arista
- 3 (3) UNLOCK THE FUNK Locksmith, Arista
- (5) BACK STROKIN' Fatback, Spring
- (4) OOPS UPSIDE YOUR HEAD
 Gap Band, Mercury
- 6 (11) FEELS LIKE I'M IN LOVE Kelly Marie, Calibre
- 7 (8) DANCING ON A WIRE Surface Noise, Groove Change, WEA 8 /10) SEADCHIN'
- 9 (9) PRIVATE LIFE Grace longe Island 10 (15) DYNAMITE Stacy Lattisaw, Atlantic 11 (-) BIG TIMERick James, Motown
- 12 (-) IOWE YOU ONE Shalamar, Solar .. Al Di Meola, CBS 13 (10) ROLLER JUBILEE ...
- 14 (12) TASTE OF BITTER LOVE
 Gladys Knight, CBS
- 15 (19) CAN'T STOP THE MUSIC
 Village People, Mercury
- 16 (6) UPSIDE DOWN Diana Ross, Motown
- 17 (-) ONE DAY I WILL FLY AWAY
 Randy Crawford, Warner Bros
- 18 (-) DON'T MAKE ME WAIT
 Roberts Flack, Atlantic (7) LOVE MEETING LOVE.....Level 42, Elite

- U.S. ALBUMS 1 (4) URBAN COWBOY Soundtrack, Asylum
- (1) EMOTIONAL RESCUE
 Rolling Stones, Rolling Stones
- (3) THE GAME..... Queen, Elektra
- (2) HOLD OUT Jackson Browne, Asylum (7) DIANA.....
- 7 (8) GIVE ME THE NIGHT
 George Benson, Owest
- (9) XANADU Soundtrack, MCA (6) CHRISTOPHER CROSS Warner Bros
- 10 (10) FAME.....Soundtrack, RSO 11 (14) BACK IN BLACKACIDC, Atlantic
- 12 (12) ANYTIME, ANYPLACE, ANYWHERE
 Rossington Collins Band, MCA
- 13 (13) FULL MOON Charlie Daniels Band, Epic 14 (17) CRIMES OF PASSION
 Pat Benatar, Chrysalis
- 16 (19) PANARAMA ... Cars Flektra 16 (16) TP.....Teddy Pendergrass, Philly Int
 - 17 (11) AGAINST THE WIND Bob Seeger and the Silver Bullet Band, Capitol
 - Bob Seeger and 11.2

 18 (-) ONE TRICK PONY
 Paul Simon, Warner Bros

19 (15) EMPTY GLASS Pete Townshend, Atco 20 (18) HEROES

U.S. SOUL SINGLES

- (1) UPSIDE DOWN Diana Ross, Motown 2 (2) GIVE ME THE NIGHT
- George Benson, Warner Bros (4) CAN'T WE TRY Teddy Pendergrass, Philly Int
- (5) GIRL, DON'T LET IT DOWN
 O'Jays, TSOP
- 5 (3) ONE IN A MILLION YOU Larry Graham, Warner Bros
- 6 (7) I'VE JUST BEGUN TO LOVE YOU Dynasty, (6) OLD FASHION LOVE Commodores, Motown
- 8 (8) LOVE DON'T MAKE IT RIGHT
 Ashford and Simpson, Warner Bros 9 (11) SOUTHERN GIRLMaze, Capitol
- 10 (12) SHAKE YOUR PANTS
 Cameo, Chocolate City
- 11 (9) THE BREAKS Kurtis Blow, Mercury 12 (16) WIDE RECEIVER
 Michael Henderson, Buddah
- 13 (10) REBELS ARE WE Chic, Atlantic ... Fatback, Spring 14 (13) BACKSTROKIN'
- 15 (18) BIG TIME..... Rick James, Gordy
- 17 (17) RESCUE ME A Taste of Honey, Capitol 18 (-) MAGIC OF YOU (LIKE THE WAY)
 Cameron, Salsoul
- 19 (20) I JUST WANNA DANCE WITH YOU Starpoint, Chocolate City 20 (-) PAPILLONChaka Khan, Warner Bros

OFTEN COPIED

NEVER EQUALLED

Pavid Bowie



REAL ALBUM CASSETTE

MADNESS.



THE NEW MADNESS SINGLE -AVAILABLE NOW!

BAGG



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AS IT HAPPENS...

The Beat goes on

EVEN with the vogue for Fifties revivalism, it stands to Fifties revivalism, it stands to to the hula-hoop sooner than the Father of the Beat Generation. Most writers lives are not that visual, and Jack Kerouac's, spent either cringing under his mother's thumb, is no exception. "Heart Beat", being the memoir of Neal Cassady's second wife, Carolyn, Weal, the jazz-hounded-broad-& Buike-burning Dean Moriarty of "On The Road", with Kerouac in the margins.

John Byrum's movie starts

margins.

John Byrum's movie starts
with The Bomb, cuts to the
faceless suburbs, establishing
quickly the rigidity of post-war
America, and justifying the
bohemian reaction against it.
Cassady takes that first
cassady takes that first
assady takes that first
assady takes that first
assady take great
merica, a bimbo round his
neck and Kerouae in the
rumble, writing it.
Cassady, the life-force,

america, a bimbo round his neck and Kerouse in the rumble, writing it.

Cassady, the life-force, initiates everything it.

Cassady, the life-force, initiates everything from girl-Kerouse, like several other contemporary writers, gets it all down, beating Allen Ginsberg and John Ciellon Hodmes for the rucksack concession. Poor Cassady the only specimen on the slide, without scoring a paragraph. The film is fine when Cassady, beautifully played by Nick Nolte, is in frame, sags a little when he isn't. John Heard as Kerouse crouches convincingly around the sabring boards with the same and the switches to the famous roll of shell paper for the masterpiece. Sissy Spacek has a voice-over function as well as playing piggo-in-the-the masterpiece, Sissy Spacek has a voice-over function as well as playing piggo-in-the-the masterpiece, Sissy Spacek has a voice-over function as well as playing piggo-in-the-the masterpiece, Sissy Spacek has a voice-over function as undid the two biserual buddies. Increasingly tight-lipped about the monitoring, Cassady finally breaks with the tipsily successful Kerouse, goes back to being nursed by his mother, both die within a year of each other. "Were we wrong?" asky Jack of Carolyn, shivering under an invalid's blanket. "No. We were just first," she replies. Arr Peppet takes most of the bonours, and the most ing

Art Pepper takes most of the sax solos, Nolte the acting honours, and the most unforgettable moment has Cassady falling off his chair, stunned with boredom by Kerouac's literary evaluations.



LAST Tuesday afternon, when all good Englishmen and true ought to've been listening to John Arlott burr his last Test Match commentary on Radio Three, some dozens of us were milling around Abbey Road Studios, St Johns Wood, just north of Arlott, waiting to hear a playback of

ing to hear a playback of Stevie Wonder's new al-bum, "Hotter Than

burn, "Hotter Than July".

While BBC-2 cameras de-laved Mr Wonder at his hotel, we were given the opportunity to sample the wine and punch, make older a law of the more and punch, make older and the same and the s

Waiting in Wonderland

"but I did my best." This shamed all, like most of those gathered at Abbey Road, who have great trouble even getting past first be.

While the album played, who have great trouble even getting better as I and atc., oc. while the submitted of th

all. But, we are told, he'll do anything he's asked to do. Ex-cept give interview, it seems. The album?

fore. Old-style Barry White or the Sid Sharp strings pring to mind "Nel on Riddle," said to more the weren't prepared to argue the point.

Wonder also plaved a Wonderlove track which they perform during he live act while he changes clobber. And that was it Or almost.

On his way out, Stevic was posed at a psino for more pix and for about five minute-treated a small audience to an

Piccadilly's circus

"SERVING the north-west" - the slogan of Manchester's Piccadilly Radio, a slogan which scenningly owes little to realize In fact, in its wilful dismissal of everything innovative in contemporary music, Piccadilly is sadly representative of the country's commercial network. In the Buzzcocks, Fall, and Joy Division, among others, Manchester's paymed a variety of vially important bands - no thanks to Piccadilly. The standard of its decipys is typified by the ingratiating Saville-surrogate, Ray Teret, currently host on Granada's Fun Factory.

The standard of its deejays is typified by the ingratiating Swille-surrogate, Ray Teret, currently host on Granada's Fun Last weekend, Piecadilly organised a gig supposedly to celebrate the city of Salford's 750th anniversary: that it was another thinly-disguised promotion was inevitable. Stickers were flung around like confetti; Radio One's increasing (and deserved) dominance of lastening figures must be a worry!

Billtoppers were The Dooleys (statin and tatigit) and The Salford lets (middle-aged Mesreybeatung). The Dooleys were Salford lets (middle-aged Mesreybeatung). The Dooleys were cologne. The Jets were pantominine their prute faced leadinger, the Mr Punch of Punk, looked older than most of the mums and dads, but sounded like a cross between Luitle Jimmy Osmond and Bet Lynch.

The Boos Brothers as support band proved the most telling axmple of Piecadilly's artistic myopia. They boasted a drummer on loan from 10cc, and were they pleased with themselves!

The Boos Brothers with songs lacking beginnings, middles, and cold, steep perhaps set a record. I just hope they don't make any. The Boss Brothers' "music" is an homogenised non-music — a new sugar substitute, perhaps art record. I just hope they don't make any. The Boss Brothers' "music" is an homogenised non-music — a new sugar substitute, perhaps art record. I just hope they don't make any. The Boss Brothers' "music" is an homogenised non-music — a new sugar substitute, perhaps art record. I just hope they don't make any. The Boss Brothers' "music" is an homogenised non-music — a new sugar substitute, perhaps Trust the dependable Precadilly to back them. Well, it'll fill the spaces between the adverts: 24 abours a day and they won't let us forget in the spendable Precadilly to back them. Well, it'll fill the spaces between the adverts: 24 abours a day and they won't let us forget in the perhaps the precadilly server, in it is not important. North-West banks, oppinion, the best or the most important. North-West banks, oppinion, the best or the most impo

Numan: I quit shock

GARY Numan, that well-

GARY Numao, that well, known automiced spokesman of workin class frustrations, broke a million has the this week by confirming his retirement from live performing at the end. The pale one went on Capital Radio – he speaks as well, and told the world he'd definitive be bowned out for sood at Newsoniae Common Capital Capital Common Capital Cap

want to do."

Asked by interviewer Sarah
Ward if he didn't perhap, owe it
to his fans to tour, he shrrifly
perfied. "If they could promise
me they would always come to
see me then I will, but they
can't I don't think I owe anyme anything at all, and nobsdyme anything at all, and nobsdylet he do a curt answer when
he stagested he suffered from
lask of humaur, unlike Dev
"Yesih, but I will more tuckes
than Devo."
So what does the future hold
for him? He said somethinas
videos and production." If may
end up being a vecond-rate hack
producer or omething 'I
Heaven forbid

We remember Buddy

FOLLOWING hot on the mercenary heels of the recent Elvis and Dylan jamborees and seminars, last weekend ushered in Buddy Holly Week.
Held to celebrate the 40th anniversary of his birth, Buddy Holly week opened – nearly enough on September 7, the very date he entered the world. The week includes special commensurative programmes on Capital Radio (who seem to be observed with such anniversaries as they are with recipes and weather forecasts), and a new American documentary on 1610ly which will be screened on September 12 at the Clarendon Hotel in Hammersmith.

be screened on September 12 at the Clarendon Hotel in Hammer-smith.

The hour-long film contains clips from Holly's legendary appearance on the Ed Sullivan Show and is intended to provide the highspot of the Buddy Holly Fan Fair. This is the brainchild of Tom Hammond, who, among other activities, runs a mail order record business in Newport Pagnell as well as being the clouder member and president of the Heartfelt Holly Society, publicity agency, Paul McCartney's involvement stemming from his acquisition of the publishing rights of Holly's songs; in 1976. "It's Holly's music we're interested in," Hammond explained, "I'm man, Mozart's been dead for 400 years and people still remember him." Hammond feels that the real tragedy of Holly's death in an air-crash in 1939 was that he'd "only just begun to write to his full betential."

He does, however, concede that "at least, death retained the purity of his music . . . He never got the chance to go all mushy like Elvis."

Give us a Kiss (or bette: still, don't)

Clearly, this would've been a limited conversation. They were asked why they were playing Britain and putting on such an expensive show when they claimed they were going to lose an absolute fortune...



Not such a gay day

WE went along to see a preview of the new Al Pacino film "Cruising" thinking it would be a sort of follow-up to "American Graffit". You know, necking in the back of a Sedan convertible to the sound of the Ronettes, that sort of thing, so the sound of the Ronettes, that sort of thing, and the sound of the Ronettes, that sort of thing, as were darm being fished out of the Ronette and the sound of the Ronette and the Ronette and the sound of the Ronette and Ronet

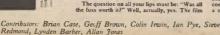
seems to set out deliberately to produce a feeling of revulsion at homozexuality, depleting virtually all gays as leather-clad-bandage-freaks.

Every scene in gay clubs is accompanied by loud, pumping rock (by Willy DeVille, the Cripples and John Hiatt, amongst others), whereas scene showing Al Parion making love to hereas scene showing Al Parion making love to hereas scene showing Al Parion making love to horeas scene showing Al Parion making love to Manara was supposed to think that the monoseruals are all sensitive, caring people? Even judged purely as a thriller, the film's an absolute turkey. Tension is reduced to a sick the standard of the sensitive to the sensitive to the sensitive to the sensitive turkey. Tension is reduced to a sick that the sensitive turkey. Tension is reduced to a sick that the sensitive turkey. Tension is reduced to a sick that the sensitive turkey. Tension is reduced to a sick that the sensitive turkey. Tension is reduced to a sick that the sensitive turkey are the sensitive transfer of the sensitive turkey. Tension is reduced to a sick that the sensitive turkey are the sensitive turkey and the sensitive turkey. Tension is reduced to a sick that the sensitive turkey and the sensitive turkey are the sensitive turkey. Tension is reduced to a sick that the sensitive turkey are the sensitive turkey and the sensitive turkey are the sensitive turkey and the sensitive turkey and the sensitive turkey are the sensitive turkey.

ANNOUNCEMENT

It appears that many people have misunderstood the advertisement in last weeks issue and thought that the records were included in the offer.

This is not the case, the package consists of -Full Colour 2Qx30" Poster -The Silver/Blue Enamel Badge -A Special Collector's Box to preserve your singles which are on sale at your local dealer



ETTING INTO

THE Windmill studios are hidden away in a derelict part of Dublin town. The building is grey and the atmosphere a marked change from the carefree lightheadedness of Dublin's town centre.

A sense of cheerfulness remains, yet with an omnipresent hint of danger. As the U2's Bono guides photographer Tom Sheehan and myself through some wayward back streets, a stone lands at our feet, bouncing off the brick wall beside us. Nothing danger-

brick wall beside us. Nothing danger-ous, but our pace quickens.

U2 are at work on their debut about with the ubquittous Sieve Lilywhile at the controls, sym-pathetically directing the band. Today a song called "Another Time Another Pace" is being ladd the part of the pace of the pace of the dark the part of the pace, the financial control of the land have good being the son experience of the land have good being the pace, the financial control of the land have good being the pace, the financial control of the land language of the language of the language of the end up on the record.

And even within the studie the air is one of excitement, nervous tension and bubbling spirits. Bono, our courteous host, is the epitome of this.

His dress, his motions, his imaginative use of

aprits. Bono, our courteous host, is the epitome of this.

His dress, his motions, his imaginative use of language and almost fervent desire to be heard and understood. . . all this exhudes an unmistakeable quality of vitality and youthful enhanciation untrainted by epitical world wearness. The rest of U2 are just as referehing, Larry or the contract of the property of the proper

ease with his surroundings and the people around him.
"Four people, four individuals, four friends before they were in a band," says Bono.
"It is important. I was saving about session men, these people who can get into a band without any real creative expression. They just want to get in there, they want in for the next by the same the same of the same there, they want in for the next by the same that they want to get in the same the same that they are the same that they will be same that they will be same to be same the same that they are same to break up we'd have broken up by now. It makes a real board of friendship."

And of understanding. A natural bond that

plays such a large part in the band's unique music and stance.

It all began and grew in an experimental school, sparked off by a notice that Adam had placed asiding for musicians.

Adam had arrived from public school and, in the same of the same

"Like our main influences in this group are each other. They're not outside. They're very definitely each other."

U2 have prosperessed at a phenomenal rate for a U band who are still so young. But what really impresses is the starting maturity that runs through their music, a maturity that has manifered itself in the group's ambitions and desired itself in the group's ambitions and desired itself in the group's ambitions and desired itself in the group of the starting of the

'Four people, four

individuals, four friends . . . ' U2 are a band united by a determination to make music that moves people.
PAULO HEWITT
reports from Dublin where they're recording their debut album

that everyone takes for granted you really have an insight," says the Edge.

"It's a very important part of the way we work, this insular type of development we've had where we haven't been exposed in the first nine months to a trendy, Gluquey atmosphere that you have in London."

It was to be the same that the music is designed to arouse his audience's emotions. Though it's a wide ranging panorama running the gamut of all emotions.

Bono: "A range of different effects — not just one— with emotion being the key word. Like aggressive live bands, I love that aggressive more with emotion being the key word. Like aggressive and the same time, something like 'Shadows And Tall Trees' (a Uz song) is meandering, very sensitive, all those things, those words which you aren't supposed to say. But it's that kind of range and effect where people tune into the music and it takes them into various different takes them inside the house, into the bedroom, into the kitchen, out the backyard and across the street again. All over!"

The purpose of their music then is to take such qualities, normally unheard of or ignored, to the listener, to deliver it with a passion that could be a such a such a such that the same way their contemporaries, apart from the Joy Division' Magazane' Talking Heads axis, are the Parkers, the



UZ — out on the interet.

Springsteens and the Otis Reddings of this world. Tamla as well, I'd guess.

I'd the near future UZ will be releasing a debut alabum that will be challenging and exciting, it's a characteristic of Dublin people. It's not cannoulage of guarded reaction and manners, all's a whole country. Which is why it's crucial that a band loaded with integrity and honest openness should succeed within the stullifying conservation reflected in the national charts. As one who always believed that rock music was at least about some kind of challenge, some kind of intoxicating ellow conoccited from such essentials as advensional of the country of the

Typically, Bono sees the problems ahead in his usual romanticised vision, another trait of his total romanticised vision, another trait of his trait of the problems of the pr



Hey, what is this?"

"It's a microphone Mr Nilsson."

"Groovy, wise guy, what do you want?"
"Just a few questions, Mr Nilsson. Is it true that this, your latest album-"Flash Harry"-is actually your nineteenth?"

"Would you tell that guy to stop popping off his flash. He's blistering the paint on my door." Certainly Mr Nilsson. And don't think we don't respect your privacy.

"Fine. So let go my sleeve."
"Back to the album Mr Nilsson. I understand that Eric Idle does the first track, as a kind of tribute to you



"Eric Idle is one humorous fellow."
"Couldn't argue with that Mr Nilsson. A great admirer of yours too and . ."

"Yaum".
"...would it be true to say that the production on
"Flash Harry" is the work of that veritable



"Steve Cropper."
"Yes indeed. And of course, that's another thing, it's said you always believe in working with the best guys around. Right here on the sleeve... Ringo Starr, Klaus Voorman, Lowell George, Paul Stalworth-why, Mr Nilsson, the list is a veritable Who's Who of the music business."



"My, we certainly do have an original turn of

privase."
"You're too kind Mr Nilsson. And speaking of originality, was it not John Lennon who placed you in the unique category of romantic singers that includes Jolson, Crosby and Sinatra?"

"None "It wasn't?"



"No. It was Derek Taylor."

"Mr Nilsson, I have to say that you're really not being very forthcoming about your new album. If you won't talk candidly about it, what am I going to tell people?"

"Tell them to listen to it?



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Reading-the can festival?

TALK about over the top - can festival, the blood-- can restral, the blood-stained trenches. What on earth was I reading about, World War Three? No, it was the Reading Rock Fes-

and other assorted music business spongers. Worse things happen in a couple of hours each Saturday at the average football match than happen during three whole days at Reading. I admit there were some causa thrown, but it was a minority thing. I only recall seging two cassattles in three days and I was in the crowd at the front.

only marred by Coverside and co. Keeping us waiting and then so-loing themselves into oblivion. Didn't your mother ever tell you that you'll go blind dring that. David Don teg em serving it. Bide Whitemake, but yelsee Sadi Purple rest in peace. The highlight of the weekend? Deep Purple rest in peace. The highlight of the weekend? Gillan — thanks John, Bernie, Mick, Colint and Ian — I hope you won't keep us hanging around when you loy the bill next around when you loy the bill next BREY. Erra Gordens, Shrublands, Shribey, Croydon, Surrey.

BREY, Erica Gorden, Sarvey.

of the can fights and they weren't too bad if you kept your eyes on the days at the Resuling Rock
Festival.

I am 14 wars old, which seemed quite source compared to don't aree with large for the good and the calls the trans group of people with anyone who did not attend the festival would have been totally put off going next year. Only one or two people had their face people had their f



band with 30,000 HM fans

band with 30,000 fire same watching.
However, when nightfall finally arrived there were some very good bands and the stune very good bands and the stune phere in the crowd completcher crowd completely changed and everyone enlowed themselves. NUCHOLLS SCOVIL, Horsham Read, Bure Green, Dorking, Survey.

reals are
Noddy, Dave, Jim and Don,
please come back next year. —
KEVIN LEGGOE, Caversham,
Reading, Berks.

The ticket rip-off

examples of unfair theket distribution by major concert centre tickets for the recent Roxy Missic concerts at Wembley as soon as the Missic concerts at Wembley as soon as the and after about a formight received them for seats up in the gods along one side of the hall. The seats were in a position where nearly half the stage was obscured by PA speakers, and thus all special effects were lost. These were the most expensive tickets. Of for tickets about a week and a half ofter me and did not

receive them for four or five weeks. When they did arrive, I was disgusted to find that they were for seats only four rows from the front of the stage! Both lots of thects were for the them. I was a sea of the first-come first-served operations were not carried out by the box office staff at the Empire Pool, although, of course, they are bound to say that they were. Defences of postal delays are invalid because of the speed with which my tickets arrived, and anyway, I live nearer to London than my colleague. MISS D.A. COLLINS, Hollytree Drive, Higham, Kent. @LP WINNER

CACCA DA VACCA





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terrologie consistes indirected ceseich indirected activities city. There are odes was inwhich Calotone is attractive to the musican Acarroma Weyboard you cample, efforting panding and electronic organismd harper ordamongst others

Your in the dual to seleve in indeele

A total of 29 office it in traments, ideal for plantations a toexpand my stocker-up

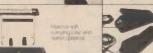


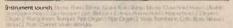














GREAT FOR THE DOOLEYS - AND YOU

WHAT WILLTHEY THINK OF NEXT?

MADISON Square Garden makes and Anchor.

It's a pretty impressive spectacle when empty, but full of fervent Yes fans left me wondering, not for the first time, just how new members (ex-Buggles persons), Geoff Downes and Trevor Horn were feeling. Although it was their fifth gig with the band (dates in Canada, Connecticut and Maine preceded New York), a near capacity Madison Square Garden on a Friday night isn't exactly Dingwall's!

The lights went down to be greeted with a roar Tron the crowd, like somebody had told them the Avaioliah had shaved off his beard. It even drowned out Irchalworky's "Isl." Before a note vands of tiny pinpricks of light illuminated the vast sends of tiny pinpricks of light illuminated the vast sends of tiny pinpricks of light illuminated the vast sends of tiny pinpricks of light illuminated the vast sends of tiny pinpricks of light illuminated the vastants of tiny pinpricks of light illuminated the vastants, and the pinch of th

THE set kicked off with "Does It Really Happer", from the new album "Drama" (from which, obvously, a large portion of the set was drawn), with Squire's best throbbing through the Garden. The first nod to the past came with "Yours Is No. Disgrace", which featured Howe's first lengthy guitar solo It was greeted with the sort of napturous ecclaim normally associated with an 89th mutate Kwama agail.

Live demonds a gent of the prepared, primed like a butterfly by the may expulsiply which ensured be was the cynosure for all eyes, like a rejected Alberts Speer design for a Nuremberg Raily. The conduction of the solo was greeted with an unbulsavable Zappa owstine.

an of the same was preceived with howle of "And You And I" was received with howle of recognition, followed by an as yet unrecorded Steve recognition, followed have a set unrecorded Steve Howe Trevor Horn song "Go Through This", which Horn introduced as "a piece of rock in' roll"!

PATRICK HUMPHRIES watches the new Yes (Buggles?) at Madison Square Garden . . . and wonders how the new Yessers are fitting in.

Howe cut his teeth on Chuck Berry, Yes's performance couldn't be faulted technically, yet they insist on reveiling in the empty space between "performance and the performance of the devoted are encouraged or many and the second are concerned. I can't see that they'll be disappointed with the new Yes. True, Horn may not have Anderson's vocal ethereality, and Downes may linck Wakerman's flamboyance, but it's still Yes. And, after all in was only their fifth gig in front of an audience, and Howe and Squire were on virtuoso form, with Alan White, as drummer magnificiate, flamboyantly thrashing his way round his kit.

rashing his way round his kit.

THE extraordinary hybrid of Yes and Buggles
appears to have been achieved, and the vehement New York fans loved it. Mind you, from
the 16 year olds I spoke to, their innate conservation
between your conservation.
I finally got to meet the band timinus Squire) on
Friday alternoon while they were soundehecking
or the Friday night whow
from the result of the property of the property
and the property of the property of the property
available for interview. As one of the new boys he
was bound to be sarutinated very closely, particularly under the Damoelesian memories of Tony
Kave, Patrick Moraz and Rick Wakeman. It can't
have been easy to Utilit their legacy.
"I wouldn't say I've integrated fully, you can't
just size into a legend, it obvously takes time." he
Downes feels an obviews tole for him in the hand.

just step into a legend; it obviously uses some said.

Downe feels an obvious role for him in the band to take the keyboards basic into the rhyshm sec-personality they used to take round with them, the treplacing him not terribly teshnically demand-ing in many respects. From the outside, it prebably cerns difficult, but from the insule it doesn't seem that way. It's like when you go down and see 'Top



Well, it's a long way from "Summertime Blues", but Howe's impeccable, funky guitar runs over a song imbued with that Yes majesty was a good omen for the future.

Downes' solo came on "White Car" (which the State of Stars", but have been dead to the Carlo Car

certainly not to be ignored.

A. Sa spectacle, the Yes show was undeniably a processive. The revolving stage ensured everyone could see the band, and the lighting matched the music with its swnchrousded symmetry. Musically, there was no denying the innate ability of Yes, as they glided through a technically perfect two hour show. And yet, and yet: I felt the show I had witnessed helpsed to perpetrate the myth of rock, "in roll as an illusory fantasy, where those on the stage are above and beyond the aspirations of Yes fans, who were relegated to a permanent role as speciators.

After all, Yes are a rock in "roll band. They utilise the rock format in terms of approach, and Steve

TALKING to Downes gives the impression that this Yea was concerned with a back-to-basic approach (or as basic as Yes will ever get); reverting to "classic" Yes.

"The Yes Album, "Fragile' and 'Close To The Edgle' were the ones that got me going, aithough Time, And A Word' is my favourite...! think concept of extra long pop song of epic dimensions, an alternative way of doing commercial tunes. "It was quite MOR melodically, but with their treatment they made it more underground, more acceptable, commercially of the furore caused by "commercial" Buggles obting, "artists" Yes, Downes was philosophical coining, "artists" Yes, Downes was philosophical storing, "artists" Yes, Downes was philosophical coining, "artists," and the furore caused by "commercial uncersal you automatically have no integrity. I think generally people base been surprised... I suppose the people have been surprised... I suppose the base was we shouldn't be part of that just because we had a hit record. I think they'd reached a kind of crossroads, with the rock band going symphonic, turning progressive, going in every direction. Like, Tormato' was the end of the search and weren't happy with that album. Chris and Steve Have and was been more prone to the stuff from the early albumo."

BUGGLES, obviously, are currently in hiberna-tion, although both Downes and Horn are com-mitted to a Buggles abbum in the New Year, which would be, according to Downes: "a very bizarre album, not three and a half minute pop songs, it might even be recorded live."

MELLOW

There was also the possibility of various Yes people playing on it. Buggles obviously appean to Downes because of its inherent flexibility. "That's the advantage of Buggles," Downes vays. "You can do anything and get away with it. We never really took ourselves that seriously. Buggles had a plan, which was to create a hit angle, now! suppose with two a perfect album,"

Ah, but what syour definition of a "perfect" all "One that people like!"

Naturally.

album Geoff?
"One that people like!"
Naturally.
Trever Horn was the next Yeaser (that's my Trever Horn was the next Yeaser (that's my Trever Horn was the next Seaser (that's my Trever Horn was find for sexulon; I ampring, has in the merital transform. The other Baggie en at least sungage down behind has 12 keyboards, whereas it's Horn who is up there, directly under the "Jen Analecon Is God" appoiliable. Coming from the relative security of the recording studio to perform in frent of thousands of people at the first Yes gig in Toronto was not, according to Horn, "achieved without a certain through a hole in the states, up behind a curtain, and as wons a the curiam pose up, sour fethere, in front of 15,000 – or whatever—people. It's quite terrifying, so you feats your stetention on the smeing, and try and imagine it's like singing to one person."

territying, to you seem your stention on the summing, and try and imagine it is like singing to one summing and try and imagine it is like singing to one you can be a summer of the summer of the summer of the summer of the year. For leaving all the time I few think about it I don't really can iden myself a singer I was a recent producer and singer was needed, so I did it."

What about his feelings on filling the Anderson vacuum in terms of performing old Yes "stammer of the summer of the

HOWEVER much you think about it, and however much you're able to rationalise it, the very ular of Buggles whom Colin Irwin once pertiament of the property of

num that Buggles "were now Fe's should sound in 1980s."
Horn was a great admirer of Squire's style of Bosse-playing, and asked him along to play on the demo of "We Can Fby From Herr, and Horn down to the Townhouse Studios where extant Yes members were laying down backing tracks for their next album. "Into The Lens", which ended up on "Drama", was originally a Buggles song called "I Am A Camera", and the whole thing seemed to gel frem the beginning According to Horn, "strangely chough, when it came to recording the new album, the most Yes-like songs were the ones Geoff and I had done."

OF replacing Anderson as a lyricist, and one responsible for the distinctive (pretentious) Yes sound, Horn confessed frankly he, "collidan't give a shit... I write good lyrics, when Anderson was on form I though the invented a whole new style, my favourite line of Jon's a 'turn around gilder,' I think that's beautiful; many Yes bries down to earth, and is hard at work writing songs for the band, boosely connected with the book which has impressed him most recently, "Vermillion Sands"

"Maybe they have more of a pop image of Yes, which I don't think is a bad thing. In our mid-period, as if from 'Close To The Edge', we were changing, developing, and we went off from the pop angle after that. We left it, which in some way wann't what we wanted to do. I mean we're not Top Of The Pops' material, but at the same time we were interested in making popular music. . I think seme of the Anderson areas we went into on our think seme of the Anderson areas we went into on our processing the same time was presented in the control of the Anderson areas we went into on our processing the same processing the same processing the same processing the same and the same processing the same processing

OF the Buggles contribution to Yes, Howe was obviously delighted: "The amount of material Gooff has contributed in the time he's been in the group has been invertible, particularly when you have not been incredible, particularly when you have, or Reak Johnson of Fragals!" I mean this time, they actually came in with some, which is something neither Patrick nor Rick did.

laver, or even Rock joining on 'Fragale'. I mean this something neither Farrisch nur Ruck did.

"For a kick off, they've replaced people who are thought to be legends—like Jon and Rock —which meet album will have more of their influence. Perhaps Trevor and I will prepare a few pieces, but veryone will be working together as if from day one, and I think the effect will be greater, because I when they're away to the prepare a few pieces, but when they're away the freedom to express It."

Howe we insume forward to plaving in England with the new band, particularly — Ye will be playing at similar venue. "I think it's another phase of reinverantion deing pieces like Manchester have of reinverantion deing pieces like Manchester and the similar to the playing the similar venue." I hink it's another phase of reinverantion deing pieces like Manchester and the similar venue. "I have have been a similar venue." I hink it's another phase of reinverantion deing pieces like Manchester have of reinverantion of the pieces like the samplify one conjugated and cettimation of the six of the samplify one of the pieces have been a support of the pieces like the samplify one of the pieces have been a support of the pieces have been a support of the pieces like the samplify one of the pieces like the pieces like the samplify one of the pieces like the pieces like the pieces like t

THE experience of Yes playing small, noce to nose venues, Howe compared to his exultation at plaving solo at last year's Montreus Jaz? Festival. "Completels solo, just me and a guitar, no amplifier," he recalled "For 50 minutes, and if lever left control of the property of the property



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BOOKS

NO ONE HERE GETS OUT ALIVE by Jerry Hopkins and Daniel Sugerman (Warner Books -

Import).

In 1971, Jerry Hopkins published his book "Elvis", dedicated to Jim Morrison "for the idea". "Elvis" remains one of the more substantial biographies in the generally superficial and gossipy library of rock.

After Morrison's death in Paris also 1971, Hopkins decided that the Dears' singer should be the subject of his next work. Four years and two drafts later, Hopkins turned the manuscript over to Daniel Sugerman for revision, which prompts the question "Why?"

Saws Daniel Sugerman in the foreword: "My persons desired in the Superman has what could be described as a vested interest in the promotion of Morrison's diwnity. For the last 12 years, the Door have lined his bracket, at 13, he began survin the Doors deed fried cannowing fan mail, later a rolusting to "management associate". Today, he manages the career of ex-Doors organts Res Mananeck and continues to do public accepted to the Supermonthing of the survival of

In the absence of another Morrium bulgraphy, "No One Here
Gres Out Alive," will have to sufGres Out Alive," will have to sufGres Out Alive," will have to sufgressess, and the sufficient of the sufficien

As a child, we are told, he once three a rock at his brother, and even chased him with a plastic dog's turd. He was known to draw dirty pictures and wear dirty shirst in class, he once distressed a teacher by chasing an immunity bee. When drunk at manuscrip bee. When drunk at amon, between two beach thebes, and the bild of the second of

Disney's Lizard King

by Steve Lake

stuff of legend. This, according to Sugerman, was Jim Morrison, going where "we wanted to follow, but we did not We couldn't in the state of the low, but we did not We couldn't in the state of the low, but we did not We couldn't in the state of the state of the low, and the state of the sta

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WEATHER

REPORT

MONDAY 10th NOVEMBER 1980 EDINBURGH PLAVHOUSE, 18-22 Greenside Place Edinburgh Show Starts 8.00 pm. Tickets £4.50 £4.00 £3.50 Available from Theatre Box Office 031) 557 2590 - Usual Agents

TUESDAY 11th NOVEMBER 1980 MANCHESTER APOLLO, Ardwick Green, Manchester 12 Show Starts 8,00 pm. Tickets £4 50 £4 00 £3 50 Available from Theatre Bux Office 06th 2*3 1112 + Usual Agents

WEDNESDAY 12th NOVEMB! R 1980 BIRMINGHAM ODEON, New Street Birmingham Show Starts 8:00 pm. Tickets £4:30 £4:00 £3:50 Available from Theatre Buy Office 021) 643-6101

THURSDAY13th & FRIDAY14th NOVEMBER 1980 HAMMERSMITH ODEON, Queen Caroline Street London We Starts 8.00 pm. Tickets 5.00 d 4.5 D 6.40 Available from Theatre Box Office 01/1748 4081 + Usual Agents

tion with the "Oedipal" version of "The End", introduced, according to The Legend, after Morrison had ingested ten through the control of the Morrison and ingested ten through the control of the morrison and ingested ten through the control of the morrison and interest and increase in the morrison was arrested that, in front of a University of the Morrison was arrested that, in front of a University and lasciviously expose his penis, place his hands upon his penis and shake it, and further the said defendant did simulate the exist of the control of the book.

And so Jim, in an alcoholic hind control of the book.

And so Jim, in an alcoholic hind service in the control of the book.

And so Jim, in an alcoholic hind service in the control of the book.

"Morrison Hotel" and finally "LA Weman". The tilet track of the latter contains the phrase "Mr. VILA Weman". The tilet track of the latter contains the phrase "Mr. VILA Weman". The tilet track of the latter contains the phrase "Mr. and in a support of the phrase "Mr. and the track of the latter contains the phrase "Mr. and the phrase "Mr. and

from Africa after (aking his death.
Did he really die in a Paris
bathtub? Or did he OD on heroin
in a nightclub? Was he murdered? Or did he really escape?
"No One Here Gets Out Alive."
"No One Here Gets Out Alive."
ass the predictable sensationalfinal days. You'd think that a
spade and a copy of Morrison's
dental charts could settle the issue
quite quickly if anybody was
really interested in investigative
journalism!

really interested in investigation operations!

Oh, but McClure has his tencents-worth to throw in: "I've listened to Jim, after his death, on tape! in a game lodge that was once a German fort in East Africa." No further clarification offered.

I suppose that, as an impressionable teenager, I was as captivated as anybody by the image that the "young lion" Morrison

projected. Then, in 1968, without the slightest notion of what Morrison was actually trying to say, I crossed him off my juvenile herces list, and listened to the herces list, and listened to the probably never have taken the trouble to listen seriously to the Doors had it not been for the release of "An American Prayer" two years gar.

THRILLS

From "An American Praver" one might conclude the Celine and the control of the Co



TIM MORRISON: Died in a Paris hathruh?

think people realise that. It's not to be taken seriously, It's like if you play the villain in a weitern.

That's just an aspect that you keep for show. I don't really take that seriously. That's supposed to be an irone. "And if you think about it, a shambling, overweight, 'beginning to sime!"
Lizard King is an even better irony.

But there is much that the book does not begin to touch. There is, for example, no analysis of the Doors' music, no examination of the group's work methods. Alurab abthub?

though Hopkins Sugerman claim to have talked to the survivors, there is very little quotation from either drumaner John Densmore or guitaris Rooby Krieger. It has been been dear the membracian Morrison ("I play maracas" he once told Roding Stone) was able to compone relatively complet collage pieces like "The Soft Parale", pieces that have no precedent im rock. And no white band played the bluss tougher or tighter. One would think that Morrison himself merits little credit for any of

this, and yet without him, the Doors were totally adrift, without focus or direction. The pois-Paris tro abbums "Other Voices" and "Full Cinel' are mently lack-the technical quality of the soling seems to have dipped. Meanwhile, the Morrison Mytholds that the singer was juiced and high for the full length of the acce. If that's so, then how could the soling seems so, then how could been so profound? You won't find the answer in "No One Here Gets. Out Alive".

Fatha's world

THE WORLD OF EARL MINES by Stanley Dance (Sidgwick & Jackson, Lon-don, (£6 95 hardback and £4 50 paperback)

Style a great and promering figure as Fatha lines merit a remarkable hook And in Stanley and honor and hon

consolidated his position as bandleader and pianist in the USA, in Canada and finally worldwide IK's althere. This is part autobiography — a fascinating sowy told in Earl's part biographs and related studies supplied by musicians and friends associated with thines during his long, eventful career. And there are capsule biogs, a chronology. The accumentary stuff wall pretty enjoyable and much of it—such as the contributions by Budd Johnson, Milt Hinton. Lois Deppe, Quinn Wilson, Teddy Wilson and Irene Kitchings, who became lines to the contribution of the such as the contribution with first curious about the "old" Chee so no, for that matter, Texas, Kanwas City and pointe and The honest, often outspoken book. I'm convinced would hold the interest of those who know



EARL HINES: a good and

cast-iron bargain. — MAX JONES.

httle about Hines or his music. The non-playing lyricist. Charlie Carpenter, makes a most readhble interview. I admire the way the book has been put together. Dance devotee for longer than I've known him, but h doe n't intrude his views ind opinions, preferring to let the story of kines and his juzz aneous manner. The account add up to something authentic, frank and infinitely revealing. add of tic, frank and
revealing
Above all, the book is

AIDA PAVLETICH: "Rock-A-Bye Baby" (Doubleday, New York, \$14.95, import only).

Tork, \$14.95, import only).

IT's regrettable to have to fault the California journalist, tackling her first tome. For the call of the cal as a dozen archetypes might.
ROBERT SHELTON

MONDAY 17th NOVEMBER 1980 BRIGHTON DOME, New Road, Brighton Show Starts 8.00 pm. Tickets £5.00 £4.50 £4.00 e from Theatre Box Office 0273) 682 127 ± Usual Agents

5ATURIDAY 151h NOVEMBER 1980
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SINGLES

REVIEWED BY LYNDEN BARBER

GANG OF FOUR: "Love Like Anthrax/Damaged Goods Armalite Rifle" (Fast): These samy Marxist tycons in their finest moment, before they must thus energe men in big suits at case of anthrax" must rank wore of the most refreshing lines in rock, and combined with And foill's stonal feedback it's an overprovering assault. This and overprovering assault in the superior to the time version on the superior to the time trendies concerned with what's going on 5,000 miles away but are prepared to forget about Ireland. This week's second essential purchase.

SAXON: "Suzie Hold On"
Scree Jones guirar sound laid to
waste as the lead warbler goes on
about how "we could be together". Bands who wear rapist
masks on stage should have their
toe-nails pulled out.

ROD STEWART: "Little Miss ROD STEWART: "Lattle Miss Understood" (Virgin Immediate): Yet another poor misunderstood millionairs. This one's been lifted from Virgin's recently acquired Immediate catalogue and is a stringy ballad — but then I've always found Rod Stewart a pain.

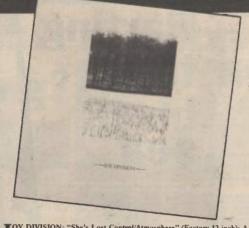


B-side of the week

MARTHA AND THE
MUFFINS: "Suburban Dream" (Dindiss): The
aformenimed is an unemarable rocker denimal for unplacement of the subset of the
control of the subset of the
control of the subset of the
control of the color ude to be real
M.C. or, takes the Muffins
show their who ophrenic
nation via dit som. It starts
with a few means taken from
the B-S2x "Plant Claim",
tank some taxty for form an
towards the end. Are the Muffins closet Albert Ayler freaks?

REVILLOS: Hungry For los locks right bunch of nurds on the sleeve. They don't sound too poud either. This kind of stuff was done so much better in the early Sinter, so what's the point? There's even nearly sinter, so what's the point? There's even prior kid ust the guint that they have the some save got an awful lot to answer for.

TO JO ZEP AND THE FAL-CONS: "All I Wanns Do" (WEA)/MARK ANDREWS AND THE GEN'TS: "Does it Get to You Like It Gets to Me?" (A&M): Yes, endless attempts at copying Eivis Costello's waad mannersms do get to me. These are two set more mediate dittles ung with mode American ac-touch from 'O'lver's Army'' just for good measure.



OY DIVISION: "She's Lost Control/Atmosphere" (Factory 12 inch): A record that puts nearly everything else to shame. "Atmosphere" was only available previously as a collectors' item French import and thank God Factory Records have decided to put it out as an official release. It features a plaintive bass line and sparse drum beat as Ian Curtis dolefully sings "Don't walk away in silence". This is deeply moving music. "She's Lost Control" shows just how far the band moved ahead after recording the "Unknown Pleasures" album. The song has been given a totally new feel to the original version, aided by producer Martin Hannett's masterful drum and bass sound, and "Closer" style synth work towards the end.

SPLODGENESSABOUNDS: "Two Utilitie Boys" (Deram): Ho, ho, ho, you really make me laugh, Splodge. A much better idea for a single would have been Rolf's classic "Cuddly Koala", released on the World Wildlife Fund sampler album on the Starline label a few years beek. This? Forget it.

DETER HOWELL And The B B C. R a diop ho ni ci workshop: "Doctor Who Theme" (BBC Records): Yes, Legue wuch a buzz when they were in hort trousers and sary-thing and the sound that they were the sound to be a ballophonic department are sunding like... the Ruman Legue A sentinal work.

TEARDROP EXPLODES:
cury). One of the most members
be songs from Teardrop's wage
set, complete with plinks plonk
keyboards. A good pop sang, pits
he bytes; are a real dose of anthrax "When I dream I dream
about you blab blab. Absolutely
nothing to do with psychedelia,
incidentally.

ENESIS



PAT TRAVERS: "Snortin' Whiskey" (Polydor 12 inch)
"I been snortin' whiskey, drinking ceasine", vomit Travers
Perhapi that's why it sounds like he's playing guitar with his feet and singing through his backtade. A bit like Johnny Winter, this

A not take Jonatha our Pat has been complaining in these very pages about us navty critics giving him a hard time. Okay Pat, how about this — I really love this masterpiece, a work of stunning originality, ctc?

Shock number 1...

THE SPECIALS: "Stereotype (2-Tone). Heart attack time for route boys and girls as the Specials go Latin American (there's even a dreaded ska beat in there somewhere). I always thought 2-Tone would have to progress, but this is not quite, ahen, what I had in mind. Ellistic words ("Ple is ust a stereotype") don't help. The B-side is better, a typically tropical piece of rumbability that I like and don't know who



GENESIS: "Misunderstand-miles from the snooze-out us cyaics have come to expect. Designed with Stateside FM play in mind, I reckon, and not a single synth in the first verse. It's very commercial and very good.

. . and number 3

SAD CAFE: "La-Di-Da"

QUEEN: "Another One Bires The Dust" (EM) Who would have greated the queens of excess to go chie? The bass fine is an unarest call me that the are really one and the same band. No matter, both sons as othe world on and expreptifie that the same are also made and properly the same and the same band. Store trapelly and the same band on the same band on the same band. Store the interesting electronic effects injected over stomping drums and store the interesting electronic effects injected over stomping drums and store the interesting electronic effects injected over stomping drums and store the interesting electronic effects injected over stomping drums and store the interesting electronic effects injected over stomping drums and store the same are stored to the same and the same are stored to the

CAPLENE CARTER with DAVE EDMUNDS. "Baby Ride Easy" (F-Beat). An incredibly seriat sleeve doesn't exactly nivite, but Allan Jonesh't a was thereatened me that I've got to give it a good erview. How solve this: I'm no country fan, but I knows what I likes, and this sounds a darn sight better than most hick music should.

SUGARHILL GANG: "Hot, Hot Summer Day" (Pye): Another stab at "Rapper's De-light", which was one of the best funk records this year. This isn't.

THE SOUND: "Heyday" blade guttar and pumping bass push this post-punk song along with an adrenalin kick. Worth checking out.

THE RIVITS: "Multiplay"
[Island): That old has-neverbeen Jess Roden makes his latest bid for stardom and fails yet again. Some people never learn.

TEADLINE: "Carolina" Advirging: If 2-Tone had supped up Vanity Fare it would have sounded something like this left a pit where skappo come is a before to the new Specials single first. Then they would have realised that the ska revival is now as old hat as flared leans and the Queen Mun.

GIBSON BROTHERS: "Me-tropolis" (Island): Horrible. We'll probably soon be seeing it done on "Top Of The Pops".

Last that the song is no good.

CLASSIX NOUVEAUX:

"The Robots Dance" (ESP):
Hey let's form an electronic band and sing about robots, I be tone-one's thought of that be fore. Actually this has got quite a seductive riff. The B-side is an electronic rehash of the Stranglerge" "Peaches" and is notable for its lack of reference to co-hots.



The Stones connection

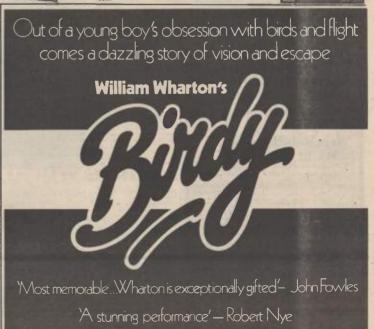
THE INMATES: "So Much In Love" (Stiff) MARIANNE FAITHFUL: "As Tears Go By Come and Stay With Me This Little Birdsbummer Nights" (Decea): The Inmates have picked a Glimmer Twins song and imitated Jagger to produce not so much red no R&B as very weetage rock. We all know about Marianne and Mick, now don't we? Just to remind us of their bloods Stories comes his reclease from Decea, which I can't see the geb being too happy about with her image. These songs sounded pretty awful then and they still



MIKE OLDFIELD: "Arrival" (Virgin): Oldfield rips
off the Abba tune fand sleeve).
Sacrilege nobody can play
Abba like Abba, the greatest pop
merchants of our time. The other
side is into praces) a jig and gets
stuck a lot.

JOHNNY AND THE HURRI-CANES: "Beatnik Fly Red River Rock!" JOHNNY AND THE HURRI-CANES: "Beatnik Fly Red River Rock! Down Gonder Rock-ing Goose" (London): Now this group of the Committee of the with por-pop organ and great sax, and the other tracks are equal gens. A real revelation for those like me who are too young to re-membest them from the first time and the committee of the committee of the committee of the committee of the didition to the shopping list.





To read it is to fly (Penguin £1.25

ALBUMS

KATE BUSH: "Never For Ever" (EMI EMA

THE thing which impres THE thing which impresses me most about Kate Bush is that "Wuthering Heights" marked her every inch of the way as a one-hit wonder. It was one of those extraordinary off-the-wall syarks of almost bizare or ignality which the record every three or four years whenever they need a few coppers, but which artists in-variably find impossible to match.

coppers, but which artists invariably find impossible to match and the control of the control of

appears and the unrestrained violence is unleashed. The vulnerable gry area between the two is explored on "The Infant Kiss", a brooding song about suppression of feelings and child. "All my barriers are going" she repeats, seemingly part in pain, part in ecstacy. All the summer of the summer of

acoldier who evidently died in combat.

I could do without the occasional pretty choirdlike interjections — "Night Scented Stock" and "Delius" make me think of Sally Olders of the stock o

XTC: "Black Sea" (Virgin V2173).

IF the staff at Virgin Records could have one collective dream come true, it would be to make XTC bankable. They stood a chance when "Making Plans For Nigel" slipped the leash and snapped around the ankles of the charts before the label lumbered into promo action—alas, it was too late—but this time round they plan no

bered into promo action — alas, it was too late — but this time round they plan no similar mistakes. The problem of the plan in the plan i

words and ideas: "I thought I had the whole world in my mouth? thought I could say what I wanted to say/For a second that thought became a sword in my hand? could say any problem that would stand in my may.' I felt like a crusader, I nonheart, a sholy than invader libra nobody can say what they really mean to say and/The imposency of speech came up and his me that day and/I in the way."

Parting black

"Travels. In Nihilon" an awesome valediction to close the album.

Bassis' Colin Moulding, already marked as a potential Top Ten machine after his excellent "Making Plans For Nigel", weighs in with two cuts — the equally impressive "Generals And Majors", and "Love At shoulder charge by the solid chorus line.

As a coherent whole, the album picks up the challenge precented by "Drums And Wires" and extends XTC's ability to pick new thoughts and old images and present them in a way that provides a role for the abitted and oblique while allowing frest views of standards of the standard of



or Swindon's answer to Talking Heads are well over.
"Black Sea" is awash with confidence and crawls with a
brimming rock bravado that makes full satisfaction a
complete certainty. — JOHN ORME.

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VAN MORRISON: "Common One" (Mercury 6302 02 1).

"Common One" (Mercury 6302 02 1).

A N album of spiritual and musical rejuvenation, "Common One" (Mercury 6302 02 1).

A N album of spiritual and "Summon Common One" (Mercury in 1974 Morrison is liberated from the sullen listlessness of "A Period Of Transition" and the bland anonymity of "Weelength", and moves forward with preserporper and confidence than and moves forward with preserporper and confidence that have been considered the sullength of the sullength

"Spirit" and "When Heart 16 Gpen"
Perhap because Morraon' Perhap because Morra

Keeping an open heart on matters



Cheer up Van - we like your album to

Cheer up Van — we like your at tensity, recalling the best of "Tupele Honey", "Sminfed" aspires to a similar mood, but it set to a routine funk grouve that's adequate but hardly impreed. This relative failure a easily compensated by the marvellous troumphs of the three renaming. Peace, "open the album with allow at the composition of the three transmits of the composition of the composition of the three t

when Heart Is Open", which closes the album, move almost summambulantly, the melody unividing with the neededy unividing with the playing, the whole swild slows down around you. Spread over 12 minutes, it hyporate with the castal, meanderins, busining page.

The mean spread of the properties of the page of the properties of the proper

clude his finger starts receiving a verte about T S Eliot, Yeath, Jame Jove. Then switches back to the original theme with a robust energy that I'd thought had gone forever from his work. The ione final fade with his wace, at against one fonce the finest than the same start and the same start and

THE COMSAT ANGELS: "Waiting For A Miracle" (Polydor Super 2383 578).

It's sad that any hand coming from Sheffield faces the danger of being written off as wet another bleak unit trapped in a depressing urban whit-pool, especially when people may be put off seeking out what

is simply the most exciting debut abum of the vera.

The pels' muscal roots are deply imbedded in urban experience, but instead of succumbing to a pessimistic muscal drone, they that at the contradiction between the alternative of daysteement of the contradiction between the alternative of daysteement of the contradiction of the city.

On "Real Story", for instance, they sing of the rain stimulation of the city.

On "Real Story", for instance, they sing of the rain who "assy there's another world fleating in the street let hears wave as the cars out by The legislating the story", adding enigmatically "see well never understand".

The music perfectly fits this perception, creating an unsetting a being exiting, human and emotional. If analyzed, their sings are sparse, but never empty. Listen to the superbound of the contradiction of the superbound of the contradiction of the superbound of the contradiction of the contradi

m. Com at Angel some-thin c-ral blip or "Postcard", the final track, "Postcard", the final track, "I come to the common track, think sour less keeping," and the music walens into an allem-teloping rose, a remarkable climax to the album. But don't just as there nod-ding and then turn the page and forget it. Go and listen.

LYNDEN BARBER.



GARY NUMAN TELEKON



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PRESTON__ Guildhall 25th

GLASGOW

MANCHESTER

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ALBUMS

SECRET AFFAIR: "Behind Closed Doors" (I Spy 2).

THE last time I aw Secret Adfair was menth use it the Music Machine, and it was a remarkable as for two resonance was that they played "Time For Action" three time in the act, the other was "My World".

set, the other wa, "Me, Werld".

I remember standing on the
balcon's thinking "angle,
simple, single", Subesquently,
of source, if was I still can't
understand why it dish't do at
least as well as "I me For Action". If that was a statement of
intent, when "My World" was
the fase of resignation with a
mile on, smalle the-best ofstanding that was musically as
song that va musically
listly, imple but unique with
the kind of chorus that follows
wou around for weeks,

I was never terribly convinced by the mod movement, preferring to observe Searct Affair as a band alone, indi-contained and able to grow. And they have grown I doubt if they're playing "Time For Action" three times a night now. The more I hear this album,

The show goes on

the more I like it. While the Affair have undertably absorbed some of the more adminible elements of Sixties popt the buoyant melodies and the single-minded slear-cut arrangemens - they've pulled out enough ideas of their own to ensure their own individuality. "My world" is the onto opposite their control of th

theme of running away crops up more than anea, too.

At bust, Secret Affair succeed in assualisting three uncertainties positively, within a trong musical framework, arong musical framework, the obvious example. The same tapplies on "Only Madmen Laugh", presenting the idea of the insane as sane a familiar notion inside a full-blowd those irresultiel character.

"When The Show Is Over"

aguad finals, awkeping up to a grand finals, and it never loses a grand finals, and it never loses. There are lots of wibrant little funes on this collection. "Live Por Today", a lively slice of hedonism, his home first play. "I'm A Bullet" finds its target straight away, too, though were bit too easily and the opening chords are right of "My World". So's the intro to "Through Mv Eyes", melodically weaker than mest but incorporating and down through the song, adding to the texture of the whole rather than fulfilling the usual punctuations also functions.

Plagiarism unfortunately rearn its head on other trucker. The pain on the ilow-piece "Life's A Movie Tou" insufficient of the pain of the

"What Did You Expect" sets off theatrically with a great de-loge of sound and prome or through a variety in intru-mental experiments, but a rather colourless melody line just doesn't stand up to all the decoration.

"Streetlife Parade", on the other hand, does much better. It opens in billiad style (with shades of Elton John and takes off mid-way with strings dancing all over the place, leading up to the end of the album in rousing good spirits.

Produced by Ian Page, who also arranged the strings, this is a confident offering from the Affair, flawed certainly, but impressive enough to reassure the boys that the show isn't over yet — CAROL CLERK



Certified

DR FEELGOOD: "A Case Of The Shakes" (United Artists UAG 30371).

UP until now, listening to R'n'B UP until now, listening to R'n'B records was much like munching a McDonalds. It gave you a taste, but left you cheated and hungry for more. Well, that's in the past because the Feelgoods "A Case Of The Shakes" serves up a hot and meaty slice of R'n'B, deep-fried in a Nick Lowe production that guarantees the real thing — a crisp and rich live flavour in every bite.

Havour in every bite.

"The Shake" is rimply the best Feelgoods obtuin ever and more, it achieves a commercial crower into por muse never ungeneed, let alone suplored, by any of the band" previour records. Bank that explodes off the viruly, with The Big Fluure kicking drums down the cells a reps., John Sparks from the sweet and Live rails there. It is not provided that the provided of the provided that the provided the provided that the pro

that weman, his unlucky gambling streak, various other compelling vices, and Fate in general, drove him unavoidably to drink.

him unavoidably to drink.

A testimony to Basher's trusty ear for a catchy ound, "The Shake" nontheless never compromises that well-loved brash shambles that carmarks the Feelgoods, and if the 12 tracks here are a taster of things to come, two-bit pretenders like Nine Belinw Zero are — to quote Mr Brilleaux. "King For A Day" and threv'd better come in 'cos therr tracks of the state of the sta

"Pertect for parties" it says here on the cover Why wait for a special occasion? Get a case of the shake right now - STEVE SUTHERLAND

STIFF LITTLE FINGERS: "Hanx!" (Chrysalis CHR (Chrysalis 1300).

ANYONE who's ever with a messed the intensity and the messed the intensity and the messed the intensity and the transfer to vinyl something of a lesser event. It's the usual problem, of cousine, over the messed that the messed problem, of cousine, over the messed problem, of cousine, over the messed problem, of cousine, over the messed properties of the messed problem, and the most of the messed problem, over the messed problem, and that's often OK when you're at the often OK when you're at the government and the messed problem, and that's often OK when you're at the government and the messed problem, and that's often OK when you're at the government and the messed problem, and that's often OK when you're at the government and the messed problem, and the messed problem, and the messed problem, and the messed problem, and the messed pr

phere, But si in your armehar and listen to this "Suspect De-vice". In its original form, it's one of the ten dissi I'd have under my arm as I waded to-wards that desert island. Now, it's stripped of its awe are fer occity simply through eed. Just another rick it' rolling whilp-it-up encore livery, and a clear fly along ver-sion of "Alternative Uster", closing the first side in fine style.

closing the first side in fine style.

"Johnny Was" take up mark than a third of side two. This is some written by Bab Market bout a sing setting that for bring in the wrong time.

"I daw its reggae-based accuration take up a couple of minuter more than the style of minuter more than the side of the side

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So much for the bad news...
now for the redeeming features,
and I'm glish there are some. In
parts of the set, some strong,
Hero" makes a forceful opener,
ideally followed by the robust
"Gotts Getaway" which is
marred only momentary by
the instrusion of the uningue
per some some some some some some some
personal nigger.

"Wait And See" throws a hefty punch, leading into "Barbed Wire Love" where Jake alternates his growl with an intriguingly normal vocal de-





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CAUGHT IN THE ACT

FCHO & THE RUNNYMEN

Lyceum, London

THE Bunnymen's first gig of a national tour neither confirmed nor deneither continued not de-nied their ability to cap-ture the magical depth and aching despair at-tained on their stunning debut album "Croc-odiles".

Office .

This confusing ambiguity arose because, while tome of the stronger tracks suffered in their live form, their edge disappearing in the flow of dry ise across the state, some of the weaker some, such as "Happy Death Men", actively improved when plasted with more aggression and strack.

Pete De Frantiei drums are nowboth olid and far reaching, a perfect bedrock for Les Pat-tinion's booming funk bass lines. Together they have mas-tered the art of using space as a positive dynamic in a rhythmic

structure that evolves in a masterfully planned dulestie.

Diving through this echesing beat, Will Semeant wanders into territors normally exclusive to Bob Fripp, sometames slathward to be fripp, sometames to be fripp, sometames to be fripped to the slathward to be fripped to be frippe

The new single, "The Pup-pet", is more rock solid than the previous "Rescue", on first hearing it sounds a worthy suc-cessor. "Vilher's Terrace" and

Aliss this tour and you'll miss something very special. — IAN PVE

Telekinetic disturbance

Odeon, Birmingham

THE low-rent metro-polis chic of Birmingham's city heart, designed for cars not people, must seem like a second home for the leading pop-futurist of the UK's new android

the UK's new android musik.

Strangers to this tangled mass of fly-overs, precincts and walkways could easily find themselves driving endlessly through the concrete and glass labyrinth humming. "Are Friends Electric".

off by a red flash or white teel, mostly on young girls who periodically crack their hypnotic stares to scream like 21st century teenyboppers. Futurism it may be, but beneath all the white make-up and neomilitary attire it's plain old teenage adulation.

military attire it's plain out cenage adulation.

And the object of worship is a red boiler suit who totters about the stage on three meth heels, rarely smiling but always posing. Numan has become the epicentre of a musical vogue, that in keeping with our brave new world, sounds as if it were composed by computers, played by robots, and bought by masses.

From an original idea by Kinflwerk, later adapted by Kinflwerk, later adapted by Kinflwerk, later adapted side has been cloned repeatedly. And just as Cliff Richard once led a small, though easily dentified, group of early British rockers aping them appearheads the secondhand machine age of pop.

The parallel doesnit stop there, however, because in common with Cliff, Gany prezents a sexuality — there can't be a parent around who would object to his cold visage plastered up on their daughter's bedroom was a sexuality — there can't be a parent around who would object to his cold visage plastered up on their daughter's bedroom was a sexuality — there can't be a great at the control of the c

are made tow and fuelling the thibids, add from an occasional token pelvis thrust, or the use of a black guttar as a phallic prop. Perhaps then, it's the feeling of seeing an untouchable control of the property of the prop

Numan in talking shock!

Numan in talking shock!

chair, never faiter. And Russell Bell on guiter and swith player. Chris Fayne, entessed in a swinging-Sixties' design booth, with the swinging-Sixties' design booth, them. Coupled with the obligation of the swinging-Sixties and flashing light it's all a bit like "Dr Who"; with Tom Baker out to lunch. Driving through Birming-ham's wastellands, an expression of the swith the swingers that than a brisk with Numan musus, a radio wit suggests that structed by a couple of jokers at Texas Instruments during their tea break. They'd furiously disagree balk at the Odeon,

where Numan plays two en cores, security guards yanking bask fringlie bodies to the strains. Everybody seems well saisfied with the generous, lently see, Gary leaves to get ready for the final evening performance it must be quite a strain on the poor boy. Of couries, there's always the final solution, more relevant every day as the cost of couring sears, he could walk en, include the search of the best of the country of th



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actions.

All Haig's work is marked by a sen e of order that may ometimes mask its passionate content: his improvisations

seeming to fall on the ear as though composed on the page. His is the jazz art that conceals companied by a degree of deliberate formalism. He has reined his playing to a point where he achieves a momentum that beautifully exploits the while he adds right-hand figures of direct, horn-like vigour. Keith Sawbridge, a London planist less often seen in a jazz context, alternated his style planist less often seen in a lazz context, alternated his style he also unipressed with Hirestlike dynamics and deserves to be heard again. PETER VACHER

DOLL BY DOLL. The Castle, Richmond

Richmond

DOLL By Doll are so enigmatic it hurts. They continue to confound and distury,
weering from invisited layers of
sereasings noise, almost paintiaments of dazzling innovation
which threaten to fulfil the asmonishing promise shown when
they first came under the
media's eye.

ggs were received
with the enthusum of the
converted, supported by a
mistique that slowly evolved
around their lyrics, redolent
with literary reference and
converted, supported by a
mistique that slowly evolved
action of the supported
converted, supported by a
mistique that slowly evolved
action of the supported
with literary reference and
action of the supported
that slowly evolved
as a forceful, chart matic figure.
"Remember", their first album was typically confusing,
containing passage at that only
hinted at the band's live prescontaining passage at that only
hinted at the band's live prestilly was regained after their
second album "Gypps Blood"
it contained some excellent
song, although it again paled in
comparison to their frequently
and the supported of the supported of the
couperson to their frequently
At Richmond a dodgy PA
coupled with an initially fuzzy

mis only marginally marred a performance of consuming pastion. Despite the absence of clear vocals and unsophiniticated lighting the band still came bome with a vengeance.

On song a like "Tecange.

When the control of the control of

Rock

Gary Glitter sheds me of the sequinned pomp of his early days but not the weight

THE spectre of his coming bankruptcy case is shrouded under the haze of a hangover from last night's celebra-

the haze of a hangover from last night's celebrations.

"What day is it anyway," Gary Glitter asks his road manager. Our fallen hero has heartily demolished the first bottle of Côte Du Rhone in a Shaftesbury Avenue wine bar. He's beginning to embrace the day with customary gay abandon.

"Yeah, I'm back. I've been working my bolleule off for a war I mean, what do I have to do to prove it?" He's neferring do to prove it?" He's neferring to the nation sollege, an exercise that's astonishingly created a whole new following exemptice by his remarkable transformation from tightly wrapped adolescent fartaxy figure to cult legend.

Bands like The

legend.

Bands like The
Human League play his ongs,
declare him a seminal influence
on post-modernist rock. Over
the passing years a new perspective has evolved that no longer
sees a faded teenybop nod but a
clever, underrated innovator.

THIS resurgence of popularity – an EP of greatest his currently lies in the lower reaches of the charts – comes after a three-year calle in the wilderness when Gary trees to exide the when Gary trees to exide the substance of his broken dreamy. Gone are the shining accourtements of a glam-rock star. Instead of the tacky acres of sequined pomp there's a deamy sakert and yellow cords. It's mit gold chains hanging of £180,008.

Baring his stud, along with an expanse of the infamous hairy chest, he admits: "I just went mad, completely over the top. I did lose touch with reality, and the condition of think anvoice in our game in touch with reality, you know to the camper reality."

Music is to escape reality."

**GESCAPING reality" is a Season of the Something he's prone to do. Initial attempts to set up the interview were dogged by Gary's penchant for the fruit of the time and the attenties of the vine and he after effects of the state of th

amp dream. "I used to wear those exotic powns all the time which cost a fortune for the first feet wears. I lived like that all the time I mean, if I was in the street - well I was hardly eee in the street in the

ill the greats, like Ray Charles, Fats Domino, Jimi Hendrix."

TIRED of the relentless treadmill be came up with an idea to return to the busis and the control of the busis of the control of the busis of the control of

the time I got round on the sixth circuit with those platform shoes my feet were bloody killing me."

GARY faced the mevitable come down with remarkable grace, and although every penns he carns now goestraph to the taxmen, he finds to the common state of the carns now goestraph to the taxmen, he finds to the common state of the carns now goestraph to the taxmen, he finds to the carns now goestraph to the taxmen, he finds to the UK Subs when Mitke Leander thy producer and ex-manager was producing them and they for my muse. And The Human League did Rock in Roll. It wonder what it's all coming to, but it's nice to find that all the bands are into my muse.

"At the time it was all serious and Stade I brought some plannour back and also I myoleed the audience. We were just saving get off your assess and rock."

Whether he realised the bustom had fallen out of the tension true of the world on the world on the world on the Russell Hurry show that he was to marry for the second time and retire into domestic biles. "I'll tell you what happened! I didn't marry her. I'd had four poper of there slog and after an opper of there slog and after an opper of the slog and after an opper of the slog the slog and after an opper of these last out the slog and after an opper of these last out the slog and after an opper of these last out the slog and after an opper of these last out the slog and after an opper of these last out the slog and after an opper of these last out the slog and after an opper of these last out the slog and after an opper of these last out the slog and the sl

bit more re of my all I'd been in the busines for 20 years after turing as shoul for 'Ready Steady Go'. So I thought, why not try the whole Robinson Crusoe bit, you

A SKED to explain his resurgence of popularity with an
any process of the second of

"It's going to be a good one I've never felt better, I feel 150 per cent. Everything it so much sweeter now."

For the rust he orders a round of vintage port "ah serew the experies" and we make to leave the base with the alternoon's air of anonymity (Gary whysers in the ear of the young Australian barmaid. She is alternoon's air of anonymity (Gary whysers in the ear of the young Australian barmaid. She is the purpose of the young Australian barmaid She is the purpose of the young Australian barmaid she with the purpose of the purpo



The eyes have it. Gary Glitter is back (again) and preparing to wipe out a hefty tax bill. IAN shares a glass (or two) of wine.







awful lot of bands and cars coming through the gates at the BBC. TV Centre car park. This time though, he was positive. You're Ian Dury aren't you? Come on, which

Dury aren't you? Come on, which one's Ian Dury?"

"I am," said Fred, Dury's "mindet", six. "I am," said Fred, Dury's "mindet", six. "No you're not. He six," the silver-haired uniformed attendant crowed trump-hantly, pointing to Dury and beaming like a child who's just seen through a trick, "Best of luck to you mate. The 'Top O! The Pops studio is mat there on the right." He stood back with a smile five feet wide across his face. The tass moved on Fred shapped his hand on the sheet, shouting back to lan, crouched that? I nearly has him." Dury grinned and should back: "What kind of bloody taxidriver do you think you are mate? "Now this test," Dury said, setting himself as somfortable sa he consideration of the said on the dressing room table, "Mickey showed to me last night."



Dury, eee e.g. w. and only seed early and only seed as a "good base of the monithic BBC building at Shepherd Bush, we truck the ame thing, only this time with word and a tape recorder. Room 126 also centain a buildings and the time which consuntly relays the music from the "TOP" studies below us, and as the new Josepher of the property of the prope

He pau e "Every overdub that went on w another "Every overdub that went on we amother but of urclustration and it seemed to get low.] I felt it got low. I was still writing most of it is it is felt in got low. I was still writing most of it is in a warre, with doffin 10 nut to on source either lit just seemed a bit of a me.

But a Norman Watt-Roy diagram. "No! I think in" s really sood album. I still play it a low, Not much. "Noe Book And Panies", but it was just done with a totally different approach and I thought it was good I lowned.

approach and I thought it was good I terrined a lot from it."
That Norman should feel this way is no supprise "DIY" was essentially rooted in a lot of funk music and two years ago, at the Hammer mith Odeen, I stood two rows away from Wat-Roy watching him go wild with delashit at the united and music of Bootsy's Rubber Bind.
"I final hast sowed it to be done with a

to let all us lot have a listen
the from somebody," he
ery thiented acczer I learnt

H to the really the form in the Bockhe dater their enhaustive touring schedule last Che and lan clashed over the direction of

In a recent crucle Chas even el imed the in final effort to complete the record he had the ed lan ind told him to stay was from the

"He as some funny thing. Chas", Dury weerily. "Actually, it's true . . . it was face to fee, it wan't a phone call. He did say why don't you keep out of the way because

you're a mierable basard!' So I saud ail rgift,
then.
"But he had a hard gig," protests, Norman
from the other side of the room.
Dury falters.
"Yeah," he says slowly. "Yes and no." He
pauses again.
"Yes you're and the says slowly. "Yes and no." He
pauses again.
"Yes you're all very tired sew left, I think maybe
that was the main thing. After a month of I
still couldn't keep it togethers, I was just too
knaakred. I was feeling preits despondent as
well."

well."

He thinks for a while, his thoughts hidden

breath stanks: Do you remember that it is about at Norman, min infectiously, and reture my suggestion that such friction as they experienced could be of any value.

"No, not that kind of friction," say Dury, shaking his head. "It's stupped, Friction where you get angry with each other and guitars go flying about and then you try and do semething about it afferwards, that can be useful. Two minutes later a "TOT" employee bustles in and tells land that the swaned dominitars along with the test of the band



and the calcular department of the calcular calcular and the calcular calcular and in a calcular calcu

hew
It' over in three minutes and suddenly
we're back in room 126 again, fine hing off the
subject of 'DIY' and Che Janke!
Ian hid earlier said his disike for "DIY"
van because it was too intellectual. I remind

"A bit light on their feet an't they Yeah," Dury say.

There we needed Mischief and Tek There we need to like that thins of not having turn is made it like that thins of not having turn is made it then I freed down and set I may be made? then I freed down and set I may be made? I have a down and set I may be a like the say of the headphose on sold I didn't know what the lyine we about, and maning it into the proble garing thooloash. What is all this about? I was trying to be convincing about it and I want." In hold carrier such an enterior of the cup of we became it was too mellectual. I remind he will be such as a such a was syring to developing seeks up.

"It was time and tredness. We were tred and "It was time and tredness. We were tred and tredness with the seeks of the seeks

GOING STRAIGHT

PAULO HEWITT talks to Ian Dury. Pix: Tom Sheehan

"I think I better go and listen to that record again. The thing I ot pussed off about, I didn't want to do a sun, for my part I didn't want to go out and be a Cockney boy assin "All I tred to do with "New Bosts and Panties" was sing in English 'con it killed me to sing in American. "when I hear Niek Lowe and Elvis Castella, I always think if only they sung with English accents then they really would be English rock'n roll. But it's very difficult to do, it's sumething that hards's

46 A NDY Dunkley phoned me up and said will you go and help the Strangiers out at this gir. And and help the Strangiers out at this gir. And and help the Strangiers out at this gir. And the same and the dark want to do an encore, and wilko was sitting there and he didn't want to do an encore either. And he was sitting there looking kind really would be English rock of roll. But it's very difficult to do, it's something that hardly anybods can do, and then various bod iterated saying there were handwageness of outkneymens going on. Which came as a harrible who it to me personally. I ddn't know that was going to be lumbered with that role.

"I saw Elton John saying in the paper." Be careful Ian. Don't become the Rov Hudd of rock in' off I music." That really smacked me in the chops. I ddn't want to be that I vanted to rather than as joll-yup thing."

So "DIY" was a conscious step away from that?

cither. And the was string there looking kind of "Intern." I knew him from the old days and I always thought he's a bir of a nutter, that geezer. So I said why don't you owns down the studio and do a couple of trees. I what the said 'reah'. I could hear the same 'Loneisme Me' when I was looking at him, the Don Gibbon song. It wasn't to be arrefulled to the said 'reah'. I could hear the same 'Loneisme Me' when I was looking at him, the Don Gibbon song. It wasn't to be arrefulled belooke, I was just up on and old put the said 's was put to go and old guite. "So he come down and we did it truck. And they were really good fun. V bed the ound of it and after a week of a rism with him it was quite easy to see where he could fit into our firm."

own label through Stiff, and recruiting a new



of the hand he' free to come and to as he plette. He own band, the Solid Senders are still to either and Wilko has just finished work on the new Senders album.

Work he been in progress, though, on the

word, he need in progress owners.

"I thus they're mere simple," Dury says about the new some about the new some and the new some and the new some and the new some and the set of the new some and have a bit of a wallop rostly it's not simplified or anything, we're still trying to be always.

suppures or anything, we're sun't ring to te
"I's got a bir of stock" saxy lan "Stonk and
bravado. It's mere, et angry! think
"Well I'll gue you sem utles. One've alled
'Manie Depression', one's called 'Delussons
Of Grandour', one's called 'Uncall A Halt',
one've called 'Dann And Blow', et ... "His
voice relies sensy gracefully interfered stonk
and bravado then, how were the lyrics shaping
up?

and bravado then, how were the lyrics shaping up?
"Well they're quite serious," Ian replies,
"Manic Depression" goes: 'The mind is a very precious flower That Irinds itself stranghed amongsit the weed? The cause and effect is white you might expect and going.
"The Elephant provides the ivert to-wer He's better left to wander to and fire Poor Jumbo's my no chance. With no the poscher doth advance. With a ghastly poison arrow in his bow.""

this bow."

He stop and there's a brief alence.
"It ain't funny," he says, "but it's . . . I
don't know, if they're funny or not really I
can't tell."

In room 126 nor can the rest of us.

L AST year the Blockhead fan club numbered some 11,000 members, which

And year the mechanical national countries of some 11,000 members, pointer both young and old who have taken lan into their cars and homes.

This strange man with the funny walk and cheered dup sitting in now 38 and a star. In room 126 he struggles to expain it all.

"When I used to go out when I was 18, and the struggles to expain it all walk I'd be embarrased about it I used to wear loud coloning to get over that embarrasment partly, and because I like loud divibing 50 I'd breast in out walking down the street.

"The breaks off to pull a secerning fact "People would look at ma, and they do at me because of the way I walk, and then they recognise me. So I do get the old working necessariam, but I'm just getting over it now. Last year it was murder. I don't believe in purancia, it was read. I was plung out and started wicasing and people would get hold of the under street was murder. I don't believe in purancia, it was read. I was plung out and started wicasing and people would get hold of the underly strange and the started weeting and people would get hold of the underly strange and the started weeting and people would get hold of the underly strange and the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started weeting and people would get hold of the started and the started

In a complete would get a constitution of the standard grab my arm. "And a couple would be drunk or incretaing and if I fell over Fred would get crow and start going up to people and eaving "You can look at him, but don't took him." And I don't like that at all. I don't think that's necessary." In an effort to overcome his frailness Ian has been winning a lot, exceising as much as possible, summe not only in physical strength but swintinger, as well with the strength of the control with it. Tomms Roberts, when he mine aged the Kilburns, he said the thing is use, if Libentee walked down Onford Street he'd step the traffic. And he'd be smiling."

ian gestures regally and adopts a gruff voice "They'd all be going 'Ah that's Liberace, wonashh'. So really for that reason Laberace has always been my total hero, just for the way he can take the pies out of himself and yet stop the traffic at the same time. So that's what I'd

the traffic at the same time. So that's what I'd like to learn to do.
"I've heard this thing about Mick Jagner," the continues, "that he'll so fer the spotlight wherever he is and he'll stand there loving it And everyone will look at him and there's Mick thiking his booty. I think the there's the life probably the only way he can be Mick to I've probably the only way he can be Mick

fig. It's probably the only way he can be Mick Julijer.

Recently Ian, 100, has been shaking his booty in public. But as a straight actor with Vaneswi Redgrave to raise mones to the papers said, for the Werkers Resloutemery Parry.

"Oh yeah ... wasn't for ... who were you going to swe?" he questions, a trifle worned. The WRP maybe.

"Weel: was were youth centers," he said you want to be said to be selected to the week. WRP young Secilists, or sentential, I did it con of Derek Jacob I mean, I did it togo on the same boards and watch him, see if there was anything to be done there. I felt very embarrassed, I (don't think III) do it again. It was a pastiche of Shakespeare by Tom

different theme now. "Yeah if I ever had an idea that might mean aomething to immebody, I would probably go out and do it. But I never have. Me and Chaswert talking once and I said, Look, if we made a record that appealed to hundreds and hundreds openeye, like Charite Chaplin appealed to all the Chinear and everybody, if we made a single that everybody wanted, then we

The TOTP theme comes blasting into the

Above the noise he continues, on a slightly different theme now.

could start our own space programme. And he said, "What do you mean?" I said, "Well, we'll sell all around the world and get threepence each and siosh it all together and board a rocket ship and get over there!"

He slips into a tone of incredulity

Stoppard and the dactor where I used to go awarming. Dr kirt, and to me 'If they had wanted blastengure acted they wouldn't have asked was dear."

But did, lan hose any political sympathies?

"Nah, because I think partue aiways get cause it and there aiways get observed and outsed and the Old Bill follow them all about I don't like all that. I mean, if I had any belief are my thoughts on those subjects. I would move you them because it if the brane whed to put your head in a monierray mint? I don't want any constrictions on what I do with my rock in 'roll music. That's good enough for me.

"To be aligned or to be part of some manifesto or other, for a start I'd have to bely we in it and I don't believe in any manifesto. I don't believe anything I've ever read in my life, not anything at all, not one single sentence."

believe anything I've ever read in my life, not say thing a all, not one single sentence."

In fact, Dury does have a solution to the world's proteiner Laughter.

"All of us were my shout what is used to hope in the sentence of the senten

He shys into a tone of ineredulity. "Humphrey" a clee cartonist companion was just doing a destroyer, painting a destroyer, painting a destroyer of the mine and a special particular as this place which must have cast, ten scars use, ten toward quid to which It's big enough for one person at a time to use. Now 10-12 people could use it a day and thirse are 230,000 wheelshars on lean in his country which is virtually 230,000 priones 'os syndulity and the street when the street with the street.

"Well if you built a pool for enough people to benefit from and get exercise and perhaps go out to work afterwards, it would cost the same as about 30 destroyers, that is all. But I can't figure out how to charge that. It's happened over centuris and centuries of people power. So the only condition I can draw from any of it, is that if you've got power, you've ruiked it already. So don't ever have any power, ever, any kind and it's only until evil person can remove the thought of wanting power to the property of the people of the total people of the people

"So every time I jet worred and went to be a rouring revolutionary punt artitle, I sort of top my elf. What can I due

Never let me hear you say he' not trying. But doesn't lan himself hold power. Just the fact of 150,000 advance order on "DIY" confirm the

confirm the "I hope not he serve "I don't went any and if I hove not any, want if no he the power to make purple hash and that it, but he was the serve to make purple hash and that it is a responsibility in the was that the serve t



people commit swede with herein and I put a happy ending on it. "On I've news taken any of these things. I've never taken it not not never taken LSD and I've only then in same worry me more. Not the drug 1 set, but the way you can use a drug as an excess to per out of its of art hat you fall off. I've samed of that happening to me. So scared that I won't touch them."

There's silence in the room. Then a chirpy song from the Selecter beats in and Ian looks at the speakers on the walls and says. "Lovely smile that girl."



Dun ponders politics

hampage is opened in his being. Durn talls the dream now with a layer of white make-up on his lace to over up the blotches that have us to reall's appeared. A mike up gait poels if and he and behold the blotches have sompletest cleared up 1 is, him what there had done for him.

"I sorta want a better p—ce to live but ap rt from that I can't think of anything at all. So I'm quite h ppv.

"It of really unhappy has year because I was so tired just tourned and worrown and trying to keep it was and me they are add not full pres to any of how the till the quite difficult "co we be form in communer occess, but I mean I never a need e.e. "My old man we ach unless all use and I we would be even to drive "co." I thought he hated it."

He voice trail avay.

If Ian ever did buy a Roller, then you can be sure that the money that supplied it came from an incredibly wide ranging audience, from mums and d ds to tots and kids. And b ck

"There was this wonderful lady the Kil-burn's knew called Lily The Print', or Kilburn's I don't know it I've ever told is journalist before, but she came down once to the New Vic where we were supporting Dr Hook. And she brought a great bunch of flowers. She was about 60, sknmy as anything

Later on, that a we're about to least the later on, that a we're about to least 126 for the final turn. In we'll we're about to be taken wrough I think the shares to be taken wrough I think the shares to be taken wrough either by within purple, or by warrell I don't thank it's really we it emblish wourself on one keel and style to it. The soft think I'll we're the shares of writing I've eer taken one with it the business of writing I've eer taken one with it the business of writing I've leve taken one with it the business of writing I we're taken one with the business of writing I we're share work and need a 've' time and strenton. That I wike yet said.

The two of them we p stories and idea for about 15 minutes, with lan finally offering his and Mickey Gallagher's assistance it it's ever needed. Pauline stands up, leoks at him and assis. "You know I've alvoys wanted tu meet you and now I have I'm really glad." And she theshe him a smile.

Ian Dury looks up with a twinkle in his ac-

the rumour



THE ALBUM PURITY OF ESSENCE SEEZ 27 THE SINGLE I DON'T WANT THE NIGHT TO END BUY 92
STIFF RECORDS







ANY QUESTIONS

Send your questions on the music scene to Any Questions, Melody Maker, 24-34 Meymott Street, London SE1 9LU

What price **Burns?**

HAVE a Burns London bass guitar, and 1960-1105. It is, as far as I can tell, an original, with built-in neck, a black Burns London name plate on the head, the built-in neck, a black Burns London name plate on the head, so the burns London name plate on the head, so the burns London name plate on the head, so the burns London name plate on the head, so the burns London name burns London name burns long the lo

G. Izzard, Haisham, East Sus
"Paul Day, author of an hisoric book on these guitars, retoric book on these guitars, retoric book on these guitars, rething of a rarity, as from your
description this model seems to
be a Burns Artist bass, produced
to comparatively small numbers
between 1960 and 1962, as an
equivalent to the guitar version.

A medium scale instrument
athough it is a "rare bird" today, current value for a mist
condition, allo-riginal example
would be around the same
figure, but of course, to an avid
Burns enthusiast/collector (and
there are quite a few of those
around) it could be worth a lot
It is a good "bayable" bass.

tris a good "playable" bass, producing a better, "deeper" sound than the more common, very short-scale Sonic model. Fuller details of these guitars and virtually all known Burns products from 1944 to 1979 are given in The Burns Book, which ments, 19 Forde Road, Newton Abbott, Devon TQ12 4AF.

Five strings on Keef's guitar

HOW does Keith Richards, of the Rolling Stones, achieve his technique and sound and

technique and sound and what guitars does he use?

Allan Wood, Oldham.

The Keith Richards Information Centre replies: The following information is taken from a rare informative article some years ago in The Times on the Sound Of The Stones. We say are because little or northing shar been written on Richards as a musician.

been written on Richards as a mussician.

Keith on technique: "Basically what I've done is taken what a lot of old blues guitarist vere doing on acoustic guitars 20 or 30 years ago and transposed it to electric guitar, which changes it slightly but still keep that basic simplicity and straightforwardness. I play a lot "I used the straightforwardness plays are well, but on the stuff which I know most people are talking about, thythm guitar, luse a five string true of the string true of learning to play rhythm guitar with that kind of tuning.

rhythin gustar with that said of tuning.

"It's nothing fantastically new, it's the kind of tuning old hicks used to use — it requires a different way of playing."

Keith on sound: "Eighty per cent of the stuff I play on rhythm

guitar I play open G. With an open chord you've got oothing like the music of a sitar, but you've got adone going all the time. With an open G tuning you can use certain strings running theroughout a whole song. Between the side of th

Newman E. Jones III is his personal assistant and personal guitar maker, who tunes all of his guitars with an electric strobe tuner when on stage.



Clearly Bruford

LOW does Bill Bruford get such a good clear sound out of his troit drams, and does he think it necessary to dampen the beautiful to the state of the such as the s

haven't used them on the road.
Whatever head you use on a roto tom I think it unnecessary
to dampen the drums but, as always, that's a matter of per-sonal taste.
I play the drums deliberately near the rims and off the rims
to increase the clarity and timbale-like quality.

Where are Ryans?

WHAT has happened to Paul around for a publisher to show and Barry Ryan, who had various hits in the late Strices and early Seventies?— Ian Lev Gardy Seventies?— Ian Lev Gardy Seventies?— Ian Lev Gardy Strices and the States starting when they were to show the state of the same to show the

Yes, Laine was here

CAN you please sertle an argument I have had with some
friends. Did Frankic Laine play
the London Pallashum in 1933
the London Pallashum in 1934
You're quite right, Frankic
Laine played the London Pallathe first time in 1952, but I am such
that I went to be him the ball all
dim in 1935. MS N. F.
Empires.



LOOK HEAR

Send date listings to Chris Hayes, Look Hear, Melody Maker, 24-34 Meymott Street, London SE1 9LU, to arrive ten days before publication date.

Wednesday

Ewell Grapovine: AVENUE London Acton Kings Head: NAKED LUNCH, ORSON BLAKE London Claphem 101: HUANG CHUNG

London Clapham 101: HUANG
CHUNG
CHUNG
LONDON CLAPTER
LONDON
CHUNG
LONDON

SER'S JAZZ AND SLUES
BAND
London Menor Park Three Rabbits: PARK AVENUE
London Marquee: ASSOCIATES
London New Merlins Cave:
AMALGAM AND THE ORCHESTRA HE HIS MOON,
MORRISSEY MULLEN BAND
London Pegasus: CHA CHA
CHA

CHA
London Rainbow: ALLMAN
BROTHERS
London Richmond Snoopys:
NUGGETS
London Rock Garden: AU

PAIRS
London Ronnie Scotts: ELVIN
JONES JAZZ MACHINE,
MARK MURPHY
London Ronnie Scotts
Upstairs: SHINY SHOES
London West Hampstead
Moonlight Club: VANDELLS,
SPIDERS

Thursday

Bath Mole's Club: ALARM CLOCK Bradford Princeville: WHITE SPIRIT

SPIRIT
Brighton Concords: MIDNIGHT
AND THE LEMON BOYS
Bristol Hippodrome: DARYL
HALL AND JOHN OATES
Burton On Trent 76 Club: CIRCardiff Great Western Hotel:
STRICTLY BIZNESS
CVARDIS
VARDIS
CROWN BAY PIET PAVILION:
CROWN

VARDIS
Croydon Fairfield Halls:
PRESERVATION HALL JAZZ
BAND

BAND
Edinburgh Abercorn Inn:
SHARPS
Falkirk Magple: H₂O
Glenrothes Rothes Arms: THE
SOUND
CUSTON COUNTY
FALL THE WALL
Grimaby Central Hall: STRAY
Guildford Civic Hall: SECRET
AFFAIR
High Mycombo Name Live County
High Mycombo Name Live County
Falkir Hall
High Mycombo Name Live County High Wycombo Nags Head: AR-ROGANT

ROGANT
Hull Wellington: U2
Hor Cranbrook: RYE AND
Cranbrook: RYE AND
HOR BOYS
Kendal Brewery Arts Centre:
PHARADAS
Kingston Three Tuns: KICKS
Leeds Wigs Wine Bar: DODGY
TACTICS
Letchworth Lees Wingston

Letchworth Leys Youth Club: SCARLET O'HARA SCARLET O'HARA
Latchworth Wilbury Hotel:
DANCING COUNTERPARTS
Liverpool Star and Garter:
NERVE CENTRE
LONDON BYECKNOCK: SAD
AMONG STRANGERS
LONDON STRANGERS
LONDON CHINWICK JOHN BUILT
TELEMACQUE

SET BURNARIE I HE UP-SET BURNARIE CASS FRIENDS BOB KERR'S JASS FRIENDS BOB KERR'S JASS FRIENDS LONDON FRIENDS MOLES, FRUIT EATING BEAR LONDON TO CIUE: PRESSURE SHOCKS, EXODUS LONDON MARQUES: GRAND PRIX

ondon North Finchley Tor-rington: JUICE ON THE LOOSE

LOOSE
LONG PUTNEY Half Moon:
TONY O'MALLEY AND
FRIENDS FROM KOKOMO
LONGON RAINDOW: ALLMAN
BROTHERS

Glasgow Apollo: OZZY OS-BOURNE AND BLIZZARD OF

Grimsby Centre Hell: PATRIK FITZGERALD, SHRINKING

SPIRES
Hemel Hempstead Pavilion: DR
FEELGOOD
Kingston Three Tuns: VIPs
Liverpool Bradys: NERVE
CENTRE
London Africa Centre:
OSHAMA

ondon Chiswick John Bull: MORE, ROCK ROADSHOW MORE, ROCK ROADSHOW London Clapham 101: ON THE AIR, ELECTRIC EELS London Clapham Two Brew-ers: SAD AMONG STRAN-GERS

Saturday

Birmingham Bogarts: WI-THERED MAN Birmingham Cedar Ballroom: DR. FEELGOOD Blackpool Norbreck: DE-DRINGER Bristol Colston Hall: SECRET AFFAIR Bristol Hippodrome: GARY NU-

MAN
Chigwell White Hart: PARK
AVENUE Coventry General Wolfe: CHEATERS

YEAR ITCH
Dunfermline Bellville Hotel:
THE SOUND
Dundee Celrd Hell: OZZY OSBOURNE AND BLIZZARD OF

TACTICS CHIRC DODGY
Lincoln Comhill Vaults: ETHEL
THE FROG
London Cenning Town Bridge
House: JACKIE LYNTON
BAND
London Clapham 101: CANIS
MAJOR
London Clapham 101: CANIS

ZERO
London Putney Half Moon:
CRANNOG
London Pagasus: BIG CHIEF
London Putney Star and Garter: TRIMMER AND JENKINS
London Rock Garden: RELUCTANT STEREOTYPES

London Ronnie Scotts: ELVIN JONES JAZZ MACHINE, MARK MURPHY London Ronnie Scotts Upstairs: GROUNDATION London Ruskin Arms: GIBRAL-TAR

TAR
London Southall Hamborough
Tavern: SHELL SHOCK
London Stockwell Old Queens
Head: LOCATORS, JANE
KENNAWAY'S STRANGE BEHAVIOUR

Head: LOCATORS, JANE
KENNAWAY'S STRANGE BEHAVIOUR
LOCATION HAVE BEEN AWAIGHT
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MOONDOO'S MOCK Garden:
MITTON HAVE BEEN AWAIGHT
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MOONDOO'S MOCK Garden:
MITTON HAVE BEEN AWAIGHT
MITTON HAVE BEEN AWAIGHT
YOUNG PARISIENNES
NEW CASTELL HAVE BEEN AWAIGHT
TO FRANCE BEEN AWAIGHT
MOONDOO'S MOONDOO'S MOONDOO'S MOONDOO'S
NEW CASTELL HAVE BEEN AWAIGHT
MOONDOO'S MOONDOO'S

Viabech Isle of Ely College: CLEM CURTIS AND THE FOUNDATIONS

Sunday

Bradford Panache Club: THE WALL

WALL
Bristol Locarno: SPECIALS
Coventry Theatre: DARYL
HALL AND JONN OATES
Croydon Feirfield Halls: THE
HOLLIES
Croydon Star Crawdaddy Club:
SKAVENGERS
Darby Assembly Rooms: DON
MCLEAN

BOURNE AND BILIZZAND OF OZ PO CONTROL OF THE PORT OF T McLEAN
Edinburgh Eric Browne:
THOMPSON TWINS, LOCAL
HEROES SW9
Hemel Hempstead Pavillon:
SECRET AFFAIR

(7.30)
ondon Marquee: LIVE WIRE
ondon Putney Helf Moon:
JOHN GREEN SNAP SYNCOPATORS (am), ROCKET 88

PATORS (am), ROCKET B8 (pm)
London Reinbow: GREGORY
ISAACS (ichmond Brollys:
London Rock Garden: MONTELS, PHONES, JACKALS
London Rock Garden: MONTELS, PHONES, JACKALS
London Ness Hampstean
FARLEY BAND
Manchester The Squei: BELLADONNA, DIAGRAM BROTHMIDDEN BELLADONNA, DIAGRAM BROTHHIGHESTORY TO SAND
MANCHEST THE SQUEIE
RORY GALLAGHER
PEELOCOO
Redhill Lakers Hotel: ZORKIE
TWINS
CONNOLLY
SOUTHAMBOR SERVICE
WAKEMAN

Monday

Birmingham Romeos and Ju-liets: QUARTZ Blackburn Castle Hotel: ZOR-KIE TWINS, DEDRINGER SECRET AFFAIR SECRET AFFAIR Brighton Dome: RICK WAKE-MAN Cardiff Sophia Gardens: SPECIALS

SPECIALS
Edinburgh Odeon: OZZY OSBOURNE AND BLIZZARD OF
OZ

OZ
Edinburgh Tiffenys: DR FEELGOOD
Hull Wellington: TYGERS OF
PAN TANG
London Camden Town York
and Albany: VON TRAPP
FAMILY
London Clapham Two Brew.
- ers: FLATBACKERS

London Putney Half Moon: MARTIN CARTHY AND JOHN KIRKPATRICK London Ronnie Scotts: MILT JACKSON QUARTET

JACKSON QUARTET
Manchester Apollo: DARYL
HALL AND JOHN OATES
Manchester Free Trade Hall:
DON MCLEAN
Paisley Bungalow: THOMPSON TWINS, LOCAL HEROES
SW9

reston Guildhail: RORY GAL LAGHER

Slough Fulcrum Theatre: BILLY CONNOLLY

Tuesday

Birkenhead The Gallery: STUN
THE GUARDS
Bournamouth Stateside
Centre: SKAVENGERS

Derby Assembly Rooms: RICK WAKEMAN Gravesend Red Lion: ZORKIE

WAREHAMER OF THE STATE OF THE S

Liverpool Bradys: ATOMIC ROOSTER Liverpool Rotters: DR FEEL-GOOD

GOOD
London Hammersmith Odeon:
GARY NUMAN
London Hope and Anchor:
STRAY CATS
London 100 Club: SONNY
MORRIS/RAY SMITH HOT
JAZZ

JAZZ
London Putney White Lion:
THE SOUL BAND
London Rock Garden: DUR U T T I C O L U M N
SEVENTEEN

andon Ronnie Scotts: MILT JACKSON QUARTET

London West Hampstead Moonlight Club: CITY LI-MITS, BEATS WORKING, VI-NYL SOLUTION Manchester Apollo: SECRET AFFAIR APPAIK
Nottingham Boat Club:
YOUNG MARBLE GIANTS
Oxford New Theatre: BILLY
CONNOLLY



Condon Clapham 101: CANIS MAJOR
London Deptford Star and Gartor: VON TRAPP FAMILY
LIFE MATTER TO THE MAJOR
EIGHT, ACCELERATORS
LONDON THE MAJOR
LONDON THE MA Nine Below Zero play a favourite haunt, The Marquee, on Friday and Saturday

Leeds Futurama Festival:
GARY GLITTER, TATRETTOR
NOR, PSYCHEDELE FURS, 4
BE 28, YOUNG MARBLE GIANTS, NAKED LUNCH.
JOHN SHEPHERD'S GOLDEN
OLDIES
LOUN SHEPHERD'S GOLDEN
LOUNG STEPHERD'S GOLDEN
STUFF, FEATURING DIAME
BURCH AND ALAN SPENCER

BAND ondon Fulham Greyhound: JANE KENNAWAY'S STRANGE BEHAVIOUR, LO-CATORS

CATORS
London Hammersmith Odeon:
GARY NUMAN
London Hope and Anchor:
BRIAN BRAIN
London 100 Club: AWAY,
CHRIS HUNTER BAND
London Marquee: U2

Brighton Top Rank: DR FEEL Helensborough Trident Club: GENO WASHINGTON Hull City Hall: RICK WAKEMAN London Dingwalls: DOLL BY DOLL

Wednesday

London Dingwells: DOLL BY
DOLD Filham Golden Lion:
EUNOPEANS
London Fulham Greyhound:
INVADERS, MODERN JAZZ
London Hammersmith Odeon:
London Harrow Middlesex and
Herts Country Club: BEN E.
KING
LONDON HOPE DE MARCH
LONDON HOPE
LONDON HOPE DE MARCH
LONDON HOPE
LONDON HOP

London Music Machine: ON THE AIR London Richmond Snoopys: TEL AVIV QUARTET, THE BODY

London Rock Garden: YOUNG MARBLE GIANTS London Ronnie Scotts: MILT JACKSON QUARTET

Oxford New Theatre: BILLY CONNOLLY Preston Guildhall: SECRET AFFAIR Southampton Gaumont: DON McLEAN

Friday

London Richmond Brollys:
CLASSIX NOUVEAUX, CARDIAC ARREST
London Richmond Community
Centrs: TOM WHITEREAD's
London Richmond Scotts: ELVIN
JONES JAZZ MACHINE.
MARK MURPHY
London The Venue: ALIBI,
London West Hampstead
Moonlight Club: RELUCTANT STEREOTYPES, PRODUCERS
MANCHES BAND ON The Wall:
MARCHES BAND ON THE WAIL:
MARCHES CHANGE
MANCHES MIGHISTON CIVIC

MODE CHANGE TO THE WAIT THE WAIT TO THE WA

NUMAN
Stirling Sword Hotel: YOUNG
MARBLE GIANTS, THOMPSON TWINS, LOCAL HEROES
SW9
Sutton New Inn: AVENUE
Torquay Pellcan: SVX
Willenhall Cavelcade: DOCTOR
MAX

Ashton-Under-Lyne Spread Ea-gle: SPIDER Immingham Selly Oak Bourn-brook Rotel: BRIAN BRAIN, Ilackpool Norbreck: CRICKE Fradford Palm Cove Club: ORECORY ISAACS, RODE Istatol Hippodrome: GARY NU-MAN On Tent 76 Club: DE-coydon Star Crawdaddy Club: Icoydon Star Crawdaddy Club:

roydon Star Crawdaddy Club: TELEVISION PERSONALI-

Derby Assembly Rooms: RORY GALLAGHER

GALLAGHER
Dunfermine Gien Pavilion:
YOUNG MARBLE GIANTS,
THOMPSON TWINS, LOCAL
HEROES
Eveshem Town Hall: THE
DANCING DID, SHOCK TV,
INSECTS, AGENTS

The League Of Gentlemen are billed at The Leeds Futurama Festival on Saturday. The festival also runs on Sunday and includes Sugarsie and The Bankees, U.Z. Echa and The Bunnymen and Gary Glitter. London Crouch End Stapleton: WORLD SERVICE London Dingwalls: LUTHER ALLISON London Fulham Cock Tavern: JAZZ SLUTS

London Futhern Cock Tavers:
JAZZ SLUTHAN Creyhound:
London Futhern Creyhound:
London Futhern Creyhound:
STEVE HOOKER BAND
London Herne Hill Half Moon:
MARGOT RANDOM AND THE
SPACE VIRGINS
LITTLE ROOSTERS
London 100 Club: JABULA, JULIAN B AM ULA'S JAZZ
AFRICA, TERNI QUAYLE
LIAN B AM ULA'S JAZZ
AFRICA, TERNI QUAYLE
LONDON MUSIC MACHINE:
LONDON MUSIC MACHINE:
LONDON FUTHERS TH'S SUN
LONDON

ter: SNATCH 22
London Putney White Lion: RE-LUCTANT STEREOTYPES
London Rock Garden: THE
DANCE BAND, THE DAVE
London Ronnie Scotts: ELVIN
JONES JAZZ MACHINE,
MARK MURPHY
LONDON STATEMENT OF THE STATEMENT OF THE

MARK MURPHY
London Stockwell Old Queens
Head: DOLL BY DOLL KEVIN
HEWICK
London The CHARLES STRAY
CATON WASH HEMPSTEAD
MOONIGHT Club: BLURT, K-ODUS, BOYS WILL BE BOYS
Manchester Millstone:
NAUGHTY BOYS
Michael Committee

STRAY
New Barnet Duke of Lancaster:
STRAY
New Barnet Duke of Lancaster:
CLIENTELLE, FLATBACKERS
Newcastle (Steffs) Anchor Inn.
Newcastle Mayfeir: TYGERS
OF PAN TANG
Northwich Memoriel Hall:
CHEATERS
OF DAILY SHARX
ORTHWICH SHARX
RICK WAKEMAN
Reyleigh Cros: WHITE SPIRIT,
STEALER
LIAND JOHN OATES
SOUTHWING SHARX
HAND AND SHARX
SOUTHWING SHARX
NEW SHARX
NORTHWING
SHARX
NEW SHARX
NORTHWING
NEW SHARX
NORTHWING
NEW SHARX
NORTHWING
NEW SHARX
NORTHWING
NORTHWI

SUNDAY: Preservation Hall Jazz Band Ruoul Festival Hall, London)
Chris Burns Quintet Workers Muric Assessation, Westbourne Park Rock
22 Pendulum Scuth Hill Pirk, Bracknell Ossis Jazzmen Saks,
Swindom Harry Wiston Trie Pirzaz Esprens, Dean Street, Wil
Ranach, Dare Shepherd Quintet Forman Heelt, Percapa Square, Wil
Fairweather, Fred Hint, Saratoga Jazzmen Corner Houe Horle, Newcorle
Blus Cross, Jaserior Diologie (London Murakins Gollective). Brian
Davis Jam Session (Dog and Pinesant, Bromigrove Chris Barber's Band
(Key Photter, Peterborough).

MONDAY: John Stevens' Away, Chris Hunter Band (100 Club, Oxford Street, W1). Johnny Parker and Stan Greig (Pizza on the Park, Knightsbridge Gorge Melly with John Chillion's Feetwarmers ('The Guidhall, Cambridge). Jazz Mine Quartet (St George's Theatre, Tufnell Park Road, N7). Symdicate (Stapleton, Crouch Hill)

TUESDAY: Don Ewell (Pizza On The Park, Knightbridge). Harry Beckett, Art Themen (Pengethler Hotel, Res on Wee). Piete King (South Ill Park, Brakettl.). Pizza Epigree, Dal Stars (Pizza Bepreer). Denn Street, Will Bob Peacoek (art Centre, Vane Terreer, Darlington). Stan Greig (Pizza On The Piark, Knightbridge). Johnny Parker and Zenith Hot Stompern L.J.S., The Braumront, Lectecter . . . South Hill Park Big Band Muchael Williams, Dick Bezed, Myles Boiera, Mart Hutchianon Luciton. Book Braues Quartet (M. 1888). A Henry Well.

Jazz extra

WEDNES V Problems Hay Too F Don Street, W1 web Her was similarly and the Hay Too F Reman Reman Research Laboratory of the Hay Too F Laboratory

THURSDAY: Al Haig Trio Pizza Export, Dean Street, W1)

Chris
Barber's Jazz & Blues Band with Ottlic Patterson Farnham Mallitum
Loose Change Band on the Wall, Mancheire
Prescrization Hall Jazz
Band Patrickd Hall, (roydon Savannah Syncopistors Corner House
Hord, Haven, Newsonie Mike Cart Trio Section Street,

FRIDA's, Al Hing Tro Pizza Experes, Dean Street, WI Jabula 100 (Inb. Delind Street, WI Modern Jazz Crywal Patase, Horel Lambeth Jazz Ogoarte Wateriche Theater, Rochesthinb Street, SEIG 1978, Cambrid Jazz Ogoarte Wateriche Theater, Rochesthinb Street, SEIG 1978, Commod Syndicate Wateright, Railvas Herd, West Jind Lane, Jusie Amest, Long Uter, Tony Lee Trio Bulls, Head Jimme Mide Hames, Sur Ferrar, Jim LeBaige, Thierry Rheinhardt, Tony Wren, Francois Galvana Lendon Morecum Collection

Vall Lindson Marchan Concerns and Concerns Conce

Folk extra

WEDNESDAY: Eddie Upton, Roger Brasier Adams Arm., Conway St.

Limdin W.I.

THURSDAY. Steve Turner Aud Hoove, Kilmarnicki. Brian Preston
Brecken Heiel, Rokaer. Bartlefield, Shegui Guidhall, St. Ivev. Paul
Downes Cap & Gown, Reading.

FRIDAY: Master Musiclass of Jaiotha (Canon Hill Park Amphithestre,
near Brimingham). Wateroons (Civic Hall, Leyland. Martyn
Martyn Hof Voltures Bough Bahlfi.
Knarriborough. Mickram. Wakes.

SATURDAY: Martin Carthy (Cellar, Cecil Sharp House, Lendon NV-1 ... Country Cousans Band (ceilidh, The Green, Barnes ... Kurly Kale (Village Hall, Quv., Camba). SUNDAY: Master Musicians of Jajouka beginning of week's tour of Ireland, Showgrounds, Ballinasloe . . . Mick Doonan, Tony Wilson Gest, Sopwell

MONDAY: Dave Swarbrick, Beryl Marriott, Holt Hotel, Aspley Guise, nr Weburn Sands Bill Price, Spinners (Triton, Liverpool) Eddie Walker Shackelford Secial Centre, Godalmue, Surrey.

TUESDAY: Holly Tannen, Pete Cooper Fox & Hounds, Fleet Shepherd Pump House, Lower High St. Watford WEDNESDAY: Bold, Larcock, Cadick Crake (lub, Arm.

del Pietr Millard Wet shoe Alfornham

Saffre Sumer,

Caffe Cite

Larcock Cadick Crake City

Larcock Cadick Crake City

Larcock Company Comp

JAZZ NEWS

Max.Innes/ Brian Case

First British visit for Barnard

Bornard

BOB Barnard, one of Australia's top jazz names, is bringing his us-piece band to Britain for the first time. He plays dates between October 19 and 31 polys dates and the Carthy (clarine), cannot be considered and the Carthy (clarine), and Laurie Thompson (brans). The Barnard Jazz Band (brass) and Laurie Thompson (brans) and Laurie Thompson (brans). The Barnard Jazz Band At One (20) and Concorde Club, appears on BBC Febble Mill At One (20) and Concorde Club, appears on BBC Febble Mill At One (20) and Concorde Club, appears on BBC Febble Mill At One (20) and Concorde Club, appears on BBC Febble Mill At One (20) and Concorde Club, and the Cork International Jazz Fests the Cork International Jazz Fests and Concorded Club, and the Carthy (19) for the Concorded Club, and the Carthy (19) for the Carthy

Hazlitt dates

MAIDSTONE Jazz Centre at the Hazilit Theatre will be featuring jazz funk every Wetherday with MSQ, as well as its regular Studies and a sea to the MSQ as well as its regular Studies will will be: Ronnie Ross with the Will Michael Trio (September Haj; The Seven Aces (28); the Dave Galley Band (October 12); Jimany Knepper with Bobby Wellam; (26); Eddie Thompcon Wellam; (26); Eddie Thompcon Squires Tro (20); Sammy Rimington Band (December 14) and Neville Dickie Trio (28).



Shearing due in London

PIANIST George Shearing and bassist Brian Torff make an extensive British tour next month.

The duo will open with a concert at the Cresset in Peterborough on Sunday, October 5 at 7.45pm. Shearing's duo then appears at London's Royal Festival Hall on Monday (6) from 8pm.

The tour continues with concerts in the Usher Hall, Ednburgh (9), Windhall Theatre, Dundee (10), Capitol Theatre,

Aberdeen (11), King's Theatre, Glasgow (12), Lewsham Concert Hall (14), Gordon Carg Theatre, Hall (14), Gordon Carg Theatre, Cardid (17), Hexagon, Reading (18), Guidhall, Preston (19), Guy Nelson Hall, Warwick (21), Central Hall, Chatham (23), Festival Theatre, Chichetter (24), Congress Theatre, Ealsbourne (23), Open House, Cork (26), Abboy, and the Civic Centre, Aylesbury (28).

The Shearing duo then com-The Shearing due their com-pletes its European tour with en-gagements in Germany, Austria and Yugoslavia, after which George plans to return to London to make a record with conductor-

composer Robert Farnon and a 38-piece orchestra on November and a 38-piece orchestra on November of the second of

Galloway at the **Firefly**

REEDMAN Jim Galloway (so-prano, clairnet, tenor) begins his solo-artist tour of Britain at the Fitterly, Bourne End on Wednes-day, September 17. He will be featured with the Tom Wakeman Tros and this will be his first ap-Galloway continues at 8 Leo-nards-on-Sea (18), Kilgetty (19), Bridge Street Arts, Newcaste Galloway continues at 8 Leo-nards-on-Sea (18), Kilgetty (19), Blindey Heath (21), Gardfff (22), Swanses (23), Halifai (24), Car-Street (26), Crown, Codsall (27), Lees, Oldham (28) and Grystal Street (26), Crown, Codsall (27), Lees, Oldham (28) and Grystal Palace Football Club (29). At the Shay Club, Halifax, Birch Hall Hotel, Oldham and Puzz Ex-press, Jim will be working with the Eddic Hompson Troi, and at Crystal Palace he will be with the Son Risse Band

Jazzoteque for Mayfair

JAZZOTEQUE, combining disco and live jazz, opens at the Penthouse Club in Mayfair on Monday, September 15. The Jazzoteque thouse Club in Mayfair on Monday, September 15. The Jazzoteque and Jazzote

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_		to, Warner Bre
	NIGHT CRUISER	
2	ROUTES	Ilewss, Columba
3	MAGNIFICENT MADNESS	Sin Klemmer, Bluktr
	SERENADE FOR THE CITY	Mar of Urbanial , Mar wi
5	THE OTHER WORLD	Judy Roberts, Inner Lit.
	HUNT UP WITH WIND	
7	MORNING DANCE.	
	GIVE ME THE NIGHT	
9	MASTERLESS SAMURAL	Osamu Kitajima, Atf
LO	STRIKES TWICE	Larry Carlton, Warner Bru

. and also Chichester

GEORGE Shearing's Chichester concert on October 24 (see story, above) is one part of the five-day Chichester Theatre Festival which runs from October 22 to

Wednesday (22): Ella Fitzge-

all shows begin at 8pm and ale priced at £6, £5 and £4. Tickets are available from the theatre box office at Oaklands Park, Chiches-ter, West Sussex tel 0243 781312).

Darlington dates

Welnesday (22): Ella Fitzgradd with her tron, two shows at 6.15 and 9pm isseds at 88, 87 and 86, 17 mursals val 28; Mindire Foliles with Johnny M, Acket Bilk's, Band and the Balis Nowak Tron. Firday (24): George Shearing Duo and Kai Winding, Don Lusher Quintet: Saturday (25): Mumphrey Livelton's Band with gaset (taimetiat Wall): Favete Parts Waller, Sunday (26): George Fame and the Blue Flames and Stars Of Faith.
All the shows will be introduced by Anna Ford. With the exception of the Ella concerts,

ALBUM REVIEWS

2 (a) Becclesology (b) Devon Dance (c) Walling (d) It Could've Happened To You; (e) Unicorn. (Spotlite spi 516).

(a): Don Rendell (ten), Alan Wakeman (ten), Pete Sa-berton (elec p), Paul Bridge (bs), Trevor Tom-kinsid).

kins(d).
(b): as {a}, except Wakeman (sop), Saberton (p).
(c): as {a}, except Rendell (fi), Saberton (p).
(d): as {a}, except Saberton (p).

(e): as (d), except Rendell (sop). Greenwith Festival — June 18, 1979.

LIKE Ronnie Scott, Don Rendell has always kept abreast of contemporary developments without reopardistriction of the sounds different to his much younger front-line pastner, he never sounds remotely yesteryear. Both saxophonists have a different urgency, but common aesthetic. bion's share of "Becciesology" and, like George Adams, delight in juxtaposing the clipped, deliberate figure with the blinding turn of speed which renders all structuring molten. It is a structuring molten. It is a structuring molten. It is a first the structuring molten. It is a first when Wakeman cuts loose. Rendell, on the other hand, is firmly rooted without being predictable, and his solo on thing on the album. Retrospectively, his ideas are logical, which means that he involves the listener's mind through his marrative manner, and outsmarts every time. The contrast

we will be leaded to the teacher of the teacher of

STAN TRACEY QUAR-TET: "South East Assign-ment." Cackle Street; Honey Hill; Plucks Gutter; Golden Green; Arcadia. [Steam SJ108].

Art Themon (ten, sop, sopranino), Stan Tracey (p), Roy Babbington (bs), Clark Tracey (d). London – June 12, 1980.

MODERN jazzmen with a musical sense of humour are thin on the ground, and to find two in the same group is like back-to-back jokers in a pack: rare. It is not the barroom humour of two-tenor touch-ups, but an acrobatic funny walks department in which Art & Stan ogg each other on in feats of honelessessible for the property of the pr

out initially by treading the theme flat-footedly before proceeding to his normal tone-proceeding to his normal tone-proceeding to his normal tone-plane flat to the proceeding to his normal plane in flat a bobby cautioning a dervish, turns that patient tread into footfalls of misstodom weight and flet acricus pertiness. Both musicians share an amused detachment towards the unit into anything elie, and back.

Dick Morrissey - Mayfair dates this month with Morrissey-Mullen band

turn into anything else, and bask.

Maybe I just have a weakness for tenor, but Themen's atraight horns on "Cackle Street" and "Golden Green"—all squingle, squb and apeggio—street may be allogether too wance the action, relying upon the boundingly committee playing of Roy Babbington to hold the wheel. Listen to Themen's renascent grip after the bass solo on "Golden Green." It is as if Babbington has called ham to order.

bass solo on "Golden Green," It is as if Babbington has called him to order.

"Honcy Hu" is a beautiful.

"Babbington has been sold been sold ballad. The pinnist's touch is masterly, the crucial chords so skyly underlined that they games of harmonic hopscorks, men's tenor solo is compelling. His ventriloquisms are delivered quietly, and gradually brew up into a harrowing explosion of screams and stump.

The rhythm section is superbounded to the second of "Gackle Street" or the bassalst's virtuosity in solo on "Plucks Gutter. Clark Tracty in process of "Gackle Street" or the bassalst's virtuosity in solo on "Plucks Gutter. Clark Tracty in process of "Gackle Street" or the bassalst's virtuosity in solo on "Plucks Gutter. Clark Tracty in process of "Gackle Street" or the bassalst's virtuosity in solo on "Plucks Gutter. Clark Tracty in process of "Gackle Street".

"Honcy Human Street" of "Gackle Street" or the bassalst's virtuosity in solo on "Plucks Gutter. Clark Tracty in the solo on "Bucks" of "Gackle Street".

"Honcy Human Street Street Street" of "Gackle Street".

The Human Street St

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JAZZ

VETERAN TENOR SAY. OPHONIST BEST KNOWN FOR HIS R&B HIT, "NIGHT TRAIN", DIED ON AUGUST 26 IN HOSPITAL AT GRAND RAPIDS, MICHIGAN. THE FOLLOWING IN-TERVIEW WAS TAPED DURING HIS LAST UK VISIT WITH AL GREY

JIMMY Forrest was Joriginally from St. Louis, to him "a mecca for big bands", and his was a wholly musical upbring-ing. His father, an amateur guitarist, encouraged him, but it was his mother, evi dently a truly remarkable woman, who set him on his

Royal Festival Hali
OAY, SEPTEMBER 14 at 7:30
Raymond Gubbay presents
instituted by the greatest of the PRESERVATION HALL JAZZ BAND

STILL STRIDIN BLIDIN 6 SWININ
WASHINGTON STAR Sweet sed,
gentle probaven mure, including
füger Rad, BASIN STREET RAD.
WHEN THE SAINTS GO MARCHIM
FROM E. C. (2.2) (3.7) (4.5)
(5. from Hall 1925 3181) and Agent







The Last Night Train

"I stay with the mainstream. That's where I am. Why

well up too. At seventeen, he switched to tenor: "I heard Chu Berry, and I had never heard a sound like that, from any horn. Immediately, I wanted a tenor." There were no doubts after such an apprenticeship that Forest would take a career in music. There were no doubts after such as apprenticeship that Forest would take a career in music. He was a policy of the control of the co

Forrest remembered Minton's



Tenor sayonhomist Timmy Forrest - Promiess at a sender age

ground for bebop: "That was the neces of the jam session. Everyone was there, Jamming was a ritual, that's how Bird kept long to those guys were so heavyweight hat it was a pleasure just to list of the session of the session of the session was all the sessions to list of the session of the

Ben. Webster's place, but talked of the experience as a disappoint intent. The band had fost its verve, he said. Returning to St. Louis, he soored a nationwide his with "Night Train", a rhythm and blues recording, which kept him busy for years. He worked for several years with trumpeter Harry Edison before commencing with Count Baste, in Forrers's phrase, "a cherub", in a version of the band that was "always hyped up and ready to go."

PETER VACHER

Ellington's doubled esteem

MAX JONES reviews three double albums of Duke Ellington in concert at Carnegle Hall in the 1940's.

DUKE ELINGTON: "Carnegie Hall oncarts: December 1944." Record One: Blutopin; Midfl, Create Love Call: Suddenly it Jumped. Pitter Panther Patter; it Don't Mean A Thing, Perfume Suite; Black, Brown Sunday; Thing Annther Patter; it Don't Mean A Thing, Perfume Suite; Black, Brown Sunday; Thing Annt What Thay Used To Be, Mondor To Be Woods Libum P24073! Used To Be, Mondor To Be Woods To Be woods.

DUKE ELINGTON: "Cernegie Hall Concerts; January 1946."
Record One: Caravan; In A Melrotone; Solid Old Man; Black, Brown And
Berge – Come Sunday; Work Song; The Blues; Rugged Rome, Oo, Air Conditioned Jungle; Pitter Panther Patter, Record Two: Take The 'A'
Train; Mellodfitt, Fugueaditry, Jan-A Ditty, Magenta Haze; Dimmide in Blue Transblucency; Crescendo in Blue; Suburbanite; Tin Just A Lucky Soard So; Rithir Dhill (Prestige double about P24074)

DUKE ELLINGTON: "Carragio Mail Concerts: December 1947."
Record One: The New Look (Snibor): Blue Serge: Triple Play: Harler
Arshaft; Hodges Medley (Wanderst; Junior Hoy, Jeeps Blues: Squart)
Record Hogd To Belevoord; Meils Brues: Ketsgood; Johnson; Meils
Record Hogd To Belevoord; Meils Brues: Ketsgood; Johnson; Meils
Record Hogd To Belevoord; Meils Brues: Ketsgood; Johnson; Meils
Record Hogd To Belevoord; Meils

Stein, treasing double allow Personnell; Ray Nance (ent. vin), Rex Stewart, Taft Jordan, Cat Anderson, Shelton Hemphill, Francis Williams, Harold Baker, Al Killian (tipls), Frickly Sam Nanton, Law-Williams, Harold Baker, Al Killian (tipls), Frickly Sam Nanton, Law-Williams, Harold Baker, Al Killian (tipls), Frickly Sam Nanton, Law-Williams, Harold Sam, Catherine, Catherine, Sam, Catherine, Law (tiple), Sam, Catherine, Catheri

LINGTON's concerts in Carnegic Hall beginning in 1943,
and the because they brought him greater exteem and marked him as "serious" composer who transscended ordinary juzz, and important to juzz as a whole because they brought him greater exteem and marked him as "serious" composer who transscended ordinary juzz, and important to juzz as a whole because that started at the Carregie in Strayhorn's imagina for reeds and sax an object to those who believed posts to those who believed posts to the stray to the forest recordings are important because the total stray to the first version was for media to fit or a 78 dise (there's was found to fit or to the stray of the stra

use was ciner unsuced or hard to come by.

Because the concerts were presented at the control of the control of

included.

I welcome Duke's incisive, humorous introductions and growls and yelps of approval. He was a very great figure and it is pleasing to hear his voice as well as his extraordinary music. Even the applause is non-irritating.

applause is non-irritating.
The first of these Carnegie volumes (recorded in 1944) is reassuring to old Ellington-watchers thanks to the prezence of master saxophonists Johansy Hodges and Harry Carney and such other veteran bandsmen as such other veteran bandsmen as Tricky Sam, Lawrence Brown, Rex Stewart, Fred Guy and "Toby" Hardwick. Since I can't hope to deal with all six albums in detail, the '44 recording does ni-cely as a microcosm of the whole set. It's the album I'd buy first.

set. It's the album I'd buy first. The opening face is the one for typically delightful and varied Ducal music. Ellington's bluesy tone poem, "Blutopia," and Billy Strayborn's "Midnfil" are both striking for band and solo playing fordam, Sear and Brown), and continuous and both of the stray of the striking for band and solo playing fordam, Sear and Brown), and continuous and the stray of the

noises.
Ellington barks out "Suddenly It Jumped," and jump it does awith spring heels. After that a textural contrast with the earthy 1940 piano-bass duet, "Pitter Panther," now picked by Raglin and complemented by orthestral and complemented by chestral and complemented by chestral of "Doe", Mean" (Nance vocal and violin) booted along by Nanton, Jordan and Sears, the last in

high-powered form.

In comparison with that enticing display, the second side flags during the four sections of "Perfume Suite," in spite of Strayhorn's imaginative scoring for reeds and sax and briass combinations (in the "Sonata" movement) and Duck's rompy, stompy piano on "Dancers In Love."

ment) and Duke's rompy, stompy piano on "Dancers In Love."
Leaving aside the 1931 "Creole Rhapoody," a ground-breaking Ellington achievement which perforce had to if to into two sides stons, but the first and shorter wersion was for me the better), Duke's "B, B And B" strikes me as being the most likeable of his earlier extended works. The different sections - as usually heard in his selections from the full offerent sections - as usually heard in his selections from the full offerent sections - as usually heard in his selections from the full offerent sections - as usually heard in his selections from the full offerent sections as a strike and to his "fistory of the Negro in agreement of the section o

playing.

By January 1946, when the next set was made, Ray Nance was away with his own band. Tricky and Rex had departed (as well as Freddy Guy), Sonny Greer was back on drums, and Oscar Pettilord and Al Luca (two bassists) had replaced Rag-

lin.

Again the concert premiered new pieces ("A Tonal Group") and "Sono" for Carney among them), re-workings of old tunes like "Caravan" and "Diminuendo" and "Cressendo," sements from of "B, B And B", and such special instrumental features "Air Conditioned Jungle" for Hamilton's swift, sure clarineting, and "Magenta Haze," in new vehicle for Hodges's legato alto style.

wehicle for Hodges's legato alto style.

The final (1947) set brings in Tyrce Glenn (on trombone and vibes) and Harold Baker and Al Killian on the trumpets, and among the higher quality mumbers on the bill are the new look "Snibor" (with god Nance "Blue ergs," an up-life of Mir-shif" (Harold Baker soloing), a strong five-part Hodges medley, a Nance violin workout on "Ba-kiff," a flerce, brass-bling "Cotton Tail" with stormy Sears, and a piano piece.

a piano piece.

This volume is another which hips map the band's dependent of the pismap of the band's dependent putting on the case.

Its Each double album a well presented with an informative liner note, and together with the earlier Carnegie set of three albums they make a significant addition to the Ellington disconstant.

"I say with the mainstream. That's where I am. Why change?" Jimmy vanted to play trombone but his mother bought him an alto saxophone in 1929. He'd played plane and was soon in has her Stompers, playing the roadhouses and presumably crushing the velvet in pursuit of musical progress. When I saked in. Perrest confided that improvising, even then, was his forte. "I could do things that guys older, and more professional, couldn't. I could play more ideas. With a young mind I guess there were no restended that interest in the professional, couldn't. I could play more ideas. With a young mind I guess there were no restellation, and the professional couldn't in the professional couldn't in the professional couldn't in the professional couldn't in the professional couldn't be a cou **Collective impressions**

MANY musicians have received scant attention in Britain, and Irene Schweizer competes for a place near the top, despite her lo

Europe.

In her solo piano work and in collaborations

involvement with free music in Europe.

In her sole piane work and meoliaborations with other musicians, specially sacophonists, Rudiger Carl, she's carved out an identify which was well defined in her recent performance in the Actual 80 festival. She combines a thoughtful, investigative approach to the pane with a continuous proposed to the pane with a pane wi



Irene Schweizer: "There are men who want to be fastest and best. I think its something women never do – there's more solidarity."

fasteti and best. I blink its something women never do - there's more solidardy."

The trio with Favre and Kovald developed into a regular playing situation though the has worked most over recent years with Rudiger Carl. I asked her if improvising with the same people diver a long period of time diminished the surprise elements.

By the second of time diminished the surprise elements are to the surprise of the

HANNAH CHARLTON talks to Swiss improviser frene

The absence of a drummer has given her the space to try out her own drumming, though she still has inhibitions: "I've always felt a bit strange. When I have solo ggs, I would actually also like to play drums but I find it a bit

she still has inhibitions: "I've always felt a bir strange. When I have solo gigs, I would actually also like to play drums but I find it a bir stupid to play piano and then have a set of drums next to me. When it's in a group it's different, because you can change when the state of the sta

FOLK NEWS

Fairport reunion

coming?

HOPES for future one-off Fairport Convention reu-nions look good following last weekend's festival in

last weekend's restival in Cropredy, Oxfordshire. More than 4,000 hardened fol-lowers stuck it out as a flurry of furious rain-bursts and winds battered them until Dave Swar-brick, Dave Pegg, Simon Nicol, and Bruce Rowland went on stage together for the first time in a year.

and Bruce Rowland weat on stage together for the first time in a year.

The concert ran two hours between the control of the stage of t

Sharp aid

THE benefit concert in aid of the Sharpness Defence Fund is set for Bristol University's Anson Room on September 22. Among those appearing are Mariin Car-thy, the Watersons and Hedge-

hog Pie.
Tickets for the concert are £2.50, available on the door, or in advance from Roce Smith, Tick Morrend House, Horsley, Stroud, Gloucestershire. Cheques should be made payable to the Sharpness Defence Fund.

COLIN IRWIN Cropredy

afterwards to suggest the hand who made their final forecell appearance in the same surroundings ayear ago) will twe up to the ironic publicity of the event being a "first annual reunion concert". The architect of the reunion, said: "It think we might do it again next year. Everybody hand a good time, everybody's up for it, we've had not of thank-yous and no complaints from the village. So done next year this was the fifth we've done here and it was the biggest yet, both in terms of people on the bill and audience. I know next time we'd have to good to be a surface of the surface of t



Nicholson out on record

CONCERTINA player Lea Ni-cholson has cut his first album in

cholosche Art with most Lea Nicholosche Art with most Lea Nicholosche Art with most by Kicking Mule and
itted "The Concertina Record"
include "The Concertina Record"
include "The Liberty Bell"
theme tune of Monty Pythoni,
Glenn Miller medley, and Bach's
"Fourth Brandenburg
Concerto".

Most of the concerto was
recorded in 1975, but Nicholson
says it took him four wears before
he'll the could tackle the solo on
he'll the could tackle the solo on
he'll the could tackle the solo on
he'll the s

Ossian in show

OSSIAN are the latest folk band OSSIAN are the latest folk band to become involved in a theatre production — joining the Firther Chils Gaelir Theatre Company in "Clain A Cheo", a bi-lingual musical drama in Gaelic and English.

The show, which has already played in Scotland, opens in London for two nights at the City Literary Institute on October 3 and 4.

Literary Institute on October 3 and 4.

It's the first-ever Gaelic English play, and is written by Heetor MacMillan, directed by Matroad David Voss, in two of the leading roles. "Clann A Cheo" "Children Ot The Mist" tells the story of the conflict between the outlawed Gregor Jan and various feudal overlords during the outlawed Gregor Jan and various feudal overlords during For Ossian it represents a peak in their involvement with Gaelic music, which has merely had much exposure beyond Western For Ossian it represents a peak in their involvement with Gaelic music, which has merely had much exposure beyond Western Studiele's St. Drure Lane, WCJ, and Gickets are available from the bas office at 22 (children Ell. Alternatively, tickets are estamable by past from J. Horsfall, 34 Christwerth Way, London SE27 chesques passable to Fir-Chine.

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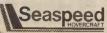
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FOLK

McLean cries out

COLIN IRWIN meets the sensitive, sprawling soul of Don McLean and finds out why he was surprised by the recent chart success of 'Crying'

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THREE HORSESHOES

Wedne day

DINGLES TRADITIONAL A

EMI House on a sunny afternoon. The place is a wash with noise, fivolity, breathless telephone conversations, and copious cups of tea . . . still, they had fun on the Titanic too.

Titanic foo.

And to make it a perfect day, there's a STAR in the house to-day, though you'd have trouble picking him out right now.

Don McLean is sprawled across a stree in one of the small offices. It's nothing perplaces that Don would rather be right now, amost anywhere in fact.

right now, amost anywhere in a complete now, amost anywhere in the effort. "I've got no quarrel with the press at all, they've anaways been farr with me — I've anaway been farr with me — I've arely had any bed press at all, they and the state of the st

his ten favourite time.

"What does Mick Jagger do when he's not rehearsing?" McLean says suddenly. "That's what people don't realise about this business. When you're

fairly discerning in parading the best of his material accumulated over the years. The best of it is still exceptionally good. Yet the thought persisted that something intangible within his performance had gone since Hyde Park and "Homeless Brother".

thing intangible within his per-formance had gone since Hyde Park and "Homeless Brother".

He disagrees quite violently, the since the his always featured training the his always for a featured training the his always for a featured training the his always for a featured training the his always for the

tolk music from different areas.

After that initial blast of success he adopted a low profile, almost reclusive in his reaction towards the industry and all its gaudy glory. He says he spent "ten years stoned" but never courted remantic images about

getting back on the folk scene during that time. His abhor-rence of the star syndrome, which manifested itself in the "Dreidel" single, and the "Don McLean" album, is now termed

"Deredel" sangle, and the "Don McLean" ilbum, is now termed "Adjustment". "It's something you come to accept over the years. Suddenly I was a concert performer from nothing, and that's pretty hard took me the same of the s

spirit of the original as closely as possible.

"It's revitalised me as a recording artist and its established me as a singer. Singer-songwriters are going to be as scarce as hen's feet pretty soon. It's become a real old-fashioned thing. What's coming is whether you're comas be able to sing or not."



McLean: 'I'm not into folk music too much any more, I'm more interested in

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McLean in the early Seventies, 'American Pie' has become a millstone round his neck.

working you feel great, but when you're waiting to work you wonder what the hell you're doing burning all this time up." TODAY McLean is burning up time as he waits for the opening of a massive British tour he's undertaking with an orchestra for the first time. This follows his recent conquering of the UK singles chart with the old Roy Orbison number "Crystage".

the UK singles chart with the oil Roy Orbison number "Cryting".

We had met ewiter at the
Cambridge Folk Festival a few
weeks ago. He was waiting
buckstage, guitar in hand, to go
on stage while the crowd
screamed the place down for an
encore from Sonny Terry and
encore from Sonny Terry and
series quarters the framit tribuiltions of people like. Paul
Brady, and even Martin Carlhy
and Vin Girbutt as they're
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confort an audience he show
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for Sonny and Browne
encore "Oh I file a challenge." he stad, grimning, and
them
over.

You couldn't erioutly knock
him for him che boundaries of schmister and he we

you have a right to get what they want to hear" but he found it hard to cope with its attendant pressures. That song they such a steed of the following the such as the following the such as the following the such as the following the follow

exactly what I wanted to hap-pen.
"But people come to see me for different reasons. Some people come just to hear me play banjo, Ohirës want to hear me sing 'Stardust' axapello. It's all music. I'm not into folk music too much anymore, I'm more interested in melodies. But then I've always offended purists.

But then I've always offended purists
"I prefer being in the cracks. Know what I mean? Through the suries, and even in the Seventie if the clear I patterned seven in the seventie in the clear I patterned the seventie in th



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Let's sort this one out right tomos: the only preconception that Kiss lived up to was the control of the contro

ren't really anything exceptional either.

The Kaw logo had a varation of speed and colours, but it hardly ent me running to the lat in excitement. I suppose the la whight of the antichmatte in the sax when Ace shot dissens guitar which hung frem that there were enuous, but I eff after the first one with the feeling that I'd been had, by the greatest con since the king's new clothing. FRANK WORRAIL.

SLIPPIN' AROUND : The Trombone In Jazz 100 Club, London

WAY back in 1954 the pairing of trombonsis J. J.
Johnston and Kai Winding led
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under to dig this group thoroughly.

A shouting, darktoned, shouting the treatment of "The Pink Panther Theme", lightened by a winging, ambidestrous solo from piants Stan Greig, and a hard-blown, exhiliarating, version of Hoagy Carmichael's superfine tune, "Jubilee", showed something of the group's suide range of culture, style. All five handled solo and emble parts well and the difference between Strange and Burnap, or either of them and Shepherd, or Beecham with his more sulphrous tone and helifor-leather approach and the metteubously fluent Williams, prevented monotony from getting at down, and deven, and devented monotony from getting at down, and deven, and deven.

service from Kiss

and then the bones choir would shade together, in harmony or unison, like some up-dated Bib Crisby crew.

Crisby crew.

The contrast, Irm Shamed delighted with his meading of 'Slippin' Around'', a tricky Miff Mole vehicle originally cut by Red And Miff's Stompers in 1927.

There was much more, for instance, a number expressing admiration for Fommy Dorsey.

"Getting Sentimental" "Cristing Sentimental" "Cristing Sentimental" "More", an oldie nicely suited to the signing-off role. Pete Skirbass, which in his cute is kirbass, which in his cute is the "electrified cricket but" and Johnny Richardson draums completed a stalwart rhythm eccilon.

SPLODGENESS-AROUNDS Electric Ballroom. London

CAMDON'S Electric Ballroom is a seedy venue. Tonight the atmosphere is ugly
the threat of violence hangs in
the swest-oxder at a room,
"Revik Against Two Patent
Families".

On stage a skinhead band is
chanting "Beat Up Mods".
Next up as a skinhead poet
called Popese He delivers a
case strade against "communest" and then he slages off
the confusion of the community of the community of the confusion
A band with a female front
in replace them and are immediately sprawed with plastic
there is not been asset of the confusion
Those can be community of the confusion
Those can get a confusion
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Those can get many the confusion
Those can get many the confusion
Those can get much ware.

Those can get much ware.

celling the audience they're "pa-thetic".

Thins can't get much worse, Ishnik, in a wid driplay of opti-mism Hey, here's a band who even admit to having a name the Pivaliaps (see Straight into "There's A Biot Going On!" and another beer barrage flood thage.

"There's A lost Going On!" and another beer barrage flood thage.

"There's A lost Going On!" and another beer barrage flood thage.

"There's A lost Going On!" and another beer barrage flood thage.

"There's A lost Going On!" and a lost of the control of the con-self. To say that I've never seen is many to says a successful on a single stage in one evening would be a grows dis-service to masuriration. But the pain goes on.

would be a grow dis-service to masturbation But the pain goes on.

The anal-fixated Max Splodge and his cohorts decide to "enterain" the suffering masses with a song about "pil masses with a song for the massive punch-up which they gree masses with the spreading and they are, while Splodge age or they never noticed anything. Thank God, we've almost reached the end. There are so many smoke bombs going off that Splodge are virtually hidden from sight a wise move, there is total selector. Splonges of course, have to do an encore "Two Pints" "etc and the Dammed's "Love Song" are the cut for more smoke bombs. This time visibility is reduced to course, have to do an encore "Two Pints" "etc and the Dammed's "Love Song" are the cut for more smoke bombs. This time visibility is reduced to a force of the pil masses with the sale on the evening a band of coppers have gathered outside the Electric to give some of the punters a hard time. Several arcs are made Ausalphinn, Frances are made and the several a

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Albums

ROBERT PALMER "Clues" (Island ILPS 9595)

9595).

ROBERT Palmer has occasionally been ridiculed for (a) being quite handsome and personable, (b) leaving Britan to further his career in America, (c) using stylish album sleeves, and (d) having American hits as a result of all

this.

In these wrathful quarters it In these wrathful quarters it has also gone unnoticed that Palmer is one of the very best white British singers — an imaginative stylist with a fine tone, always in control, an extracting, and for picking and writing good songs and the musicians most suited to perform them. He's become something united and cherishable in British que and cherishable in British

perform them.

He's become something unique and cherishable in British singing circle.

The first side of "Clues", which includes the excellent with the best he's ever cut. All four songs are Palmer originals. "Looking For Clues" and "What Do You Care", which start and end the side, are fisst, locomotive pieces. On the former, Palmer has effectively a very samply and gently sung lead vocal and the steaming, repetitive, two-bar riff moves the tune at a thrilling pace. The latter song is briefer and whacks along in a tough, tight, exciting arrangement in which keynomers are sometimed to the properties, with palmer sings in punchy, nononsense phrases. "Sulky Girl", with Palmer and Mazur's hard rock guitars churning and screaming beneath powerful, aggressive singing, is standard cock fare delivered with enon-plete contrast in moda and tone. "Johnny And Mazy" is a complete contrast in moda and one. Reyboards and drums nudge.

mous clout and convection. "Johnny And Mary" is a complete contrast in mood and tone. Keyboards and drums nudge the pace and Palmer again sings with a simple bour neh matter-witches the living the pace and the simple si

through its cartb-backing and post-dream lyric.

On the NumanPalmer Found You Now", the bleakness of the accompaniment and the richness of Palmer's singing neither gels nor provides an inmost encoyable track, by far, is the straightforward version of the Beatles' "Not A Second Time". But do not let the rather idsappointing second aide of "Clues" dissuade you from hearing the outstanding work on the first side. — GEOFF BROWN.

CHRISTOPHER CROSS: "Christo-pher Cross" (Warner

Bros K56789).

Shas maintained a steady position in the U.S. Top Tea, but curiously enough has registered title impact in this country. The reasons for the American each of the nine songs is tailormade single material, aimed directly at radio airplay and ideal for freeway listening.

Unfortunately, the odds are against "Christopher Cross" cost look is largely shumed by the media and doesn't generate the same, interest as, say,

the same interest as, say American HM. What Cross des American HM. What Cross departedly needs in this country is a hit single to prevent the album being simply another product on the racks.

Side one features five agreeable cuts. The opener, "Say You'll Be Mine", could have surfaced on a Freetwood Mite

Follow the Clues

album, and, in fact, the backing

album, and, in fact, the backing occals sound similar to Steve Nicks, policy all doubts concerning. CCs individuality are swiftly dismissed by the second aide which is a real winner. It opens with "Ride Like The Wind", a song dedicated to Lowel George.

The Company of the Com

VARIOUS ARTISTS: "Rock Against Ra-cism's Greatest Hits" (RARecords 1LP).

Hits'" (RARecords LP).

THIS release is sad in a way. Sad because it will be seen by many as purely nouslage. The same and the same by many as purely nouslage are representation of these "good old daws" when it was proved that militarous and fun weren's consistency of the same and the same

o. In the meantime this is what

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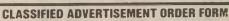
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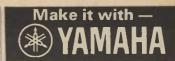
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