

Melody Maker

September 13, 1980

25p weekly

USA \$1.75

THE new-look Yes arrived in New York last week – and earned an ecstatic reception. Former Buggles men Geoff Downes (below) and Trevor Horn (bottom right) joined with longstanding Yes musicians Chris Squire (above), Steve Howe (top right) and Alan White (centre right) 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.

NEW YES CONQUER NEW YORK



Paul Simon dates

PAUL SIMON'S London concerts, exclusively revealed by MM a fortnight 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.

These will be his first UK concerts for five years. They follow the release of his new album "One-Trick Pony", the soundtrack from Simon's new movie of 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 Ian Dury has been doing. Now with new member Wilko Johnson a complete Blockhead and a new album 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 Straight".

They also talk about anything and everything – from success, politics, theatre 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.

HOW BARCLAYS SUPPORTS THE STUDENT BODY.



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.

Barclaycard.

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

You can use it to guarantee any cheque you write for as much as £50.

Or you can use it as a credit card and simply sign for the things you buy. With clever timing, you can hold off paying for them for up to eight weeks, without paying a penny of interest.

A Word In The Right Ear.

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

He or she is there to do the worrying on your account. He'll give you a landlady a reference, chase your grant cheque if it's late, even lend you a small sum until it comes.

Borrow £100 When You Need It.

As soon as you get your L.E.A. grant, we'll give you a Guaranteed £100 Overdraft Certificate.

Then if your grant cheque runs out before the term does, you can hand this over to your Student Business Officer.

He'll lend you up to £100 at a special rate of interest. No questions asked.

Instant Cash.

We also give you a Barclaybank card.

Take it to any Barclays branch with a Barclaybank machine outside and you can draw money from your cheque account 24 hours a day, 7 days a week.

Good Planning.

A Budget Planner is a booklet we designed for you to write down your income against your expenses.

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.

Free Banking.

As long as you stay in credit, cheques, statements and standing orders are all free. This applies even if you take advantage of the Guaranteed Overdraft offer.

When You Graduate.

When you leave, you may need the deposit on a flat, a season ticket, new clothes. We'll lend you up to £500 to help you find your

feet. Once again, at a special interest rate.

If you'd like to open an account or want more information, call in at any branch of Barclays or post the coupon.

*Please send me a copy of your booklet, 'Starting College. Our Survival Kit for Students.'

*I would like to open an account and have all Barclays facilities waiting for me at the nearest branch to my college. Please complete both home and college details.

Surname (Mr/Miss) _____ (BLOCK CAPITALS)

Forenames in full _____

Home address _____

Telephone _____

I shall be studying at _____

(NAME & ADDRESS OF COLLEGE OR UNIVERSITY)

Course _____

Start Date _____ Length of Course _____

Residential Address at College (if known) _____

DON'T USE THIS COUPON LESS THAN 10 DAYS BEFORE YOU ARRIVE AT COLLEGE. WE WILL SEND YOU THE BRANCH ADDRESS BEFORE YOU START DATE. FULFILL NOT REQUIRED.

Post to: John Lawson, Barclays Bank Ltd.,
Juxon House, #1 St Paul's Churchyard,
London EC4M 8EH.

BARCLAYS

Straits now a trio

DIRE Straits are now working as a trio following Dave Knopfler's decision to quit the band a third of the way through recording their new album.

Dave's decision to leave followed his keenness to pursue his own path as a writer and producer, and production looks like his first task since leaving Mark Knopfler, Pick Withers and John Hiley.

Dire Straits plan no permanent replacement, but will augment with a guitarist and keyboard player when the band goes out on the road.

The new album, produced by Jimmy Iovine, is planned for release in late October, and ties in with the start of a world tour that comes to Britain in about three months.

Wonderful October

STEVIE Wonder, who added a surprise charity benefit concert at the end of his week at Wembley Arena this week, is aiming for an early October release for his new album.

Wonder asked promoter Bernie Marshall to arrange a concert to raise funds for the Sane. The Children Fund, and proceeds from the gig at Hammersmith Odeon on Monday this week will go to maintaining the Lambeth Playbus for the next year. The new Wonder album, "Hotter Than July", is lined-up for release on October 3, although it is still 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 concert for nearly a year.

The five shows start at Doncaster Rotters on October 7, followed by Manchester Rotters (8), Oxford New Theatre (9), Hemel Hempstead Pavilion (10) and London Lyceum (12).

A full British concert series is being organised for December details will follow shortly.

Collins dates

JUDY Collins has lined up dates for a September/October tour of Britain, opening at the Lodon Festival Hall on September 29.

The tour continues at Hemel Hempstead Pavilion on September 30, Dublin Stadium (October 1 and 2), Portsmouth Centre Hotel (3), Southampton (4), Hammersmith Odeon (5), Croydon Fairfield Halls (7), Reading Hexagon (9) and Birmingham Theatre (10).

Bands Squared

BANDS including Roxy Music, Talking Heads, XTC, Lou Reed, Gary Numan and the Pretenders are set to appear on the soundtrack of the new Robert Stigwood movie "Times Square".

The movie, which follows Stigwood's previous film-soundtrack ventures "Saturday Night Fever" and "Grease", is based on the story of two young musicians loose in New York's Times Square jangleland.

Other acts lined up for the soundtrack, which will be released both as a series of singles and as a double album, include Joe Jackson, the Cure, the Ramones, the Ruins and Patti Smith. The album will be released in October with the film following in December.

Tourists sign

THE Tourists 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 "Luminescent Basement", which is released next month.

The band start a UK tour next Friday in Newcastle.

Rats' royalty row

THE Boomtown Rats 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 like delaying the release of the new album, planned for October/November.

Manager Pachtina O'Kelly said that as well as difficulties over the Rats not

wanting to get immersed in the record-tour/record syndrome, "there are also very major problems over the payment of royalties and accounting procedures which could, if not resolved, lead to litigation."

Bob Geldof weighed in: "Things have been and continue to be decidedly dodgy between us and them. But from our earliest days in Dublin we learned to be self-sufficient; we've paid for the recording of the album, we own the tapes and they won't get them until we're happy." At press time no comment was available from Phonogram.

The album was produced by TonyVisconti, and appears to have switched titles from "Golden Showers" to "Bongo Crazy". Tracks include: "Another Piece Of Red", "Banana Republic", "The Elephant's Graveyard", "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 Surfaris' "Wipeout".

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

Bob Geldof

OPENING TIME FOR ROCKPILE

ROCKPILE are about to release their official debut album - "Seconds Of Pleasure" - five years after their formation.

The band - Nick Lowe (bass), Dave Edmunds (guitar), Billy Bremner (guitar) and Terry Williams (drums) - are setting off on a nationwide tour to coincide with the release of the album, which marks Edmunds' official accession to the ranks of Rockpile and F-Beat after years with Swansong.

The album features seven original Rockpile compositions, and first pressings will include a special limited edition EP, "Nick Lowe And Dave Edmunds Sing The Everly Brothers".

Tracks on the album will include: "Sugar Couldn't Be Bought", "Now And Always", "Knife And Fork", "Oh What A Thrill", "Teacher Teacher", "Pet You And Hold You", "Fine Fine Fine", "Play That Fast Thing", "Pool Too Long", "Heart", "When I Write The Book" and "Wrong Way". "Wrong Way" is released as a single on Friday in a picture sleeve with "Now And Always" as the B-side.

This will be Rockpile's first tour since January, and it includes two lunchtime appearances in London. Ticket prices will be confirmed next week.

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

The tour opens at Glasgow Tiffanies on October 12, with following dates at Edinburgh Tiffanies (13), Newcastle University (14), Manchester 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 (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.



Rockpile: (from left) Terry Williams, Nick Lowe, Dave Edmunds, Billy Bremner.

'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 album, "Sad Cafe", on October 3.

"La Di-Da", the first single from the album, was released on Friday.

The group's last album, "Facades", went gold in July, and there was considerable success with singles taken from it, notably "Every Day Hurts". The album is set at Preston Guild Hall on November 8, moving on to Birmingham Odeon (9), Ipswich Gaumont (10), Leicester De Montfort Hall (11), Hanley Victoria Hall (12), Southampton Gaumont (13), Oxford New Theatre (14), Bristol Gaiety Hall (16), London Hammersmith Odeon (17), Liverpool Empire (19), Sheffield City Hall (20), Newcastle Civic Hall (21), Edinburgh Odeon (22) and Manchester Apollo (23).

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

Ticket prices at all venues are £3.50, £3 and £2.50, except Hammersmith (£3.75, £2.75 and £2.25) and Manchester and Leicester (£3.50 and £3). The support act is to be announced shortly.

Little Roosters' London gig

THE Little Roosters have set a special gig at London's Hope and Anchor to launch their debut album and single, produced in record time by Joe Strummer.

The album is set for imminent release on Am Records, and the single, "I Need A Witness", is out on Friday, the same day as the Hope and Anchor gig.

The album came from a session with Strummer that was intended to provide a single but ended with sufficient material for the album.

Ginger leaves Rooster

GINGER Bakers has left Atomic Rooster and joined Hawkwind, following a series of financially-tempting offers that finally led him to break from the cult rock band.

Last week Baker was denying rumours that he was concluding a deal with Hawkwind, but this week a admitted that Hawkwind's offer had become tempting enough for him to go with them rather than tour with Atomic Rooster.

Rooster said they dropped Baker following his dealings with Hawkwind, but will go ahead with album drummer Preston Heyman on their tour starting on September 16 at Liverpool.

Baker told MAF: "I recorded with Hawkwind, and it went very well. They asked me to do a tour with them, but I turned it down because of Atomic Rooster. They persisted, and gave me quite a good offer, much better than Atomic Rooster. Rooster are doing the same level of gigs as I have just done with Energy, while Hawkwind are playing much bigger venues."

Baker, who starts the Hawkwind tour on October 10 after two weeks rehearsal, said his band Energy is now finished, and he anticipates that the Hawkwind gig will be "a long-term thing".

Cats on with Elvis

THE Stray Cats have been added a support to two major London concerts this month - Elvis Costello and the Attractions and the Psychodelic Furs.

The Stray Cats, other London additions are the Mavis Machine on Saturday week (September 20) and Crystal Palace Hotel (27).

The Furs follow on with an American tour as a prelude to the release of their second album in January next year. A single is out in about six weeks.

The Stray Cats' other London additions are the Mavis Machine on Saturday week (September 20) and Crystal Palace Hotel (27).

Lizzy LP

THIN Lizzy have set their next album, "Chinatown", for release on October 3, and introduce it with a new single, "Killer On The Loose", on Friday week (September 19).

The first 50,000 copies will include a free single "Chinatown", recorded live at Hammersmith Odeon backed by "Got To Get It Up" recorded in Dublin.

The band are preparing for a world tour that includes British and European dates early next year.

Jazzman Forrest dies

U.S. tenorman Jimmy Forrest, who became well-known to British jazz audiences through his work with Count Basie's orchestra and more recently with trombonist Al Grey, has died at the age of 60.

Forrest died in Butterworth Hospital, Grand Rapids, Michigan, on August 26, after a long illness.

James Robert Forrest, from St Louis, Missouri, was a large-toned tenor player who, in 1949-50, replaced Ben Webster for nine months in the Ellington band. He made a name for himself as composer of "Night Train" in 1945, a three-week stint which closely resembled a theme in Ellington's "Happy Go Lucky Local".

Forrest had moved to Grand Rapids after nine years of touring, alone and with Al Grey or Basie, and he had recently composed a two-week stint with Grey in Florida. Jimmy and Al were both at last year's Ally Pally Festival, and at the Plaza Express earlier this year.

See feature on page 30.

CHARTS

U.K. REGGAE SINGLES

- 1 **HAPPY ANNIVERSARY** Gregory Isaacs, Cash and Carry
- 2 **GIVE ME YOUR LOVING** Dennis Brown, Cash and Carry
- 3 **MR BOSS MAN** Cultural Roots, Germain
- 4 **WARRIOR CHARGE** Aswad, Island
- 5 **LATE NIGHT BLUES (NICE TIME)** Don McCarlos, Pirate
- 6 **REGGAE SOUND** Earl Sixteen, Dread at the Controls
- 7 **LET'S GET TOGETHER/BLACK ANTS LANE** Trench/Rockers All Stars, Pablo Int
- 8 **JUMPING MASTER** Papa Tarzan, Nigger Kojak
- 9 **WHEN I THINK OF YOU** Ruddy Thomas, Hawkeye
- 10 **THINGS AND TIME** Barry Brown, Black Roots
- 11 **FEELING HARTY** Papa Tarzan, Nigger Kojak
- 12 **FREE THE HARD WAY** Dillinger/Al Campbell/Trinity, Orbit
- 13 **RUN AWAY** Righteous Flames, Shalldams
- 14 **SUBMISSION/NEVER IN MY LIFE** Melodians, Tops
- 15 **LET'S DUB IT UP** Dee Sharp and the Investigators, Fashion
- 16 **SLAVING** Lloyd Parks, Parks
- 17 **READY TO LEARN** Temlins, Rubadub
- 18 **THE SUN/THE YOUTH** Burning Spear, Burning Spear
- 19 **AFRICA IS A BLACKMAN'S HOME** 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

- 1 (2) **UPSIDE DOWN** Diana Ross, Motown
- 2 (1) **SAILING** Christopher Cross, Warner Bros
- 3 **EMOTIONAL RESCUE** Rolling Stones, Rolling Stones
- 4 (5) **ALL OUT OF LOVE** Air Supply, Arista
- 7 **FAME** Irene Cara, RSO
- 6 (4) **TAKE YOUR TIME (DO IT RIGHT)** SOS Band, Tabu
- 7 (10) **LOOKIN' FOR LOVE** Johnny Lee, Elektra
- 8 **GIVE ME THE NIGHT** George Benson, Qwest
- 9 (6) **MAGIC** Olivia Newton-John, MCA
- 10 (12) **INTO THE NIGHT** Benny Mardones, Polydor
- 11 (14) **LATE IN THE EVENING** Paul Simon, Warner Bros
- 12 (20) **ANOTHER ONE BITES THE DUST** Queen, Elektra
- 13 (15) **DRIVIN' MY LIFE AROUND** Eddie Rabbitt, Elektra
- 14 (8) **IT'S STILL ROCK AND ROLL TO ME** Billy Joel, Columbia
- 15 (16) **ONE IN A MILLION** Larry Graham, Warner Bros
- 16 (13) **BOULEVARD** Jackson Browne, Asylum
- 17 (18) **YOU'RE THE ONLY WOMAN** Ambrosia, Warner Bros
- 18 (-) **HOT ROD HEARTS** Robbie Dupree, Elektra
- 19 (-) **XANADU** Olivia Newton-John and Electric Light Orchestra, MCA
- 20 (-) **I'M ALRIGHT (I'M FROM "CADDYSHACK")** Kenny Loggins, Columbia

Chart courtesy of CASH BOX

U.S. COUNTRY SINGLES

- 1 (1) **LOOKIN' FOR LOVE** Johnny Lee, Elektra
- 2 (3) **MISERY AND GIN** Merle Haggard, MCA
- 3 (6) **MAKING PLANS** Porter Wagoner and Dolly Parton, RCA
- 4 (2) **COWBOYS AND CLOWNS/MISERY LOVES COMPANY** Ronnie Milsap, RCA
- 5 (8) **OLD FLAMES CAN'T HOLD A CANDLE TO YOU** Dolly Parton, RCA
- 6 (12) **DO YOU WANNA GO TO HEAVEN** T.G. Sheppard, Warner Bros
- 7 (7) **THAT LOVIN' FEELIN' AGAIN** Roy Orbison and Emmylou Harris, Warner Bros
- 8 (10) **CHARLOTTE'S WEB** Statler Brothers, Mercury
- 9 (11) **HEART OF MINE** Oak Ridge Boys, MCA
- 10 (13) **LET'S KEEP IT THAT WAY** Mac Davis, Casablanca
- 11 (15) **LOVING UP A STORM** Razzy Bailey, RCA
- 12 (4) **CRACKERS** Barbara Mandrell, MCA
- 13 (-) **FADED LOVE** Willie Nelson and Ray Price, Columbia
- 14 (14) **THAT'S WHAT I GET FOR LOVING YOU** Edny Arnold, RCA
- 15 (18) **YESTERDAY ONCE MORE** Moe Bandy, Columbia
- 16 (20) **THE LAST COWBOY SONG** Ed Bruce, MCA
- 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 IT OFF UNTIL TOMORROW/GONE AWAY** Kendalls, Ovation
- 20 (-) **RAISIN' CAIN IN TEXAS** Gene Watson, Capitol

UK TOP 30

Singles

- 1 (2) **START** Jam, 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
- 6 (5) **9 TO 5** Sheena Easton, EMI
- 7 (4) **TOM HARK** Piranhas, Sire Hansa
- 8 (11) **BANK ROBBER** Clash, CBS
- 9 (-) **ONE DAY I'LL FLY AWAY** Randy Crawford, Warner Bros
- 10 (9) **DREAMIN'** Cliff Richard, EMI
- 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** Ian Dury, Stiff
- 20 (14) **GIVE ME THE NIGHT** George Benson, Warner Bros
- 21 (-) **PARANOIA** Black Sabbath, Nems
- 22 (-) **ANOTHER ONE BITES THE DUST** Queen, EMI
- 23 (22) **BEST FRIEND** Beat, Go Feet
- 24 (26) **A WALK IN THE PARK** Nick Straker Band, CBS
- 25 (13) **UPSIDE DOWN** Diana Ross, Motown
- 26 (-) **IOWE YOU ONE** Shalamar, Solar
- 27 (17) **ALL OVER THE WORLD** Electric Light Orchestra, Jet
- 28 (-) **ARE EVERYTHING** Buzzcocks, United Artists
- 29 (19) **MARIE MARIE** Shakin' Stevens, Epic
- 30 (28) **CIRCUS GAMES** Skids, Virgin

SINGLES PUBLISHERS

(1) Andromed; (2) Bannan Bros/Sire; (3) Atlantic; (4) Numan; (5) Red Bull/Grade One; (6) Parlophone/Universal; (7) Baudouin; (8) Nona Den; (9) Ronson/London; (10) A&M/Jangmash/Chrysalis; (11) Elton Day and Hunter; (12) Zomba; (13) Parlophone/Sire; (14) Sire; (15) Sire; (16) Sire; (17) Sire; (18) Sire; (19) Sire; (20) Sire; (21) Sire; (22) Sire; (23) Sire; (24) Sire; (25) Sire; (26) Sire; (27) Sire; (28) Sire; (29) Sire; (30) Sire.

Albums

- 1 (16) **DRAMA** Yes, Atlantic
- 2 (1) **FLESH + BLOOD** Roxy Music, Polydor
- 3 (2) **GIVE ME THE NIGHT** George Benson, Warner Bros
- 4 (3) **BACK IN BLACK** AC/DC, Atlantic
- 5 (15) **BREAKING GLASS** Soundtrack, A&M
- 6 (4) **KALEIDOSCOPE** Siouxsie and the Banshees, Polydor
- 7 (5) **GLORY ROAD** Gillan, Virgin
- 8 (18) **XANADU** Original Soundtrack, Jet
- 9 (17) **ME MYSELF I** Joan Armatrading, A&M
- 10 (8) **UPRISING** Bob Marley and the Wailers, Island
- 11 (-) **ONE TRICK PONY** Paul Simon, Warner Bros
- 12 (-) **MICHAEL SCHENKER GROUP** Chrysalis
- 13 (22) **LIVING IN A FANTASY** Leo Sayer, Chrysalis
- 14 (19) **I JUST CAN'T STOP IT** Beat, Go Feet
- 15 (-) **CLUES** Robert Palmer, Island
- 16 (7) **DEEPEST PURPLE** Deep Purple, Harvest
- 17 (9) **EMOTIONAL RESCUE** Rolling Stones, Rolling Stones
- 18 (14) **CLOSER** Joy Division, Factory
- 19 (22) **SKY 2** Sky, Ariola
- 20 (13) **DIANA** Diana Ross, Motown
- 21 (-) **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
- 26 (11) **SEARCHING FOR THE YOUNG SOUL REBELS** Dexy's Midnight Runners, Parlophone
- 27 (21) **PETER GABRIEL** Charisma
- 28 (-) **LIVE AT THE MARQUEE** Nine Below Zero, A & M
- 29 (-) **ELVIS ARON PRESLEY 1955-1980** RCA
- 30 (-) **WARM LEATHERETTE** Grace Jones, Island

Two titles tied for 20th position.

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
- 4 (5) **BACK STROKIN'** Fatback, Spring
- 5 (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
- 8 (18) **SEARCHIN'** Change, WEA
- 9 (9) **PRIVATE LIFE** Grace Jones, Island
- 10 (15) **DYNAMITE** Stacy Lattisaw, Atlantic
- 11 (-) **BIG TIME** Rick James, Motown
- 12 (-) **IOWE YOU ONE** Shalamar, Solar
- 13 (10) **ROLLER JUBILEE** Al Di Meola, CBS
- 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** Roberta Flack, Atlantic
- 19 (7) **LOVE MEETING LOVE** Level 42, Elite
- 20 (17) **HUNT UP WIND** Hiroshi Fukumura, Inner City

U.S. ALBUMS

- 1 (4) **URBAN COWBOY** Soundtrack, Asylum
- 2 (1) **EMOTIONAL RESCUE** Rolling Stones, Rolling Stones
- 3 (3) **THE GAME** Queen, Elektra
- 4 (2) **HOLD OUT** Jackson Browne, Asylum
- 5 (7) **DIANA** Diana Ross, Motown
- 6 (5) **GLASS HOUSES** Billy Joel, Columbia
- 7 (8) **GIVE ME THE NIGHT** George Benson, Qwest
- 8 (9) **XANADU** Soundtrack, MCA
- 9 (6) **CHRISTOPHER CROSS** Warner Bros
- 10 (10) **FAME** Soundtrack, RSO
- 11 (14) **BACK IN BLACK** AC/DC, 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
- 15 (19) **PANARAMA** Cars, Elektra
- 16 (18) **TP** Teddy Pendergrass, Philly Int
- 17 (11) **AGAINST THE WIND** Bob Seeger and the Silver Bullet Band, Capitol
- 18 (-) **ONE TRICK PONY** Paul Simon, Warner Bros
- 19 (15) **EMPTY GLASS** Pete Townshend, Atco
- 20 (18) **HEROES** Commodores, Motown

U.S. SOUL SINGLES

- 1 (1) **UPSIDE DOWN** Diana Ross, Motown
- 2 (2) **GIVE ME THE NIGHT** George Benson, Warner Bros
- 3 (4) **CAN'T WE TRY** Teddy Pendergrass, Philly Int
- 4 (1) **GIRL, DON'T LET IT DOWN** O'Jays, TSP
- 5 (3) **ONE IN A MILLION YOU** Larry Graham, Warner Bros
- 6 (7) **I'VE JUST BEGUN TO LOVE YOU** Dynasty, Solar
- 7 (6) **OLD FASHION LOVE** Commodores, Motown
- 8 (8) **LOVE DON'T MAKE IT RIGHT** Ashford and Simpson, Warner Bros
- 9 (11) **SOUTHERN GIRL** Maze, 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
- 14 (13) **BACKSTROKIN'** Fatback, Spring
- 15 (18) **BIG TIME** Rick James, Gordy
- 16 (-) **FUNKIN' FOR JAMAICA** Tom Browne, GRP
- 17 (17) **RESCUE ME** A Taste of Honey, Capitol
- 18 (-) **MAGIC OF YOU (LIKE THE WAVES)** Cameron, Salsoul
- 19 (20) **I JUST WANNA DANCE WITH YOU** Starpoint, Chocolate City
- 20 (-) **PAPILLON** Chaka Khan, Warner Bros



UB40 have an album at 20, called "Steering Off"

OFTEN COPIED

NEVER EQUALLED

David Bowie



scary-monsters

creeps

and super

RCA
ALBUM CASSETTE

MADNESS



THE NEW MADNESS SINGLE - AVAILABLE NOW!

BAGGY TROUSERS

STIFF RECORDS BUY 84

AS IT HAPPENS...

The Beat goes on

EVEN with the vogue for Fifties revivalism, it stands to reason they'd devote a movie to the lulu-boop sooner than the Father of the Beat Generation. Most writers' lives are not that visual, and Jack Kerouac's, spent either fingering typewriter keys or cringing under his mother's thumb, is no exception.

"Heart Beat," being the memoir of Neal Cassady's second wife, Carolyn, naturally concentrates upon Neal, the jazz-bounded-broad-&-Buick-burning Dean Moriarty of "On the Road," with Kerouac in the 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 historic three-day drive across America, a bimbo round his neck and Kerouac in the rumble, writing it.

Cassady, the life-force, initiates everything from girl-sharing to drugs, while Kerouac, like several other contemporary writers, gets it all down, beating Allen Ginsberg and John Clellon Holmes for the ruckback concession. Poor Cassady - the only specimen on the slide, he couldn't take a dump 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 Kerouac crouches convincingly around the skirting boards with a typewriter on his knees, but isn't much of a gift to the camera until he switches to the famous roll of shell paper for the masterpiece. Sissy Spacek has a voice-over function as well as playing piggy-in-the-middle to the two bisexual buddies.

Increasingly tight-lipped about the monitoring, Cassady finally breaks with the typically successful Kerouac, and takes a tragic narcotics fall. He emerges from San Quentin to join Ken Kesey's bus. Kerouac goes back to being nursed by his mother, both die within a year of each other. "Were we wrong?" asks Jack of Carolyn, shivering under an invalid's blanket. "No. We were just first," she replies.

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.



Steve Wonder: impromptu improvisation.

LAST Tuesday afternoon, when all good Englishmen and true ought to've been listening to John Arlott bury 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 Stevie Wonder's new album, "Hotter Than July".

While BBC-2 cameras declared Mr Wonder at his hotel, we were given the opportunity to sample the wine and punch, make jokes such as "he's not remaining the album again is he?", and ogle Anna Ford, who's become something of a permanent fixture at Motown receptions so great a fan's she of the company's artists.

Time passed. Motown employees drew lots to see who'd make the third apology for Wonder's delayed arrival. "Still missing the album is he?" chorused deejay Chris Hill, dragging out the by-now pitifully aged joke one more time.

Finally, 90 minutes later, the object of our interest arrived. "We've eaten all the food," shouted someone. "You'll get fat," replied Wonder.

He was presented with a platinum album for "The Secret Life Of Plants", his last, lambasted triple set.

Wonder made his usual dignified speech. It was very hard, he said, to express the relationship between man and plants through music. "I didn't think I could do it," he said.

Waiting in Wonderland

"But I did my best." This hummed all, like most of those gathered at Abbey Road, who have trouble even getting past first base.

While the album played, Wonder sat and ate, occasionally nodding and bobbing to the music. We listened. Then photographers buzzed around, autograph hunters hunted, daily scribbles attempted to wheedle a word in the ear and deejays tried to get their pictures taken with him. All rather frantic and a touch puer. Wonder only wanted to play us his new album and get a bite to eat after

all. But, we are told, he'll do anything he's asked to do. Except give interviews, it seems. The album?

Well, on one hearing in such circumstances, who's to say? But it's certainly more like what the punters want. The single, "Wonderblaster", is more reggae-ish than on stage and the ballad, "I Leech", is as beautiful as a word in the ear and deejays tried to get their pictures taken with him. All rather frantic and a touch puer. Wonder only wanted to play us his new album and get a bite to eat after

fore. Old-style Barry White or the Sid Sharp strings spring to mind. "Nelson Riddle," said someone. We weren't prepared to argue the point.

Wonder also played a Wonderblaster track which they perform during his live act while he changes clothes. And that was it. Or almost.

On his way out, Stevie was paged at a piano for more pix and for about five minutes trotted a small audience to an impromptu improvisation on various themes. A quite fascinating exercise it was, too.

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

WILLING to take on anything for a laugh and a free shandy, the MM descended in some force upon the Princess Anne Theatre in Piccadilly last week for the Kiss reception press conference.

Refusing to move from the bar on the grounds that wild horses wouldn't drag them into a room full of men wearing make-up and platform boots, the MM editorial collective dispatched a junior hack into the press conference to note any words of wisdom King might have in store for the assembled scribblers. Wearing their full stage regalia and looking like a gang of Martian taris, Kisses were wheeled out of the wings to face a series of penetrating questions.

With Ace Frehley apparently severely tired and emotional, it was left to Gene Simmons to entertain the indifferent audience. He was asked about his current "relationship" with Diana Ross. "Diana Ross?" Gene quipped shrilly. "It's Jimmy Page now..." We're not here to talk about that sort of stuff, just music.

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.

"Because we love doing it," they replied, hands on hearts. "If we were in it for the money, we'd have quit ages ago..."



Kiss' Gene Simmons

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 Graffiti". You know, necking in the back of a Sedan convertible to the sound of the Ronettes, that sort of thing.

The opening camera shot drooling over a severed arm being fished out of the Hudson River can't therefore, as a bit of a shock.

"Cruising", is, of course, the film that had the whole gay community in the States going spare, demonstrating outside cinemas showing it and even trying to disrupt the making of the film. It depicts a series of murders of gays in New York and the attempts of Al Pacino, playing the part of an undercover cop who infiltrates the gay scene, to find the killer.

The question on all your lips must be: "Was all the fuss worth it?" Well, actually, yes. The film

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

Every scene in gay clubs is accompanied by loud, pumping rock by Wiley DeVille, the Cripples and John Elia, amongst others), whereas scenes showing Al Pacino making love to his girlfriend are scored by gentle classical music. What are we supposed to think that homosexuals are all hard brutes, but heterosexuals are all sensitive, caring people? Even judged purely as a thriller, the film is an absolute turkey. Tension is reduced to a sick feeling in the gut every time a killing (shown in graphic Technicolour detail) is about to occur and the so-called "climax", where Pacino is confronted by the killer with a knife, is as lame as a one-legged man with bunions.

Piccadilly's circus

"SERVING the north-west" - the slogan of Manchester's Piccadilly Radio, a slogan which seemingly owes little to reality. In fact, in its willful 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 spawned a variety of vitally important bands - no thanks to Piccadilly.

The standard of its decays is typified by the ingratiating Saville-surrogate, Ray Teret, currently host on Granada's Fun Factory.

Last weekend, Piccadilly 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 listening figures must be a worry!

Billtoppers were The Dooleys (satin and taffeti) and The Salford Jets (middle-aged Merseybeatpunk). The Dooleys were grim (they looked as if they'd been mannaed in cau de coq); The Jets were pantomimic - their prune-faced lead-singer, the Mr Punch of Punk, looked older than most of the mums and dads, but sounded like a cross between Little Jimmy Osmond and Bet Lynch.

The Boss Brothers as support band proved the most telling example of Piccadilly's artistic myopia. They boasted a drummer on loan from 10cc, and were they pleased with themselves! Smooth and grifese, the closest they'd get to rock would be a trip to Blackpool. They'd have been better advised to have spent the Bank Holiday there. With songs lacking beginnings, middles, and ends, they 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? Trust the dependable Piccadilly to back them. Well, it'll fill the spaces between the adverts: 24 hours a day and they won't let us forget it.

Piccadilly's Promotions Manager, Keith Maddock, was asked whether the bands at this and previous Piccadilly gigs were, in his opinion, the best or the most important North-West bands. His reply: "Oh, no. If we were going for that, it'd be 10cc and Sad Cafe." Piccadilly: Serving the North-West or itself?

Numan: I quit shock

GARY Numan, that well-known atomised spokesman of working class frustrations, broke a million hearts this week by confirming his retirement from live performing at the end of the current tour.

The pale one went on Capital Radio, he speaks as well - and told the world he'd definitely be bowing out for good at Newcastle on September 29. Gary, just like his wife, Davies Frank Sinatra Gary Gitter, etc. No, no, he exclaimed earnestly - this retirement's for real.

"It takes up too much time," he mused. "One tour takes six months out of the year and I just can't afford that sort of time. There are other things I

wanted to do." Asked by interviewer Sarah Ward if he didn't perhaps owe it to his fans to tour, he shrilly replied, "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 anyone anything at all, and nobody owes me anything."

He had a curt answer when he suggested he suffered from depression, unlike Devo. "Yeah, but I will more taken than Devo."

So what does the future hold for Keith Numan? Something about doing more work with videos and production. "I may end up being a second-rate back producer or something." 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 commemorative programmes on Capital Radio (who seem to be obsessed with such anniversaries as they are with recipes and weather forecasts), and a new American documentary on Holly which will 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 highlight 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 founder member and president of the Heartfelt Holly Society.

Hammond organised the week's festivities with Wings' 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 mean, 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 1959 was that he'd "only just begun to write to his full potential."

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

ANNOUNCEMENT

SINGLE

STONES

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 20x30" Poster
- The Silver/Blue Enamel Badge
- A Special Collector's Box to preserve your singles which are on sale at your local dealer.

GETTING INTO U2

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 dangerous, but our pace quickens.

U2 are at work on their debut album with the ubiquitous Steve Lillywhite at the controls, sympathetically directing the band. Today a song called "Another Time Another Place" is being laid down, and though it's not actually intended for the album, by the time Lillywhite and the band have gone through their paces, the finished item is just so good that it may very well end up on the record.

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

In his dress, his motions, his imaginative use of language and almost fervent desire to be heard and understood... all this exudes an unmistakable quality of vitality and youthful enthusiasm untainted by cynical world weariness.

The rest of U2 are just as refreshing. Larry the drummer is straight, unblinkered, down to earth, smoothly dressed in Harrington and jeans.

Guitarist the Edge is quiet yet firm, offset by a shy sense of humour. Adam the bassist carries himself with an almost nonchalant air, totally at 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 saying 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 it for the next big thing, blah, blah, blah." The singer dismisses them with a sweep of his hand.

"The most powerful music is created naturally. It's not forced at all. It just comes out. In London a band grows, comes out, has it's first, and if in a year nothing happens they break up. We've been through that. If we are going to break up we'd have broken up by now. It makes a real bond 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 asking for musicians.

Adam had arrived from public school and, in Bono's words, "stuck out like a sore thumb."

"He used to drink coffee in class and the teachers just got used to it. He got accepted as being really quirky. He wore a kilt. He also took off his clothes at one rehearsal when he got very excited. The day they were having a meeting with the headmaster and his teacher was putting forward things like 'we need people like Adam in the school.' Adam was in the bush outside looking in! Of course he got caught."

"That's Adam," says the Edge. "He always gets caught."

Another example of Adam's quirkiness: as he plays bass he sniffs along. A problem at the moment. He's got a cold.

The band's school quickly became the U2's focal point as they grabbed the facilities to practice and develop as a unit. Usually on a Saturday afternoon.

"The ideas came before the music," says the soft spoken Edge. "We were together and it just sort of evolved into music. But at that stage it was just amusement, it wasn't anything particularly serious, though we all had deep interests."

On the musical level, it was Bono who finally discovered the band's true direction.

"Even from the very start we wanted something like the power of the Who and something that was as sensitive as say Neil Young; you know how on edge he can be, and we always wanted that," he explains.

"In the very start, even though we couldn't really get it together musically, there was something there and I call it the spark. I called it something you must have. We've built on a spark, we haven't tried to put a spark on the music."

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

U2 have progressed at a phenomenal rate for a band who are still so young. But what really impresses is the startling maturity that runs through their music, a maturity that has manifested itself in the group's ambitions and desires. Only when the time is right will they embark on certain ventures. For three years, for instance, they held out for a proper record deal even though the offers came flooding in. America is now beckoning, but only after due consideration will the band decide on the offer. Their home town of Dublin has played a large part in this way of thinking.

"Coming in from Dublin into a London scene

'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, cliquy atmosphere that you have in London."

One thing he's certain about is 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 power, that type of push."

"At the same time, something like 'Shadows And Tall Trees' (a U2 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 places. It takes them to the top of the street, it 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 will break down people's reserve and guarded cool. In much the same way their contemporaries, apart from the Joy Division / Magazine / Talking Heads axis, are the Parkers, the



U2 - out on the street.

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

IN the near future U2 will be releasing a debut album that will be challenging and exciting. It's a characteristic of Dublin people. It's not just the hip London scene hiding under a camouflage of guarded reaction and manners. It's a whole country.

Which is why it's crucial that a band loaded with integrity and honest openness should succeed within the stultifying conservatism 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 elixir concocted from such essentials as adventure, pain, glory, excitement and passion, plus a whole plethora of other ingredients, it remains to be seen whether Bono and his friends can pull it off.

Typically, Bono sees the problems ahead in his rich Irish heritage.

"I see it as a gift, and it's very easy to slip through that grid if you wear a suit and a tie or if you wear long hair and jeans and are that type of band. But bands who are individual can't slip through that easy."

"It's a problem on one hand because it does make it difficult to present the band to people who say what type of band are they? Who do they sound like? And of course we try not to sound like anything other than ourselves."

"What I'm saying is that it takes a while because bands like us do get through but they don't slip through. They have to break the grid. They have to smash it."

If you have one ounce of spirit left in you, U2 can be a hammer.



"Ho, 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..."

"**Yawn.**"
"...would it be true to say that the production on 'Flash Harry' is the work of that veritable maestro..."



"**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 name of phrase.**"
"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?"

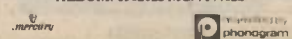
"**Nope.**"
"It wasn't?"



"**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.**"



ALBUM: 6302022 MC: 7144022



HARK! HARK! HARK!

the Piranhas ON ALBUM

14TH SEPT. JENKINSONS-BRISTOL

19TH SEPT. PENTHOUSE-SCARBOROUGH

20TH SEPT. THE PADDOCK-NORTHAMPTON

26TH SEPT. NEW HALL-CHELTENHAM

27TH SEPT. HALF MOON-

HERNE HILL (LONDON)

SEE THEM ON THE FORTHCOMING JAM TOUR.



wea



On album SRK 6098. On cassette SRC 6098

WHOSE PROBLEM

am I?



Featuring the
Stunning Martha Davis
on the compelling
new single from the

MOTELS



In Special
Picture Bag

CL 16162



WB

MAILBAG

Win an album of your choice.
Write to Mailbag, Melody Maker,
24-34, Meymott Street, London SE19LU

Reading—the can festival?

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

Was I so stoned or did I stumble into the wrong festival unwittingly? You people must have lost touch with reality somewhere backstage amongst the "stars" 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 cans thrown, but it was a minority thing. I only recall seeing two casualties in three days and I was in the crowd at the front.

As to canning off anything which wasn't heavy metal. Well, the Helions deserved worse, they were dire and apparently only got on the bill due to some tenuous connection with the Damned.

In fact, the first band to really get us up and dancing were Nine Below Zero, and they couldn't be termed heavy metal by any stretch of the imagination. The crowd at Reading were not all can throwers, drunken teenagers pseudo hell angels. In fact, I saw many family groups. And me? Well, not only am I a girl but I am 27 — not your archetypal heavy metal fan.

The music was very good and the whole festival was very efficiently run. The weekend was only marred by Covesdale and co. Keeping us waiting and then soiling themselves into oblivion. Didn't your mother ever tell you that you'll go blind doing that, David? Don't get me wrong — I like Whitesnake, but please fash quit playing superstars. Deep Purple rest in peace.

The highlight of the weekend? Gillan — thanks John, Bernie, Mick, Colin and Ian — I hope you won't keep us hanging around when you top the bill next year.

PAULINE HEN-BREY, Erica Gardens, Shrublands, Shirley, Croydon, Surrey.

I WAS one of the thousands of people who paid £12.50 to spend three days at the Reading Rock Festival.

I am 14 years old, which seemed quite young compared to all the other headbangers there. From reading your Reading report I would have thought that anyone who did not attend the festival would have been totally put off going next year. Only one or two people had their face opened up by a beer can. As for people who were injured by cans in any other way, the numbers were in the ten to 20. As there were 30,000 people there, that is a very small percentage.

I was in the middle of a couple



Above: the violent face of Reading's HM can throwers? Right: the face of salvation, Slade's Noddy Holder

of the can fights and they weren't too bad if you kept your eyes on the sky, which was more interesting than watching a group of long-haired mirons you had never heard of charging about on stage making fools of themselves. I don't agree with Ian Pe when he calls the fan a group of people with a rabid bloodlust.

In my opinion the fans just got fed up with waiting until nightfall for any decent bands to appear. Also, it is very difficult to sit in a confined space for four hours with nothing to do. Throwing cans at each other was the only thing the fan could think of and the handful of people who did get hurt were very unfortunate. As for some bands being pelted, the organisers must have been plain stupid to put on a punk

band with 30,000 HM fans watching.

However, when nightfall finally arrived there were some very good bands and the atmosphere in the crowd completely changed and everyone enjoyed themselves. NICHOLAS SCOVILL, Hornham Road, Burscotes, Dorking, Surrey.

I AM just writing to thank Slade for saving the Reading Festival from being a total bore.

The band were superb and showed up Def Leppard, Scorpions, Iron Maiden and even Whitesnake and UFO as the dregs that they really are.

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

The ticket rip-off

THIS is another letter on the growing list of examples of unfair ticket distribution by major concert centres.

I sent off for tickets for the recent Roxi Music concerts at Wembley as soon as the prices were announced in the music press, and after about a fortnight 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.

A colleague at work sent off for tickets about a week and a half after 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 tickets were for the same night.

Clearly, 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. **MLP WINNER**

CACCA DA VACCA



NOT IF IT'S **JOE "KING" CARRASCO** & THE CROWNS
FIRST SINGLE **BUENA** BUY 88 B-SIDE
STIFF RECORDS 'TUFF ENUFF'
TEX-MEX ROCK'N'ROLL

SEE HIM ON THE
SON OF STIFF
TOUR
COMING
TO A TOWN NEAR
YOU VERY SOON...

WARNING FROM THE EPIDEMIOLOGIC SURGEON: EXCESSIVE DANCING TO THIS RECORD FOR MORE THAN 24 HOURS CAN LEAD TO THE ACQUISITION OF 250 COPIES



Chris Squire falls asleep in front of the microphone.

YES: A DREAM

MADISON Square Garden makes Earl's Court look like The Hope 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 from the crowd, like somebody had told them the Avastollah had shaved off his beard. It even drowned out Tchaikovsky's "1812". Before a note was played, lighters and matches were ablaze; thousands of tiny pinpoints of light illuminated the vast arena, and a jubilant roar echoed as the spotlights picked out a blue curtain, which was raised to reveal the band.

Downes headed straight for a bewildering array of keyboards. Steve Howe made for his seven guitar (right if you count the electric pedal steel); Chris Squire, bass on his shoulder, acknowledging the tumult. Alan White was screened by a drum kit with enough chromium to dazzle Stevie Wonder. Finally, on a slightly raised pyramid at stage center, his eyes screened by enormous shades, there was Trevor Horn, probably the loneliest man in the place.

THE set kicked off with "Does It Really Happen", from the new album "Drama" (from which, obviously, a large portion of the set was drawn), with Squire's bass 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 euphoric acclaim normally associated with an 89th minute Kansas goal.

Howe donned a semi-acoustic guitar for "The Clap" and moved up the pyramid, pinned like a butterfly by the main spotlights which ensured he was the cynosure for all eyes, like a rejected Albert Speer design for a Nuremberg Rally. The conclusion of the solo was greeted with an unbelievable Zippo reaction.

"And You And I" was received with howls of recognition, followed by an as yet unrecorded Steve Howe/Trevor Horn song, "Go Through This", which Horn introduced as "a piece of rock 'n' 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 "reveling in the empty space between 'performance' and 'fun', where the devoted are encouraged to marvel at a distance.

As far as the Yes devotees 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 lack Wakeman's flamboyance, but it's still Yes. And, after all it was only their fifth gig in front of an audience, and Howe and Squire were on virtuoso form, with Alan White, as drummer magnificence, flamboyantly thrashing 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 conservatism bracketed Yes with Aerosmith and Foreigner, a hollow forest of Reagan's promised land.

I finally got to meet the band (minus Squire) on Friday afternoon while they were soundchecking for the Friday night show.

Geoff Downes was the first band member made available for interview. As one of the new boys he was bound to be scrutinized very closely, particularly under the Damoclean memories of Tony Kaye, Patrick Moraz and Rick Wakeman. It can't have been easy to fulfill their legacies.

"I wouldn't say I've integrated fully, you can't just step into a legend, it obviously takes time," he said. Downes feels an obvious role for him in the band is to take the keyboards back into the rhythm section. "Wakeman wasn't so much a member as a personality they used to take round with them. But replacing him isn't terribly technically demanding in many respects. From the outside, it probably seems difficult, but from the inside it doesn't seem that way. It's like when you go down and see 'Top

Wait till you get your hands on it!



THE AMAZING NEW CASIOTONE 201 29 INSTRUMENTS IN ONE

The Casiotone 201 is a remarkable new concept in electronic keyboard instruments, using a totally new technology to reproduce an astonishing variety of musical sounds.

The difference between Casiotone and electronic organs or synthesizers is that through microchip technology, Casio has taken the varied sound waves of different instruments and reproduced them. For example, the sound life of a plucked string is quite different from flute or organ. Casio's computer

technology recognizes this and reproduces each instrument's characteristic exactly.

There are modes ways in which Casiotone is attractive to the musician. As a normal keyboard you can play electric piano, pipe and electronic organ, and harpsichord, among others.

You can also duplicate solo violin and cello, woodwind or brass.

A total of 29 different instruments - ideal for playing at home, or to expand any stage line-up.

29 different instruments including electric piano, pipe, organ, harpsichord, violin, cello, woodwind, brass, and more.	Close-up of the Casiotone 201 keyboard showing the 29 instrument buttons.	A group of people playing the Casiotone 201.

GREAT FOR THE DOOLEYS - AND YOU.
The Casiotone 201 is a remarkable new concept in electronic keyboard instruments, using a totally new technology to reproduce an astonishing variety of musical sounds. The difference between Casiotone and electronic organs or synthesizers is that through microchip technology, Casio has taken the varied sound waves of different instruments and reproduced them. For example, the sound life of a plucked string is quite different from flute or organ. Casio's computer technology recognizes this and reproduces each instrument's characteristic exactly. There are modes ways in which Casiotone is attractive to the musician. As a normal keyboard you can play electric piano, pipe and electronic organ, and harpsichord, among others. You can also duplicate solo violin and cello, woodwind or brass. A total of 29 different instruments - ideal for playing at home, or to expand any stage line-up.

Get your hands on the Casiotone M10 too.
Fully portable, the M10 has 10 instruments and 100 sounds. It's the perfect instrument for the home or the stage.

CT201 \$285, M10 \$199, E99 \$149.
Casio's new electronic keyboard instruments are available in a variety of colors and finishes. Contact your nearest Casio dealer for more information.

CASIO

WHAT WILL THEY THINK OF NEXT?

Yes and Buggles as one.

Of The Pops' from the wings, it doesn't look anything like you see on TV. You can see the cracks."

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

"The Yes Album", "Fragile" and "Close To The Edge" were the ones that got me going, although "Time And A Word" is my favourite. . . I think later Yes in no way represents the original. Yes concept of extra long pop songs 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 uncommercial." Of the future caused by "commercial" Buggles joining "artistic" Yes, Downes was philosophical. "Initially I thought the idea was absurd. . . A lot of people assumed that if you have commercial success you automatically have no integrity. I think generally people have been surprised. . . I suppose the biggest influence we've had on them is our way of making records, a methodical way of putting together records."

"Yes has always been an 'art-rock' band, and there's no reason 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 Yes era. The remaining three members of the band weren't happy with that album. Chris and Steve have always been more prone to the stuff from the early albums."

BUGGLES, obviously, are currently in "hibernation", although both Downes and Horn are committed to a Buggles album in the New Year, which would be, according to Downes, "a very bizarre album, not three or a half minute pop songs, it might even be recorded live."

MELODY MAKER FOLLOW-UP SOUND

There was also the possibility of various Yes people playing on it. Buggles obviously appeals to Downe because of its inherent flexibility. "That's the advantage of Buggles," Downe says. "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 single, now I suppose we'll try a perfect album."

Ah, but what's your definition of a "perfect" album Geoff?

"One that people like!"

Naturally.

Trevor Horn was the next Yesser (that's my baby) invited in for scrutiny. If anything, his is the more difficult transition. The other Buggle can at least smuggle down behind his 12 keyboards, whereas it's Horn who is up there, directly under the "Jon Anderson Is God" spotlight.

Coming from the relative security of the recording studio to perform in front of thousands of people at the first Yes gig in Toronto was not, according to Horn, "achieved without a certain amount of paranoia. The sheer horror of climbing through a hole in the stage, up behind a curtain, and as soon as that curtain goes up, you're there, in front of 15,000 - or whatever - people. It's quite terrifying, so you focus your attention on the singing, and try and imagine it's like singing to one person."

Comparisons, however odious, are inevitable. Horn admits Anderson has "about two tones more than me." But don't forget he was a singer for ten years, I'm learning all the time. If you think about it I don't really consider myself a singer. I was a record producer and a singer was needed, so I did it."

What about his feelings on filling the Anderson vacuum in terms of performing old Yes "standards" on stage?

"We've only recorded one album together, which is 40 minutes worth of music, and we've got to do two hour shows, so there's going to have to be an hour's worth of old material. I just down and chime what I wanted to sing for the first couple of tours we're going to have to do Jon Anderson material."

HOWEVER much you think about it, and however much you're able to rationalize it, the very idea of Buggles (whom Colin Irwin once pertinently christened "the Jonathan King of the 1980s") actually joining Yes, architects and purveyors of "art-rock," "cinematographic-rock" or "techno-rock", still takes some believing.

Horn admits: "When Chris asked us to join I thought it was a pretty outrageous idea." The fact that both Buggles and Yes are managed by Brian Lane shouldn't be overlooked in the diplomatic wranglings which led to the union.

Horn cites the third "Yes Album" as his particular favourite, although he liked "Close To The Edge", "Relayer" and - "eventually" - "Topographic Oceans". Chris Squire was very impressed by the production on the Buggles album, and paid even closer attention when someone suggested to him that Buggles "were how Yes should sound in the 1980s."

Horn was a great admirer of Squire's style of bass-playing, and asked him along to play on the demo of "We Can Fly From Here."

From there, Squire asked Downe 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 from the beginning. According to Horn, "strangely enough, 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, "couldn't give a shit." I write good lyrics, when Anderson was on form I thought he invented a whole new style, my favourite line of Jon's is 'turn around glider', I think that's beautiful."

He's in favour of bringing Yes lyrics down to earth, and is hard at work writing songs for the band, loosely connected with the book which has impressed him most recently, "Vermillion Sands"

by J. G. Ballard. Then he had to go, off to an eerily empty Garden for a sound check.

Next - enter stage right, Steve Howe, pyrotechnic guitar hero incarnate, full of enthusiasm for the Buggles infusion and delighted with the reaction of the Madison Square Garden crowd to the new Yes.

How did he feel, as the second longest serving member of Yes, about the role of Buggles in the band?

"Maybe they have more of a pop image of Yes, which I don't think is a bad thing. In our mid-period, say 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 wasn'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 some of the Anderson areas we went into on our last three albums were taking us away from a potentially bigger audience."

OF the Buggles contribution to Yes, Howe was obviously delighted: "The amount of material Geoff has contributed in the time he's been in the group has been incredible, particularly when you consider Patrick Moraz joining at the time of 'Relayer', or even Rick Jonson on 'Fragile'. I mean this time, they actually came in with songs, which is something neither Patrick nor Rick did."

"For a kick off, they've replaced people who are thought to be legends - like Jon and Rick - which is a tall order. This time is very critical, I think the next album will have more of their influence. Perhaps Trevor and I will prepare a few pieces, but everyone will be working together as it from day one, and I think the effect will be greater on the next one, and I hope it will be greater, because I think someone's individuality will only happen when they've given the freedom to express it."

Howe was looking forward to playing in England with the new band, particularly as Yes will be playing at smaller venues: "I think it's a smoother phase of rejuvenation doing pieces like Manchester and Lewisham, learning how to simplify one's equipment and estimation of what we actually give."

"Like playing to 3,000 people in a ballroom, you have to remind yourself that's the basic, that's the starting point. I've had maybe ten years experience of doing that, and ten years of doing this..."

Anderson wanted to take it to the extreme of playing the Marquee. That's really right over the other way. You could put Yes in the Marquee, under a certain thinning out process, but it's partly a technical problem, but a technical problem should never get in the way of what a musician's doing, although it obviously comes into it."

"For us to get onstage at the Marquee it's back to two guitars, two keyboards and a drum kit that's probably twice the size of any kit seen at the Marquee. All this could be sorted out, but I think the realistic way is for Yes to develop music in a slightly different context, to do an album that really wasn't about technology. That really would make the new wave groups sit up and eat their words if Yes suddenly did a complete twist around and lost the technical trappings. It's a very nice idea."

THE experience of Yes playing small, nose to nose venues, Howe compared to his exaltation at playing solo at last year's Montreux Jazz Festival. "Completely solo, just me and a guitar, no amplifier," he recalled. "For 50 minutes, and if I ever felt good I felt good after that. It was a real personal challenge: could I do it, could I entertain them?"

The impression I gained from talking to Yes fans was that as long as Howe, Squire and White were in the band, whoever was filling the vocal and keyboard slots, it would still be Yes. The general feeling I could gauge from the band - both the "old" and "new" - was that they were happy to take a course away from the overblown period of "Topographic Oceans", and return to an earlier, less pretentious Yes.

The onsets are optimistic, the changes have been rung, and the future looks promising for both band and fans alike.

"Three years' free banking for school leavers."

If you open an account at the Midland when you leave school, chances are, you'll stay with the Midland.

So we're offering you something special.

It works like this: you open a current account with us this year, run it normally, stay in credit, and we don't charge you a penny for your cheques and statements for three years.

Just think what it could save you in all that time.

"Sounds like a great idea."



Midland

Come and talk to the listening bank

Midland Bank Limited

ELVIS

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 Doors' 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?"

Says Danny Sugerman in the forward: "My personal belief is that Jim Morrison was a god... On hell, at least a lord." Sugerman has what could be described as a vested interest in the promotion of Morrison's divinity. For the last 12 years, the Doors have lined his pocket. At 13, he began work in the Doors' office answering fan mail, later graduating to "management associate." Today, he manages the career of ex-Doors organist Ray Manzarek and continues to do public relations work for the Doors' back-catalogue.

Almost a decade after the demise of Morrison, I suppose such an easy ride could seem to be heaven-sent, and with "No One Here Gets Out Alive" prominently placed on the New York Times best-sellers list, his statement "Morrison changed my life" could be verified with bank statements alone.

In the absence of another Morrison biography, "No One Here Gets Out Alive" will have to suffice, for now, but whether it will satisfy those looking for insight into Morrison's still-individual lyrics and much-mimicked stage presence is an open question. And Sugerman's God Of Outrage ("the brilliant, charismatic and obsessed disciple of darkness") is liable to seem as demonic as a Walt Disney character to anyone who has read, say, "Hollywood Babylon." Try as he may to present Morrison as a kind of Sid Vicious With A High IQ, and with fashionable nihilistic marketability, the decadence lies pretty thin on the ground.

DIRTY

As a child, we are told, he once threw 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 shirts. In class, he once dressed a teacher by chancing an imaginary bee. When drunk at UCLA, he urinated, on one occasion, between two bookshelves in the library. As a Doctor, in 1967, he took LSD in 1967, imagine! He slept with more than one woman. He was accused of insulting in his bar hostess (she later said it was "a mistake"). His hair was cut, Alexander The Great, by Jay Sebring, a hairdresser later murdered by members of the Charles Manson Family. In jail, he was almost beaten up by a policeman. His regular girl, Pam, once objected to his leather trousers. "You never change your clothes. You're beginning to smell, did you know that?"

Such, it would seem, is the

stuff of legend. This, according to Sugerman, was Jim Morrison, going where "we wanted to follow, but we did not. We couldn't." He went on, alone, without us, and he was the odds, interesting background occasionally manages to surface. Hopkins, I'm sure, takes a retrospective look at Morrison's reading habits and comes up with quite a catholic inventory: *Mad Magazine*, Kerouac, Reznah, Fitzgerald, Nietzsche, Plutarch, Rimbaud, Joyce, Patsche, Farrell, Balzac, Cocteau, Molere, Whitman, Artaud, Baudelaire, Beckett, Pinter, Blake (whose line about "the doors of perception" gave Aldous Huxley book title and Manzarek and Morrison's band Rick And The Ravens a new name), Norman O. Brown, Celine, Mailer, Freud and Jung, Sander Ferenczi, The Golden Bough, and, of course, Michael McClure, with whom the erstwhile "Lizard King" almost had an artistic collaboration (there are a lot of allusions in this book).

McClure attests to Morrison's lyrical capabilities in an enigmatic afterword (more of the poet's shortlived, as though The Poet's words would seal the issue).

Anyway, Hopkins and Sugerman trace the rise of the Doors, from humble beginnings (caged in the basement at the drummer's mother's place), through brief and flimsy at the LA Whiskey-A-Go-Go where they mesmerized the go-go dancers with the prototype of "When The Music's Over" and mesmerized the waitresses — note the subtle distinction — with the "Oedipal" version of "The End" introduced, according to The Legends, after Morrison had ingested ten thousand micrograms of lysergic acid.

Elvis's Lizard King

by Steve Lake

tion — with the "Oedipal" version of "The End" introduced, according to The Legends, after Morrison had ingested ten thousand micrograms of lysergic acid.

And over and over to Billboard gold record presentations, 16 Magazine photo sessions, riot in Chicago, the famous European tour with the Jefferson Airplane, and, inevitably, to Miami.

It was in Miami, in March 1969, that Morrison was arrested on a felony charge which claimed that, in front of a University campus audience, he "did lewdly and lasciviously expose his penis, place his hands upon his penis and shake it, and further the said defendant did simulate the acts of masturbation upon himself and oral copulation upon another."

And so Jim, in an alcoholic haze, a "beautiful wreck" according to McClure, shuffled through "Morrison Hotel" and finally "LA Woman." The title track of the latter contains the phrase "Mr Mojo Risin'" which crosswords buffs will recognize as an anagram of "Jim Morrison." Mr Mojo Risin', says Sugerman, was to be Jim's codename when he called from Africa after faking 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," casts the predictable sensationalist blanket of mystery over the final days. You'd think that a grade and a copy of Morrison's dental charts could settle the issue quite quickly if anybody was really interested in investigative journalism!

Oh, but McClure has his tenets-worth to throw in. "I've his wish to Jim, after his death, on tapes in a game lodge that was once a German fort in East Africa. No further clarification is 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 heroes list, and listened to the albums after "Waiting For The Sun" with only half an ear. I'd 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 ago.

THRILLS

From "An American Prayer" one might conclude the Celine was one of the more important names on that library list. Listen to this from Morrison's "Angels And Sailors": "The Spanish girl begins to bleed/she says her period's Catholic Heaven."

Living on stained, writhed sheets with a bleeding virgin/We could plan a murder/Or start a religion." Or "Lament": "Guitar player, ancient wise sayir, sing your ode to my cock" (!) I started to realize that Bathos was one of Morrison's greater weapons as a writer, and the theatrical erosity and the "poetics" merely the window dressing. Soon I was having fun with the rest of the Doors' repertoire and particularly with Morrison's hallucinatory couplets, images, non-sequiturs.

"Well I woke up this morning and got myself a beer/The future's uncertain and the end is always near," "I see the bathroom is clear," "Windows started trembling with a sonic boom/A cold girl'll kill you in a darkened room," "The monk bought lunch" and so on. Even the Doors' "classics," the epic works, proceeded from a black sarcasm. Remember, "Light My Fire" is a song about a failing sexual union.

Of course, Morrison — or at least the Morrison of "Love Me Two Times" and "Touch Me" — was a narcissist, as caught up in the hysterical whirlwind he launched as any of pop's prelaties, but the real story preoccupying somewhere between Jerry Hopkins' *Doors* and Danny Sugerman's cheap thrills rewrite is of a man trying to get off the bus.

One of the most interesting quotes in the book is thrown away by its authors. On page 191, Jim Morrison is talking about the "Lizard King" image: "It's all done tongue-in-cheek. I don't



JIM MORRISON: Died in a Paris bathtub?

think people realize that. It's not to be taken seriously. It's like if you play the villain in a western . . . That's just an aspect that you keep for show. I don't really take that seriously. That's supposed to be an ironic." And if you think about it, a shambling, overweight, "beginning to smell" 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. Al-

though Hopkins/Sugerman claim to have talked to the survivors, there is very little quotation from either drummer John Densmore or guitarist Robby Krieger. I would have liked to ask them how the non-musician Morrison ("I play maracas," he once told *Rolling Stone*) was able to compose relatively complex collage pieces like "The Soft Parade," pieces that have no precedent in rock. And no white band played the blues 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 post-Paris trio albums "Other Voices" and "Full Circle" are mostly lackluster and undistinguished, even the technical quality of the so-long sound the hair did drop. Meanwhile, the Morrison myth holds that the singer was juiced and high for the full length of the race. If that's so, then how could his grip on his band's music have been so profound? You won't find the answer in "No One Here Gets Out Alive."

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

IT'S regrettable to have to fault the California journalist, tackling her first time, for she clearly set out to cover an enormous range — ladies of rock, folk, pop, big bands, country, soul and similar areas. In an effort to be encyclopedic in 281 pages, we get sketchiness in place of substance, surface instead of insight.

Pavletich has plenty to be angry about, but she doesn't consistently implant that anger in the reader. She, and some of the "girl singers" she's interviewed, are all too aware of what's wrong with the biz. Yet she gets so bogged down with each and every woman singer mentioned in bio, style and rating that her arguments get blunted. To go from Bessie Smith to Patti Smith, touching on scores of performers in between, doesn't bode the error as well as a dozen archetypes might. **ROBERT SHELTON**

ALC LESLIE ENTS. LTD. PRESENTS IN CONCERT

WEATHER REPORT

MONDAY 10th NOVEMBER 1980
EDINBURGH PLAYHOUSE, 10-22 Greenle Place, Edinburgh
Show Starts 8.00 pm. Tickets £4.50 £4.00 £3.50
Available from Theatre Box Office 011 557 2580 - 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 Box Office 061 273 1112 - Usual Agents

WEDNESDAY 12th NOVEMBER 1980
BIRMINGHAM ODEON, New Street, Birmingham
Show Starts 8.00 pm. Tickets £4.50 £4.00 £3.50
Available from Theatre Box Office 021 643 6101

THURSDAY 13th & FRIDAY 14th NOVEMBER 1980
HAMMERSMITH ODEON, Queen Caroline Street, London W6
Show Starts 8.00 pm. Tickets £5.00 £4.50 £4.00
Available from Theatre Box Office 01 748 4081 - Usual Agents

SATURDAY 15th NOVEMBER 1980
SOUTHAMPTON GALASSIMO, Commercial Road, Southampton
Show Starts 8.00 pm. Tickets £5.00 £4.50 £4.00
Available from Theatre Box Office 071 337 2972 - Usual Agents

MONDAY 17th NOVEMBER 1980
BRIGHTON DOME, New Road, Brighton
Show Starts 8.00 pm. Tickets £5.00 £4.50 £4.00
Available from Theatre Box Office 0273 682 12 - Usual Agents

Fatha's world

THE WORLD OF EARL HINES by Stanley Dance (Sagepub, London, £6.95 hardback and £4.50 paperback)

SUCH a great and pioneering figure as Fatha Hines merits a remarkable book. And in Stanley Dance's "The World Of . . . Earl Hines" it is a large and handsome, generously illustrated volume which appears on a first and lengthy reading to leave out nothing that anyone should wish to know. On a second browse the book is even better. It has so many angles that it can be read in any section, then kept on hand as an invaluable reference book.

There is plenty to digest because this is much more than a conventional biography. It's a comprehensive study of a jazz blackman from Pittsburgh who moved to Chicago in the mid Twenties,

consolidated his position as bandleader and pianist in the USA, in Canada and finally worldwide. It's all here. This is part autobiography — a fascinating story told in Earl's own (typed) words — and part biography and related studies supplied by musicians and friends associated with Hines during his long, eventful career. And there are capsule biogs, a chronology, bibliography and listing.

The documentary stuff is all pretty enjoyable and much of it — such as the contributions by Bud Johnson, Milt Hinton, Louis Deppie, Quinn Wilson, Teddy Wilson and Irene Kitchings, who became Hines' wife — is absorbing interest to anyone who feels curious about the "old" Chicago or, for that matter, Texas, Kansas City and points West. This honest, often outspoken book, I'm sure, will excite the interest of those who know



little about Hines or his music. The non-playing lyricist, Charlie Carpenter, makes a most readable interview. I admire the way the book has been put together. Dance has been a committed Earl devotee for longer than I've known him, but he doesn't intrude his views and opinions, preferring to let the story of Hines and his jazz unfold in a natural and spontaneous manner. The accounts add to something authentic, frank and infinitely revealing.

Above all, the book is

amusing, for Earl turns out to be a good and funny talker with a fine memory for details of Pittsburgh, Chicago's South Side and elsewhere. Not everything he says is believable, but in essence this is his story. I'm sure of that. As a simple guide to biographical facts the 16-page "Chronology" is a godsend. Dozens of photographs and reproductions of bills and programmes add to the total enjoyment. In hard or soft-back, the Fatha's "World" is a cast from bargain. — MAX JONES.

SINGLES

REVIEWED BY LYNDEN BARBER

GANG OF FOUR: "Love Like Anthrax/Damaged Goods/Armalite Rifle" (Fast): Those angry Marxist tycoons in their finest moment, before they put those nice men in big suits at EMI. "Love will get you like a case of anthrax" must rank as one of the most refreshing lines in rock, and combined with Andy Gill's atonal feedback it's an overpowering assault. This and "Damned Goods" are far superior to the tinny versions on "Entertainment". "Armalite Rifle" is a useful reminder to those 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" (Carriers): What's going on? A Steve Jones guitar 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 Understood" (Virgin): Immediate: Yet another poppy misunderstood millionaire. 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.

BARRY ANDREWS: "Rossmore Road (NW1)" (Virgin): Acker Bilk rears his particularly ugly head again as Andrews rabbits on about turning left at the DHSS and walking past belated beacons, over a soft-shuffle backing. About as funny as Sploidge's opus - get back to Frapp immediately, Andrews.



B-side of the week

MARTHA AND THE MUFFINS: "Suburban Dream" (Dindisc): The aforementioned is an unmemorable rocker designed for airplay - a bid which will fail because the sax break is too good. The other side is the real M.C. song, where the Muffins show their schizophrenic nature in all its glory. It starts with a five notes taken from the B-3's "Plasma Claire", with some tasty freestyle sax towards the end. Are the Muffins closer Albert Ayler freaks?

REVILLOS: "Hungry For Love" (Dindisc): The Revillos look a right bunch of nards on the sleeve. They don't sound too good either. This kind of stuff was done so much better in the early Sixties, so what's the point? There's even a blatantly sex-through attempt to lead us the guitarist can't play. The Bonzos have got an awful lot to answer for.

JO JO ZEP AND THE FALCONS: "All I Wanna Do" (WEA)/MARK ANDREWS AND THE GENTS: "Does It Get To You Like It Gets To Me" (A&M): Yes, endless attempts at copying Elvis Costello's vocal mannerisms do get to me. There are two vet more mediocre ditties using with mock American accents, the Aussies adding a piano touch from "Oliver's Army" just for good measure.

SAD CAFFE: "La-Di-De" (RCA)/CAIRO: "Movie Stars" (Absurd): Informed sources tell me that these are really one and the same band. No matter, both songs are the sort of non-descript piffle that clings out armwrestles, but at least they're not Stoner rip-offs.



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

PETER HOWELL And The B B C Radiophonic Workshop: "Doctor Who Theme" (BBC Records): Yes, it's the tune that gave the Human League such a buzz when they were in short trousers and sat-chels it's true, and now everything's gone full circle and the Beeb Radiophonic department are sounding like... the Human League. A seminal work.

TEARDROP EXPLODES: "When I Dream" (Mercury): One of the most memorable songs from Teardrop's stage set, complete with plinky plonk keyboards! A good pop song, pity the lyrics are a real dose of an-thrax "When I dream I dream about you blah blah. Absolutely nothing to do with psychedelia, incidentally.

PAT TRAVERS: "Snootin' Whiskey" (Polydor 12 inch): "I been snootin' whiskey, drinkin' cessane", vomits Travers. Perhaps that's why it sounds like he's playing guitar with his feet and singing through his backside. A bit like Johnny Winter, this one. Apparently our Pat has been complaining in these very pages about us nards' critics giving him a hard time. Okay Pat, how about this - I really love this masterpiece, a work of stunning originality, etc?

Shock number 1...

THE SPECIALS: "Stereotype (2-Tone): Heart attack time for rude 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, ahem, what I had in mind. Elitist words ("He's just a stereotype") don't help. The B-side is better, a typically tropical piece of rumballity that I like and don't know why.

... and number 2



GENESIS: "Misunderstanding" (Charisma): A million miles from the snooze-out us cynics 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

QUEEN: "Another One Bites The Dust" (EMI) Who would have expected the queens of excess to go phish? The bass line is an unashamed rip-off from "Good Times" and "Rapper's Delight", which at least is an improvement on the usual pompous nonsense we're dished up by this bunch. This must be an historical moment of sorts - the first time I've ever liked a Queen record. Listen out for the interesting electronic effects injected over stomping drums and impeccably funky bass.

CARLENE CARTER with DAVE EDMUNDS: "Baby Ride Easy" (E-Beat): An incredibly sexy sleeve doesn't exactly invite, but Allan Jones has just threatened me that I've got to give it a good review. How about this: I'm no country fan, but I know what I like, and this sounds a darn sight better than most hack music (honest).

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

THE SOUND: "Heyday" (Korova Records): Razor blade guitar and pumping bass push this post-punk song along with an adrenalin kick. Worth checking out.

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

HEADLINE: "Carolina" (Virgin): If 2-Tone had signed up Vanity Fair it would have sounded something like this. It's a pity these ska-pop come-late-lies didn't get the chance to listen to the new Specials single first. Then they would have realised that the ska revival is now as old hat as flared jeans and the Queen Mum.

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

THE EXPRESSOS: "By Tonight" (WEA): More back-to-the-Sixties-isms, this time with an impressive Spectorph production which fails to cover up the fact that the song is no good.

CLASSIX NOUVEAUX: "The Robots Dance" (ESP): Hey, let's form an electronic band and sing about robots, I bet no-one's thought of that before. Actually this has got quite a seductive riff. The B-side is an electronic rehash of the Stranglers "Peaches", and is notable for its lack of reference to robots.

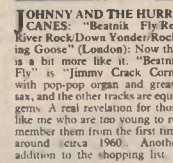


The Stones connection

THE INMATES: "So Much in Love" (Stiff) MARIANNE FAITHFUL: "As Tears Go By/Come and Stay With Me/This Little Bird/Summer Nights" (Decca): The Inmates have picked a Glimmer Twins song and imitated Jagger to produce not so much red hot R&B as very average rock. We all know about Marianne and Mick, now don't we? Just to remind us of those bloody Sixties come this release from Decca, which I can't see the gel being too happy about with her image. These songs sounded pretty awful then and they still do.



MIKE OLDFIELD: "Arrival" (Virgin): Oldfield rips off the Abba tune (and sleeve). Sacrilege - nobody can play Abba like Abba, the greatest pop merchants of our time. The other side is (no prizes) a jig and gets stuck a lot.



Out of a young boy's obsession with birds and flight comes a dazzling story of vision and escape

William Wharton's

Spidey

"Most memorable... Wharton is exceptionally gifted" - John Fowles

"A stunning performance" - Robert Nye

To read it is to fly  Penguin £1.25

ALBUMS

KATE BUSH: "Never For Ever" (EMI EMI 794).

THE thing which impresses me most about Kate Bush is that "Wuthering Heights" marked her very inch of the way as a one-hit wonder. It was one of those extraordinary odd-of-the-wall sparks of almost bizarre originality which the record companies can dredge out every three or four years whenever they need a few coppers, but which artists invariably find impossible to match.

An eager media and public alike — shrivelling up for the lack of a glamorous female rock star to count — was rooting for her all the way, but the gradual rise of Kate Bush has been a brilliant exercise in career planning in which even poor old EMI can claim considerable credit. Each step has been sure and faultless, and when every single that's emerged has been as acutely different from one another as hers have, then she's worthy of your admiration, even if you can't stomach the shrieking.

When contemporary music offers an almost unrelenting diet of puerile lyrics, Bush is a jewel of fertile imagination. To all intents and purposes, "Babooshka", for example, is basically just an eminently singable pop song, right? A hit single, but it's transformed into something much more special by a brilliant arrangement and a bizarre storyline.

The album shows thoroughly the dichotomy between fantasy and reality: the schizophrenia between the sedate, refined lady and the wild animal. "Delius" is gentle and dainty, but with "The Wedding List" and "Violin" all pretence of protocol disappears and the unrestrained violence is unleashed.

The vulnerable grey area between the two is explored on "The Infant Kiss", a brooding song about suppression of feelings and the relationship between a woman and a child. "All my barriers are going" she proclaims, seemingly part in pain, part in ecstasy. By "Army Dreamers" she's a little girl again, though its simplicity is also laced with melancholy — a bewildered mother greeting the arrival of a coffin bearing her son, a soldier who evidently died in combat.

I could do without the occasional pretty chortlelike interjections — "Night Scented Stock" and "Delius" make me think of Sally Oldfield and Judie Tzuke, while "Egypt" tries just too hard to be atmospheric and haunting. She's so much better when she lets loose on a "Violin", "Wedding List," or a "Breathing", where the excitement is much more restrained but no less stirring. I always felt "Breathing" was rather wet as a single, but this extended version allows it to build with lethal intensity.

Any doubts that this is the best Bush album yet are firmly obliterated by the inspired unorthodoxy of the production. I had to look to see if Steve Lillywhite wasn't at the controls — it's that clean and fresh-sounding, though production is credited to Kate and Jon Kelly. From this point of view, "All We Ever Look For", which reflects on the constant search for security and assurance, is the album's killer, as technically perfect as anything you could imagine. The influence of Peter Gabriel appears to know no boundaries. — COLIN IRWIN.

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 similar mistakes.

There is such an undoubted and justified faith in the pure damn quality of the new album, "Black Sea", that Virgin have lined up a self-loading barrage of four singles from the album, headed off by the recently-launched "Generals And Majors". There'll be the biggest celebration since the Plasmatics were banned from Hammermith Odeon if they succeed, but singles' triumph or not, the album has to be a close contender for power pack of the year, whether Virgin market it aggressively or not.

"Black Sea" provides the most compact, springy and daunting example to date of XTC's ability to be a dynamic, challenging all-round rock band, putting out on the dancefloor as well as stroking the frontal lobes with dry words and jaunty constructions. "Burning With Optimism's Flames" is as close to the fulfilment of their ambition as they will get.

The appeal of the album is loaded as much in the conception as the execution of the ideas, with Andy Partridge's writing taking a spring-heeled leap from the infectious power and direct message of "Living Through Another Cuba" and the driving "Sgt. Rock" to his dauntlessly imploring "No Language In Our Lungs", a compelling undergrowth of hard sound to make a song that sets the problem of accurate verbal communication — ideas into words — against the potential power but inevitable impotence of those words and ideas.

I thought I had the whole world in my mouth! I thought I could say what I wanted to say! For a second that thought became a sword in my hand! I could slay any problem that would stand in my way. I felt like a crusader, lionheart, a holy land invader! But nobody can say what they really mean to say and the impotency of speech came up and hit me that day and I would have made this instrumental but the words got in the way.

Partridge tackles a more obvious target with "Respectable Street", a put-down of suburbia that freshens an attack on a traditional enemy of the artist with some flash, if self-conscious word-juggling, by Steve Lillywhite. His crisp, inventive production by Steve Lillywhite. His steady hand makes the rumbling, primal power of

Parting the black sea

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

Basini, 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 First Sight", a winding vocal track given a neat shoulder charge by the solid chorus line.

As a coherent whole, the album picks up the challenge presented 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 rôle for the abstract and oblique while allowing fresh views of standard rock fodder like the various concepts of love — "Love At First Sight" and "Rocket From A Bottle".

They have settled their task with an almost flamboyant confidence, and that self-assurance makes a positive rock success of songs like "Towers Of London", a neat combination of Partridge's colourful, personal lyricism and his ability to focus on the mundane and find a foothold for major illumination.

XTC's musical strength expands with relentless ease, and "Black Sea" is essential evidence of their combination of muscle and motive, with the ever-maturing Lillywhite watching over the twinning of Terry Chambers' swaggering enjoyment of his drum kit ("Cuba") and "Travels In Nihilon" and Moulding's mobile bass with the harbar edges of Partridge and Dave Gregory's guitars, jarring and jiving with a dark logic.

The days of XTC being summed up as "berky jerky"

Partridge: "My God! They like us even more than last time!"

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

From the USA



GEORGE MANCINI LIVE!!! plays HOHNER keyboards

September 16th	8 p.m.	Honky Tonk Music	0702-553647
Southend			
September 17th	10.30 a.m.	Freedmans	— 01-539 0288
London			
Leicester	8 p.m.	Sound Pad	— (0533) 24183
September 18th			
Mansfield	10.30 a.m.	Carlsbro	— (0628) 26976
Doncaster	2.30 p.m.	Music Ground	— (0302) 841274
Leeds	8 p.m.	Kitchens	— (0532) 44631
September 19th			
Sheffield	10.30 a.m.	Carlsbro	— (0742) 663862
Nottingham	2.30 p.m.	Carlsbro	— (0602) 704820

Phone for tickets and details from the above dealer or

39-45 Coldharbour Lane, London SE5 9NR

HOHNER
LONDON 01-733 4411

VAN MORRISON: "Common One" (Mercury 6302 01).

AN album of spiritual and musical rejuvenation, "Common One" is Van Morrison's most notable achievement since "Wecdon Fleece" in 1974. Morrison is liberated from the solemn fastidiousness of "A Period Of Transition" and the bland anonymity of "Wavelength", and moves forward with greater purpose and confidence than on last year's "Into The Music". Most strikingly, "Common One" accepts the kind of challenges Morrison seems to have evaded these last six years; it sparkles with a refreshed ambition.

Recorded in nine days last February, "Common One" shrugs off the diffidence that shrouded its predecessor and moves boldly into areas that haven't been touched since Tim Buckley's "Starsailor". The six extended compositions are reflective contemplations, testaments to Morrison's recently found solace in Christianity. It's not the spiritual exclamation of "Saved" or "Slow Train Coming", but music that's full of compassion and understanding. He doesn't preach; he guides the listener through the seductive, melodic textures of his voice (there really isn't another word for songs like "Spirit" and "When Heart Is Open").

Perhaps because Morrison's peace of mind has been so hard-won — has there ever been a record so drenched in despair as "A Period Of Transition"? — he refuses to cheapen his belief with self-righteous ranting. With elegant simplicity, Morrison suggests that life just has to be lived, despite its inevitable disasters. "When you've given up hope and you're in despair and you're in your own and you're all alone," he sings with the compelling urgency of someone who's been in the bottom himself. "Say, help me, angel. Oh no, never let spirit die."

You don't have to share his conviction to be moved by his music. On this song, "Spirit", the guitars flicker and plow during the muted introduction, then the horns swell with melodic grace beneath Morrison's defiant affirmation. "Wild, Hecy" has a similar warm in-

Keeping an open heart on matters



Cheer up Van — we like your album too!

tenacity, recalling the best of "Tupelo Honey", "Stirfried" aspires to a similar mood, but it's set to a routine funk groove that's adequate but hardly inspired.

This relative failure is easily compensated by the marvellous triumphs of the three remaining tracks. "Hanns Of Ancient Peace", open the album with a vast sailing of trumpets and saxophone, that resists Tim Buckley's "I Wide Up" and "Come Here Women", whose languid sensuality is precisely evoked. Immaculate piano and glimmering, the melody recalls "the garden, all must rest with rain" of "Bangs Thine". Morrison's entry, gliding in from nowhere, knowing, wise and gentle, is simply astonishing. The tempo assumes a new urgency, the trumpet rears a single, stabbing phrase, a hoir bloom — the song grows in strength and simple majesty and Morrison's final, thing fall sends an emotional quiver through the heart.

"When Heart Is Open", which closes the album, moves almost unambiguously, the melody unwinding with the easy tempo of a dream, when it's playing, the whole sound slows down around you. Spread over 12 minutes, it hypnotises with its casual, meandering, haunting pace.

"Summertime In England" is even more of an epic. Clocking in at around 17 minutes, it moves through three distinct movements and still leaves you wanting more. Opening with a light, jazzy, quickly strummed acoustic guitar figure (again reminiscent of "Sweet Thing"), it's quickly consumed by a stroking soulmate, of strings. Morrison sings better than he has for years, his voice sloping across the music, his phrasing breathtaking. His voice is strong and smooth, like a well-oiled muscle.

There's an inspired moment when Morrison slows the song down, the strings lay and leant, a saxophone dances, Morrison

clicks his fingers, starts reciting a verse about T.S. Eliot, Yeats, James Joyce... then switches back to the original theme with a robust energy that I'd thought had gone forever from his work. The long final fade with his voice set against one lonely horn, swelling and falling and rising again, is one of the finest things in his music since "Madame Gueuse".

Just when you thought his corpse was growing cold, it's time to take Van Morrison strongly in your arms again. — ALLAN JONES.

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

IT'S sad that any band coming from Sheffield faces the danger of being written off as yet another bleak unit trapped in a depressing urban whirlpool, especially when people may be put off seeking out what

is simply the most exciting debut album of the year. Ironically, the Comsat Angels' musical roots are deeply imbedded in urban experience, but instead of succumbing to a pessimistic musical drone, they hunt at the contradiction between the alienation of day-to-day life and the adrenalin stimulation of the city.

On "Real Story", for instance, they sing of the man who "says there's another world floating in the street like he hears waves as the cars roll by. The city is a beach life, he got the word, he got the picture, he got the real story", adding enigmatically: "we will never understand".

The music perfectly fits this perception, creating an unsettling atmosphere at the same time as being exciting, human and emotional. If analyzed, their songs are sparse, but never empty. Listen to the superb "Total War", the equally balanced instrumental fragments slotting together as perfectly as a Chinese puzzle.

Intensifying, they started off as a razor rock band, heard punk and then decided to "strip away the layers of unnecessary technique". It's a decision which is now reaping rewards, since their concentration on discipline is vital in creating tension and mood.

Their approach confirms the notion of the best rock as the pivotal element in good rock music of 1980. Kevin Bacon's basslines, providing the structure around which the others all work. When I hear the way Andy Peake's organ and Steve Fellows' guitar hold make and then swing in I feel like looking nearly every other band in a room to make them listen.

But despite all this, it's the strength and individuality of Fellows' voice and the band's myriad songwriting that really make the Comsat Angels something special.

The slow blip of "Powers", the first single, create an eerie feeling of unease until Fellows accuses, "I don't think you're listening," and the music swells into an all-enveloping roar, a remarkable climax to the album.

But don't go at that nodding and then turn the page and forget it. Go and listen. — LYNDEN BARBER.



GARY NUMAN TELEKON



GLASGOW
Apollo 26th

EDINBURGH
Playhouse 27th

NEWCASTLE
City Hall 29th

PRESTON
Guildhall 25th

MANCHESTER
Apollo 7th-8th

LIVERPOOL
Deeside Leisure
Centre 24th

BIRMINGHAM
Odeon 4th-5th
Matinee 6pm 5th

COVENTRY
Theatre 22nd

TELETOUR '80

BRISTOL
Hipperdrome
12th-13th

LONDON
Hammersmith Odeon
15th-16th-17th

BRIGHTON
Conference Centre 21st

SOUTHAMPTON
Gaumont 10th-11th

LIMITED EDITION
FREE LIVE SINGLE WITH ALBUM

CASSETTE BEGC 19
EXTRA
SINGLES "I DIE: YOU DIE" AND "WE ARE GLASS"

ALBUMS

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

THE last time I saw Secret Affair was months ago at the Music Machine, and it was a remarkable gig for two reasons: one was that they played "Time For Action" three times in the set, the other was "My World".

I remember standing on the balcony thinking "single, single, single." Subsequently, of course, it was. I still can't understand why it didn't do at least as well as "Time For Action". If that was a statement of intent, then "My World" was the face of resignation with a smile on, a make-the-best-of-it song that was musically effective for its uncluttered melody, simple but unique with the kind of chorus that follows you around for weeks.

I was never terribly convinced by the mod movement, preferring to observe Secret Affair as a band alone, self-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 undeniably absorbed some of the more admirable elements of Sixties pop—the buoyant melodies and the single-minded clear-cut arrangements—they've pulled out enough ideas of their own to ensure their own individuality.

"My World" is the only optimistic song on the album. Elsewhere, the lyrics dwell on feelings of confusion, unhappiness, identity and identity crisis. The theme of running away crops up more than wine, too.

At best, Secret Affair succeed in articulating these uncertainties positively, within a strong musical framework. "Sound Of Confusion" being the obvious example. The same applies to "Only Madmen Laugh", presenting the idea of the insane as sane (a familiar notion) inside a full-blown heavy format with another of those irresistible choruses.

"When The Show Is Over"

gives us Ian Page worrying about his future in a song that fits together like a Mexican set: a chorus that has all the insistence of a pneumatic drill but a lot more melody, swelling bur-mones, rhythmic build-ups and rattling drums, sweeping up to a grand finale, and it never loses you once.

There are lots of vibrant little tunes on this collection. "Live For Today", a lively slice of hedonism, hits home first play. "I'm A Bullet" finds its target straight away, too, though perhaps it scampers along just a wee bit too easily and the opening chords are right off "My World".

So the intro to "Through My Eyes", melodically weaker than most but incorporating some interesting sax, zipping up and down through the song, adding to the texture of the whole rather than fulfilling the usual punctuation solo functions.

Plagiarism unfortunately rears its head on other tracks. The piano on the slow-paced "Life's A Movie Too" should have been credited to John Lennon "Imagine", and there's more than one example of "Pinball Wizard" power chording on the opening and closing tracks of the album—coincidentally the most ambitious efforts.

"What Did You Expect?" sets off theatrically with a great deluge of sound and progresses through a variety of instrumental 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 ballad 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 pouting 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



The Feelgoods take on allcomers with a 1969 Ford Mustang engine

Certified Killers

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

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.

"The Shakes" is simply the best Feelgoods album ever—and more, it achieves a commercial crossover into pop music never suggested, let alone explored, by any of the band's previous records. Each track explodes off the vinyl, with The Big Figure kicking drums down the cellar steps, John Sparks beating bass in the bogs, Gypsy's guitar filtering in from the street and Lee right there, leaning on the bar and giving you the low down on how his love for

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

A testimony to Basher's trusty ear for a catchy sound, "The Shakes" nonetheless never compromises that well-loved brash chomies that earns the Feelgoods, and if the 12 tracks here are a taste of things to come, two-bit pretenders like Nine Below Zero are — to quote Mr Brillieux — "King For A Day" and they'd better come in 'cos their time just ran out.

Too good to be true? Well okay, "Best In The World" is a bit of a dodgy straight-forward rocker, the sort of filler that accounts for 80 per cent of R'n'B records; but the rest, from Otis Rush's "Violent Love", which Lee coolly and comfortably croons like Kenny Ball, to the crackling Bo Diddley best of the title track, with a Mavis solo that peeks back the wallpaper, to the snarling single "No Mo Do Yakamo", are all certified killers.

"Perfect for parties" it says here on the cover. Why wait for a special occasion? Get a case of the shakes right now. — STEVE SUTHERLAND

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

ANYONE who's ever witnessed the intensity and thrill of Stiff Little Fingers on stage will inevitably find the transfer to vinyl something of a lesser event. It's the usual problem, of course.

Time has proved that the mightiest, most powerful rock 'n' roll show burns a lot less brightly when you're listening to it on a grey autumn morning. Away from the crowd, the smoke, the humidity and the collective excitement, it's not the same.

There's nothing like the real thing: being there. And that's why I'd rather listen to a studio set than a second-hand, dodgy live album.

Take "Wasted Life". You need to have been there to really feel those power kicks, to find yourself reeling from them and willing Jake Burns to holler even harder.

You'd need to have been there to find yourself trembling through the subdued intro verse of "In Soldier", anticipating the bursting volume that leads into the body of the song.

And you'd need to have been there to enjoy the music section of "Fly The Flag", complete with snatches of "Rule Britannia", as a tease, a time of feverish anti-biting before the surge that takes the number galloping off to its conclusion. On record, that middle passage sounds thin.

If these moments aren't the same in the daylight, there are others that suffer from the change of circumstances—but for a different reason.

Live songs tend to move along a lot quicker than they do on the studio album, and that's often OK when you're at the gig, caught up in the atmos-

phere. But sit in your armchair and listen to this "Suspect Device". In its original form, it's one of the ten discs I'd have under my arm as I wanted to wards that desert island. Now, it's stripped of its awesome ferocity simply through speed. Just another rock 'n' roll whiff-it-up encore.

So much for the bad news... now for the redeeming features, and I'm glad there are some. In parts of the set, some stirring stuff is to be heard. "Nobody's Hero" makes a forceful opener, ideally followed by the robust "Gotta Getaway" which is marred only momentarily by the intrusion of the singing crowd. But perhaps that's just a personal niggles.

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

So much for the bad news... now for the redeeming features, and I'm glad there are some. In parts of the set, some stirring stuff is to be heard. "Nobody's Hero" makes a forceful opener, ideally followed by the robust "Gotta Getaway" which is marred only momentarily by the intrusion of the singing crowd. But perhaps that's just a personal niggles.

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

So much for the bad news... now for the redeeming features, and I'm glad there are some. In parts of the set, some stirring stuff is to be heard. "Nobody's Hero" makes a forceful opener, ideally followed by the robust "Gotta Getaway" which is marred only momentarily by the intrusion of the singing crowd. But perhaps that's just a personal niggles.

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

So much for the bad news... now for the redeeming features, and I'm glad there are some. In parts of the set, some stirring stuff is to be heard. "Nobody's Hero" makes a forceful opener, ideally followed by the robust "Gotta Getaway" which is marred only momentarily by the intrusion of the singing crowd. But perhaps that's just a personal niggles.

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

So much for the bad news... now for the redeeming features, and I'm glad there are some. In parts of the set, some stirring stuff is to be heard. "Nobody's Hero" makes a forceful opener, ideally followed by the robust "Gotta Getaway" which is marred only momentarily by the intrusion of the singing crowd. But perhaps that's just a personal niggles.

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

So much for the bad news... now for the redeeming features, and I'm glad there are some. In parts of the set, some stirring stuff is to be heard. "Nobody's Hero" makes a forceful opener, ideally followed by the robust "Gotta Getaway" which is marred only momentarily by the intrusion of the singing crowd. But perhaps that's just a personal niggles.



NEW LP REALLOS

Including the new single HUNGRY FOR LOVE

GIG DATAS

- 10. RIVERSIDE, 10/10/90
- 11. THE CATHEDRALS, 10/10/90
- 12. THE CATHEDRALS, 10/10/90
- 13. THE CATHEDRALS, 10/10/90
- 14. THE CATHEDRALS, 10/10/90
- 15. THE CATHEDRALS, 10/10/90
- 16. THE CATHEDRALS, 10/10/90
- 17. THE CATHEDRALS, 10/10/90
- 18. THE CATHEDRALS, 10/10/90
- 19. THE CATHEDRALS, 10/10/90
- 20. THE CATHEDRALS, 10/10/90
- 21. THE CATHEDRALS, 10/10/90
- 22. THE CATHEDRALS, 10/10/90
- 23. THE CATHEDRALS, 10/10/90
- 24. THE CATHEDRALS, 10/10/90
- 25. THE CATHEDRALS, 10/10/90
- 26. THE CATHEDRALS, 10/10/90
- 27. THE CATHEDRALS, 10/10/90
- 28. THE CATHEDRALS, 10/10/90
- 29. THE CATHEDRALS, 10/10/90
- 30. THE CATHEDRALS, 10/10/90

- 1. "I'm A Bullet" (I Spy 2)
- 2. "Through My Eyes" (I Spy 2)
- 3. "Sound Of Confusion" (I Spy 2)
- 4. "Only Madmen Laugh" (I Spy 2)
- 5. "When The Show Is Over" (I Spy 2)
- 6. "My World" (I Spy 2)
- 7. "Live For Today" (I Spy 2)
- 8. "Streetlife Parade" (I Spy 2)
- 9. "What Did You Expect?" (I Spy 2)
- 10. "A Case Of The Shakes" (I Spy 2)
- 11. "Suspect Device" (I Spy 2)
- 12. "Nobody's Hero" (I Spy 2)
- 13. "Gotta Getaway" (I Spy 2)
- 14. "Barbed Wire Love" (I Spy 2)
- 15. "Fly The Flag" (I Spy 2)
- 16. "Rule Britannia" (I Spy 2)
- 17. "In Soldier" (I Spy 2)
- 18. "Wait And See" (I Spy 2)
- 19. "Hank!" (I Spy 2)
- 20. "Hungry For Love" (I Spy 2)



Thru dindisc

9-11-90

A BLACK BOX

Peter Panini

PO BOX 2 WESTBURY, WILTS

MAIL ORDER - £4 incl. p.p. from

SANTANA SWINGS LOW.

DEVADIP CARLOS SANTANA



THE SWING OF DELIGHT

DOUBLE ALBUM

"The Swing of Delight"
the new double album from
Devadip Carlos Santana.

The HMV Shop Price:
Only £4.99
At all HMV Shops now.

And at the HMV Shop every week:
The HMV Shop Top Albums from £2.99.

Also available to availability. Valid until 27th September.

Specials and Imports from around the U.K.



Look out for this sticker.

Exeter

Stranglers "X Certificate" £10.00 Japanese Import.
Cheech and Chong "Sleeping Beauty" £6.05 USA Import.
Police "Can't Stand Losing You" £17.00 Badge Picture Disc.
Police "Message in a Bottle" £7.99 Star Picture Disc.

Hu

Judas Priest "Living After Midnight" £1.10 12" Single.
Judas Priest "Evening Star" £1.10 12" Clear Vinyl. The
Jam "All Mod Cons" £3.45. Queen "Sheer Heart Attack"
£3.50.

Liverpool

Genesis "Story of Genesis" £14.30 Japanese Double Import.
Whitesnake "Live at Hammersmith" £8.50 Japanese Import.
Queen "Queen" £5.70 Japanese Limited Offer Import.
Arthur Phillip "Private Parts and Pieces Part I" £5.35.

Luton

Police "Message in a Bottle" £6.99 Starshape Picture Disc.
ACDC "Touch Too Much" £3.50 12" Maxi Single.
Stranglers £3.99 6 Track 12" Japanese Import. Splitz Enz
"True Colours" £5.99 Lazer Etched Disc.

Newcastle

Bernie Marsden "And About Time Too" £8.99 Japanese
Import. Goddo "An Art Of" £4.50. Streetheart "Under
Heaven, Over Hell" £4.75. Barry Goudereau (Guitarist
From Boston) £5.85.

Wolverhampton

Thin Lizzy £9.50 Japanese Compilation. Mike Oldfield
"Airborn" £5.99 2 LP Set. Gary Numan "Cars" and "Are
Friends Electric" £3.99 12" Singles. ACDC £5.99 Australian
Imports.



363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. BIRMINGHAM: NEW ST. TEL: 643 7029. BRADFORD: CHEAPSIDE TEL: 28862. BRIGHTON: CHURCHILL SQUARE TEL: 29040. BRISTOL: BROADHEAD TEL: 297467. COVENTRY: HERTFORD ST. TEL: 20001. DERRY: ST. PETERS ST. TEL: 264700. EDINBURGH: ST. JAMES CENTRE TEL: 558 1216. ENFIELD: CHURCH ST. TEL: 383 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL: 35804. GLASGOW: UNION ST. TEL: 221 1850. GLOUCESTER: KINGS WALK TEL: 22231. GRAVESEND: QUEENS ST. TEL: 62226. HOLLOWAY: HOLLOWAY RD. TEL: 657 1822. HULL: WHITEFRIARGATE TEL: 226160. KINGSTON: CLARENCE ST. TEL: 541 0238. LEEDS: TRINITY ST. TEL: 35598. LEICESTER: KEMEL ISLAND TEL: 527232. LEWISHAM: RIVERDALE TEL: 652 3449. LIVERPOOL: LOND ST. TEL: 708 8855. LUTON: ARND/LE CENTRE TEL: 35390. MANCHESTER: MARKET ST. TEL: 654 6776. NEWCASTLE: NORTHUMPTON ST. TEL: 2511. NOTTINGHAM: BROADMARCH CENTRE TEL: 52841. NOTTING HILL: GATE: NOTTING HILL GATE TEL: 229 1476. PLYMOUTH: NEW CENTRE ST. TEL: 2111. PORTSMOUTH: MARKET ST. TEL: 2584. SOUTHAMPTON: QUEEN ST. TEL: 52448. STRATFORD: BROADWAY TEL: 555 0312. STOCKTON: HIGH ST. TEL: 64174. SUNDERLAND: HIGH STREET WEST TEL: 47477. SUTTON: HIGH ST. TEL: 642014. SWANSEA: THE QUADRANT CENTRE TEL: 452194. WOLVERHAMPTON: THE GALLERY, MANDER SQUARE TEL: 29779.

CAUGHT IN THE ACT

ECHO & THE BUNNYMEN Lyceum, London

THE Bunnyman's first gig of a national tour neither confirmed nor denied their ability to capture the magical depth and aching despair attained on their stunning debut album "Crocodiles".

This confusing ambiguity arose because, while some of the stronger tracks suffered in their live form, their edge disappearing in the flow of dry ice across the stage, some of the weaker songs, such as "Happy Death Men", actively improved when played with more aggression and attack.

Pete Dinklage's drums are now both solid and far reaching, a perfect bedrock for Lee Patinson's booming funk bass lines. Together they have mastered the art of using space as a positive dynamic in a rhythmic

structure that evolves in a masterfully planned dislocation. Diving through this edifying beat, Will Sergeant wanders into territory normally exclusive to Bob Fripp, sometimes slashing everything into segments or soaring off into the distance. Covering this vast expanse of spaced power, Ian McCulloch sings with the rich depth that suggests he is the only person capable of filling the gap left by the untimely death of Ian Curtis.

The new single, "The Puppet", is more rock solid than the previous "Rescue", on first hearing it sounds a worthy successor. "Villier's Terrace" and "Going Up" ring through the head long after they're over, like some inaudible tape loop of stringed horrors.

Like "Rescue", "Monkey" and "Crocodiles" are equally impressive. The hunger behind this music transcends the depressions it deals with and although still flawed there are few bands anywhere who come close to the vistas the Bunnyman dare reach.

Miss this tour and you'll miss something very special. — IAN FYE

Telekinetic disturbance

GARY NUMAN Odeon, Birmingham

THE low-rent metropolitan 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 music.

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

A faceless Odeon is filled by hordes of black uniforms (set off by a red flash or white belt) 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 neo-military attire it's plain old teenage adulation.

And the object of worship is a small anemic figure in a red boiler suit who totters about the stage on three inch 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 males.

From an original idea by Kraftwerk, later adapted by Bowie, the synth dominated style has been cloned repeatedly. And just as Cliff Richard once led a small, though easily identified, group of early British rockers aping their American heroes, Gary Numan spearheads the secondhand machine age of pop.

The parallel doesn't stop there, however, because in common with Cliff, Gary presents a safe, sanitised version of male sexuality — there can't be a parent around who would object to his cold visage plastered up on their daughter's bedroom wall.

Such an observation is borne out watching him reel out the amorphous compositions from "Telekinetic", punctuated by his greatest hits. Few concessions are made towards fueling the libido, made from an occasional token pelvic thrust, or the use of a black guitar as a phallic prop. Perhaps then, it's the feeling of seeing an untouchable victor from Planet X that excites the passions of so many screaming girls, prompting them to pass secret notes and clamouring to touch him.

They even manage to break his studied cool. "You've never heard me talk before have you?" he says before stuffing love letters in between one of his many poses. Each song ends in a blackout and overbearing "electra" before more hypnotic swirling and another backdrop of strident synth and automated rhythms. It's as bleak and scary as watching Andy Pandy.

Bassist Paul Gardener and drummer Ged Sharpley, perched on a vast pedestal, under which Gary appears near the show's climax in a black electric



Numan in talking shock!

chair, never falter. And Russell Bell on guitar and synth plays Chris Payne, enlivened in a swinging-Sixties' deejay booth, perform all that's asked of them. Coupled with the obligatory dry ice and flashing lights it's all a bit like "Dr Who", with Tom Baker out to lunch. Driving through Birmingham's wastelands, an experience infinitely more chilling than a brush with Numan's music, a radio wit suggests that this year's model was constructed by a couple of jokers at Texas Instruments during their tea break. They'd furiously disagree back at the Odeon,

where Numan plays two encores, the security guards yanking back fragile bodies to the strains of "We Are Glass".

Everybody seems well satisfied with the generous, lengthy set. Gary leaves to get ready for the final evening performance. It must be quite a strain on the poor boy. Of course, there's always the final solution, more relevant every day as the cost of touring soars, he could walk on, introduce a video of the band and their leader, call it "The Man Who Fell To Earth Part 2", and leave the rest to the rampant imagination of modern youth. — IAN FYE.

British Rail Student Railcard

Valid from 1 September, 1980 until 30 September, 1981

Issued to **B. SMITH**

Attending **NORTON TE**

Issued by **BRITISH R**

Issued at **NORTONDE**

I agree to the conditions set out and referred to on the back of this card.

Signature **Bill Smith**

Y 0007683

OR **£5 BOOK TOKEN!**

HALF PRICE WORTH £5!

rail journeys

New students: choose Lloyds Bank and get help right from the start.

You'll need a current account when you start full-time further education at college or university. So why not think about it now, rather than later? And while you're thinking about it, consider what you get out of opening your account at Lloyds Bank.

If you open a current account at Lloyds before 31st October, 1980 we'll give you a voucher to buy a Student Railcard at half-price. This saves you £5. Or, if you prefer, you can have a book token for £5 instead.

Once you've made your choice between the half-price Railcard or £5 book token, there's still a lot more to get out of banking with Lloyds.

Free Cashpoint card

You'll always need cash — sometimes when no bank is open. We make it easier for you to get your cash. As soon as you open your account you will get a Cashpoint card — free. This lets you withdraw up to £100, if your account can stand it, at the touch of a button at

over 500 places in Great Britain, many outside normal banking hours. Some Cashpoints are on college campuses.

Your cheque card

The sooner you open your account, the sooner you'll be able to apply for a cheque card to guarantee your cheques for meals or shopping. Customers don't get a card automatically, but if you ask your manager, he'll listen sympathetically.

Free banking

As a full-time student, we'll handle your current account free of charges, provided you stay in credit. If you arrange an overdraft for up to £50 we'll still run your current account free of the charges this would normally attract. Though, of course, you will pay interest on the money you borrow.

Call in at any branch of Lloyds Bank for full details about opening an account either near your home or your university or college.

At the sign of the Black Horse



AL HAIG DUO Pizza On The Park, London

A touch glacial in demeanor, the distinguished American pianist Al Haig presents an image that is a complete antithesis to the nature usually evoked by bebop heroes.

After all, he was Charlie Parker's pianist in the heady days of bebop yet, despite the title, drives conservatively and has a shy, almost introspective bandstand persona. Even so, his music is offered to an attentive audience last Saturday, his about it much of the harmonic, adventure and sheer virtuosity of bebop, coupled in Haig's case with a warmer, swinging, key-note facility that reminded me of Teddy Wilson's controlled yet heated performances.

Sustained by a superb Yankovic grand and supported by the excellent bassist, Bruce Irwin, a former Art Blakey sideman, Haig gave us a kind of concert in miniature. His lengthy sets comprised a craftsman's amalgam of pop originals ("Night In Tunisia"), modern jazz themes ("Oleo" by Rollins) and lesser heard standards, the pacing lending a thread of surprise to the whole endeavour, as he varied tempo and touch in an intelligently conceived statement of his art.

He has the means to forge in lush, sometimes romantic territory but will then switch abruptly to cleanly articulated, single-note lines, as on Powell's "Dance Of The Infidels" which swung easily, and Monk's "Off Minor" whose quick harmonic permitted him ample opportunity to show his quick-witted yet very richly

Admittedly, Al Haig's work is marred by a sense of order that may sometimes mask its passionate content: his improvisation

seeming to fall on the ear as though composed on the page. His is the jazz art that conceals art — splendid creativity accompanied by a degree of deliberate formalism. He has refined his playing to a point where he achieves a momentum that beautifully expresses the piano's orchestral capability while he adds right-hand figures of direct, horn-like vigour.

Keith Sawbridge, a London pianist less often seen in a jazz context, alternated his style more fluidly than that of Haig, he also impressed with Hines-like dynamics and deserves to be heard again. — PETER VACHER

DOLL BY DOLL, The Castle, Richmond

DOLL By Doll are so enigmatic it hurts. They continue to confound and disturb, veering from twisted layers of screaming noise, almost painful in magnitude, to exquisite moments of dazzling innovation which threaten to fulfil the astonishing promise shown when they first came under the media's eye.

The early gigs were received with the enthusiasm of the converted, supported by a mix of music that slowly evolved around their lyrics, redolent with literary references and dark psychological confessions. Jackie Leven emerged as a forceful, charismatic figure.

"Remember", their first album, was typically confusing, containing passages that only hinted at the band's live presence. Some commercial credibility was regained after their second album "Gypsy Blood". It contained some excellent songs, although it again paled in comparison to their frequently stunning live performances. At Richmond a dodgy PA coupled with an initially fuzzy

mix only marginally marred a performance of consuming passion. Despite the absence of clear vocals and unapologetic lighting the band still came home with a vengeance.

On songs like "Teenage Lightning" and "Strip Show" they explored territories few will have heard before. Leven's voice, worn over the top like a prehistoric bird as he cries on "Lightning": "If you go walking in the street today be sure and listen to the young boys say they know the colour of speed is red! You don't become a hero till you've bled."

Jo Shaw has evolved into a guitarist of hypnotic intensity and breathtaking range. Behind Leven's vast banks of rippling electronic sound he picks out penetrating lines, the whole running over drummer Dave McNeill's bass and bass player penetrating lines, the whole running over drummer Dave McNeill's bass and bass player penetrating lines, the whole running over drummer Dave McNeill's bass and bass player penetrating lines.

Only Leven's fear of sounding familiar prevented them from fully relating under the veins of white soil that run through their music. Everything is delivered with a glowering, menacing occasionally punctuated by the band's exclusive, whispered conversations, dark, curling intrusions, even the mood of much of their material before giving way to a creeping menace coming from behind, supported by a mix of music that slowly evolved around their lyrics, redolent with literary references and dark psychological confessions. Jackie Leven emerged as a forceful, charismatic figure.

"Remember", their first album, was typically confusing, containing passages that only hinted at the band's live presence. Some commercial credibility was regained after their second album "Gypsy Blood". It contained some excellent songs, although it again paled in comparison to their frequently stunning live performances. At Richmond a dodgy PA coupled with an initially fuzzy

Encouraged with "Place Of Love" this left amidst a tangle of rushing feedback, Leven stood transfixed, glaring into the distance one last time before he led the band quickly away. — IAN FYE.

Rock And Roll Part 3

Gary Glitter sheds some 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 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 bollocks off for a year. I mean, what do I have to do to prove it?" He's referring to a blemishingly successful tour of the nation's colleges, an exercise that's astonishingly created a whole new following exemplified by his remarkable transformation from tightly wrapped adolescent fantasy figure to cult legend.

Bands like The Human League play his songs, 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 idol but a clever, underrated innovator.

THIS resurgence of popularity — an EP of greatest hits currently lies in the lower reaches of the charts — comes after a three-year exile in the wilderness when Gary tries to dry out and pick up the pieces of his broken dreams.

Gone are the shining accoutrements of a glam-rock star. Instead of the tacky acres of sequined pomp there's a slum jacket and yellow cords. It's not gold chains hanging from his neck now but a debt of £180,000.

Baring his soul, along with an expanse of the infamous hairy chest, he admits: "I just went mad, completely over the top. I did love touch with reality but I don't think anyone in our game is in touch with reality, you know. The reason you play rock music is to escape reality."

"ESCAPING reality" is something he's prone to do. Initial attempts to set up the interview were dogged by Gary's penchant for the fruit of the vine and the after effects of forgotten appointments with old mites.

Enquiries about his drinking habits induce a fit of laughter which gives way to a conspiratorial glint in the eyes and the confession that "well yes, I do like a drink or two but I try to stay on wine these days, though I do like beer — there's nothing like it really."

In case you're wondering how his personal fight against the flab is going, the answer is it's not. He's probably the same weight today as he was at his peak. In fact the only real evidence of debauchery are an ample collection of facial lines formed over years spent talking and fooling around in the world's most expensive bars.

Looking back at the halcyon days when, with Sweet, Slade, and Marc Bolan, he ruled the charts — 11 Top Ten hits in all — everything seems like a



camp dream. "I used to wear these exotic gowns all the time which cost a fortune for the first few years. I lived like that all the time. I mean, if I was in the street — well I was hardly ever in the street — I mean, if I dashed from a limo I'd be wearing all this stuff."

AFTER a career resembling an amalgam of virtually every variation on "A Star Is Born," the man seems totally free of bitterness, or worse, self pity, shrugging off his debt — the case comes up next month — as "a day's wages". He can still remember the warnings of his accountants.

"When I say to them 'How did I get like this?' they say I just wouldn't listen at the time. I don't remember, but it doesn't worry me. There you go, you know, that's rock 'n' roll — you don't do it for the money."

Raised on Little Richard and Elvis Presley, he started singing at the age of 14. After working the clubs and pubs of London as Paul Raven he followed in the Beatles' footsteps and took up a "pay the rent" residency in Hamburg.

"That was hard graft all the way. I mean, there's no way in this country kids could get that kind of work. We used to go on at seven and do 40 minutes on and 20 minutes of eight times a night. I used to walk out of there at six in the morning completely shagged, but it was good, you know, because I saw

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

TIRED of the relentless treadmill he came up with an idea to return to the blues. Arriving back in England he teamed up with his old friend Mike Leander and together they cut "Shag Rag That's My Bag".

"Everybody said 'God that's terrible' so we went back to the studios and re-recorded it and called it 'Rock 'n' Roll Part One and Two'."

Released in 1972, the record went on to sell four million worldwide and started an avalanche of attention that was kept rolling with a spate of hit-written with Leander: "I Am The Leader Of The Game 'I Am'", "Do You Wanna Touch Me (Oh Yeah!)", "I Love You Love Me Love", to name a few.

"It was just amazing, you know. There was always hundreds of girls and guys outside my house all the time — right through the night. They used to try and grab anything, your clothes, balls, you know, just anything."

A row with Arista's Clive Davis stopped him touring America, but it didn't stop Gary from cashing in on Hollywood decadence.

"I went to the States, to California, and I thought 'I'll outdo everything. You know, I'd made six costume changes just to walk round the pool, and Liz Taylor's eyes were out how you know. It killed me though. By

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

GARY faced the inevitable come-down with remarkable grace, and although every penny he earns now goes straight to the taxman, he finds consolation in his new-found lull.

"A lot of people are covering my music. I was talking to the UK Subs when Mike Leander, his producer and ex-manager, was producing them and they were saying they come on stage to my music. And The Human League did 'Rock 'n' Roll'. I wonder what it's all coming to, but it's nice to find that all the bands are into my music."

"At the time it was all serious stuff. You know, beads and tears and listen to this man. With the other bands like Sweet and Slade I brought some glam on back and also I involved the audience. We were just saying 'get off your asses and rock'."

Whether he realised the bottom had fallen out of the teenybopper market, or the sway of true love had turned his head, Gary suddenly turned his back on the business. He announced to the world on the Russell Henry show that he was to marry for the second time and retire into domestic bliss.

"I'll tell you what happened. I didn't marry her. I'd had four years of sheer slog and after an operation on my throat I thought maybe I should take a

bit more care of myself. I'd been in the business for 20 years after starting as a scout for 'Ready, Steady Go'. So I thought, why not try the whole Robinson Crusoe bit, you know."

ASKED to explain his resurgence of popularity with an age group five years older than his previous fans he plumps for the "shred of his time" scam.

"What I was doing then was just so different and before its time. I mean music was so much Bowie, and I was part of all that. But I'm even better now than I was then."

A new album is now being recorded with Leander at the controls: once again, classic drums up front, mono guitar, and the simplistic vocal chants that made his early records unique.

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

For the road he orders a round of vintage port — "ah screw the expense!" — and we make to leave the bar.

Not content however with the afternoon's air of anonymity Gary whispers in the ear of the young Australian barmaid. She laughs and kisses him. Puffing out his barrel chest and sucking in his gut, he rocks back on his heels, throws out his arms extravagantly and says it all with those eyes — "I'm Back!"

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



The date of Glitter... with Alice Cooper and Groucho Marx.

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?

I HAVE a Burns London bass guitar, c. 1960-1965. It is, as far as I can tell, an original, made of a reddish-brown wood, with built-in neck, a black Burns London name plate on the head, two Burns Tri-Sonic pick-ups, four tone and volume knobs and a switch for the pick-ups situated above the front one. Could you tell me if it is of any value and how much I might expect to sell it for. It is in good condition. - T. G. Lizard, Hailsham, East Sussex.

● Paul Day, author of an historic book on these guitars, replies: It appears you have something of a rarity, as from your description this model seems to be a Burns Artist bass, produced in comparatively small numbers between 1960 and 1962, as an equivalent to the guitar version.

A medium scale instrument (31½-inch), it retailed at £70 and although it is a "rare bird" today, current value for a mint condition, all-original 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 more.

It is 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 costs £4 from Sound Investments, 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 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 rare because little or nothing has been written on Richards as a musician.

Keith on technique: "Basically what I've done is taken what a lot of old blues guitarists were doing on acoustic guitars 20 or 30 years ago and transposed it to electric guitar, which changes it slightly but still keeps that basic simplicity and straightforwardness. I play a lot on five-string guitar."

"I use an ordinary six string as well, but on the stuff which I know most people are talking about, rhythm guitar, I use a five string, tuned to an open G. There's open D, too. And it's just a matter of learning to play rhythm guitar with that kind 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 nothing like the music of a sitar, but you've got a drone going all the time. With an open G tuning you can use certain strings running throughout a whole song. Because it's an electric guitar they just tend to reverberate all the time behind, so you get a much more solid sound, although in fact you've got three less notes than you would have on an ordinary chord on a straight guitar."

"But the fact that they're all in different octaves just tends to fill out the sound. It's all a matter of spacing - filling in the whole spectrum between what the bass guitar is doing to the highest notes coming out of the piano or lead guitar, so it fills that whole gap with sound. That's what people are hearing when they say it's funky, or it's balley."

On stage Keith has at least four guitars, two five strings, one to be used with a capo, a clamp that alters the pitch of the strings, and one without, and the same for the six strings. Most of his guitars are old. He plays a 1949 Telecaster and has a collection of Gibson Les Pauls.

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.



Keef gets into five-strings.

Clearly Bruford

HOW does Bill Bruford get such a good clear sound out of his roto drums, and does he think it necessary to dampen them?

● Bill Bruford replies: The clear sound from the roto tom is really built into the instrument - it's designed that way. That clarity can be enhanced or diminished further depending on the type of head used.

I used to go for Fybeskin Remo heads, which were very clear and almost brittle, but due to some production problems, Remo have discontinued these and are now producing Fybeskin II heads, which have an altogether warmer vellum-like quality - attractive in a different way.

I have just returned from a visit to the Remo factory in Los Angeles, where I collected some Fybeskin IIs, but as yet 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 personal 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 and Barry Ryan, who had various hits in the late Sixties and early Seventies?

● Ian Ley, Taunton.
● They parted around January, 1978, after a successful partnership of about 11 years, starting when they were kids. Three years ago they topped the bill at the Palladium when they were 19.

Paul went to America to live and has since been busy writing in Los Angeles. His manager in London, Don Joy, is looking

around for a publisher to show an interest in his work and Paul is in Britain at the moment for a short visit to tie this up. He's just written a song for Englebert Humperdinck called "Love Is Love", which has so far only been released in the States.

Barry lives in Britain and gave up singing two years ago to concentrate on fashion photography, although he is now writing songs as well.

In fact, the two of them are trying to get a catalogue together of their work.

Yes, Laine was here

CAN you please settle an argument I have had with some friends. Did Frankie Laine play the London Palladium in 1953 and, if so, which month? I know he came over to Britain for the first time in 1952, but I am sure that I went to see him at the Palladium in 1953. - Mrs N. F.

Sharp, Stapleford Abbots, Romford, Essex.

● You're quite right, Frankie Laine played the London Palladium from August 31 to September 12, 1953, according to the owners of the theatre, Moss Empires.

CHARISMA'S REPEAT PERFORMANCES

A new mid-price series from the Famous Charisma Label that brings you classic slices of rock history lovingly compiled. Each album contains rare mixes and edits, comprehensive sleeve notes, plus tracks not available elsewhere.



VARIOUS ARTISTS
A decade of significant UK single cuts from Rare Bird's 'Symphony' and Peter Dinklage's 'Solsbury Hill' to Lindisfarne's 'Lady Eleanor' and Genesis's 'I Know What I Like'.
ALBUM-BG1 CASSETTE-BGC1



HAWKWIND
Never a band to follow fashion - now find themselves in the forefront of the new age of Heavy Metal with their current success. This album brings together a collection of classic and rare tracks like 'Back On The Streets', '25 Years' and 'Quark, Strangeness and Charm'.
ALBUM-BG2 CASSETTE-BGC2



VAN DER GRAAF GENERATOR
Here you'll find the first flowering of Van Der Graaf's dramatic and complex style. Cuts here form their brilliant first album including 'Afterwards' and 'Necromancer' together with other tracks from their highly creative 1969-1972 period.
ALBUM-BG3 CASSETTE-BGC3

Marketed by Chrysmo Records

REPEAT PERFORMANCE

Albums about £3.99 or less
Cassettes about £4.15 or less, containing special bonus track

JAZZ NEWS

Max Jones/ Brian Case

First British visit for Barnard

BOB Barnard, one of Australia's top jazz names, is bringing his six-piece band to Britain for the first time. He plays dates between October 19 and 31.

With Bob (trumpet), John McCarthy (clarinet, tenor), John Costelloe (trombone), Chris Taperell (piano), Wally Wickham (bass) and Laurie Thompson (Drums). The Barnard Jazz Band opens at the Portland Hotel for Jazz Brunch on Sunday, October 19, appears on BBC Pebble Club At One (20) and Concorde Club, Southampton (21). From October 23 to 27 the band is working at the Cork International Jazz Festival, then on Tuesday (28) in the "Jazz At The Genre" festival at the Adeline Genre Theatre in East Grinstead. The British leg of their tour ends with dates at Australia House (30) and London's Pizza Express, Dean Street (31).

The full programme for East Grinstead's three-day "Jazz At The Genre" is Best Of British Jazz with Kenny Baker, Betty Smith, Roy Williams, Tony Lee, Jack Farnell and Tony Archer plus the Ron Russell Band with guests Danny Moss and Jeannie Lamb on Monday (27); Bob Barnard Jazz Band and the Ken Winding-Don Lusher Quintet (28); and the Stars Of Faith gospel group (29). Each day's show begins at 8pm and admission costs £4 or £3.50.

Hazlitt dates

MAIDSTONE Jazz Centre at the Hazlitt Theatre will be featuring jazz funk every Wednesday with MSQ, as well as its regular Sunday jazz sessions. The Hazlitt bill will be: Ronnie Ross with the Will Michael Trio (September 14); The Seven Aces (15); the Dave Galle Band (October 12); Jimmy Knepper with Bobby Welms (26); Eddie Thompson Trio (November 9); Barry Squires Trio (30); Sammy Rimsington Band (December 14) and Neville Dickie Trio (28).



George Shearing and Brian Torff - extensive British tour next month.

Galloway at the Firefly

REEDMAN Jim Galloway (soprano, clarinet, tenor) begins his solo-artist tour of Britain at the Firefly, Bourne End on Wednesday, September 17. He will be featured with the Tom Wakeman Trio and this will be his first appearance at the Firefly. Galloway continues at St Leonards-on-Sea (18), Kilgerray (19), Bridge Street Arts, Newcastle-under-Lyme (20), Red Barn, Swansley (23), Halifax (24), Carmel (25), Pizza Express, Dean Street (26), Crown, Godalming (27), Lees, Oldham (28) and Crystal Palace Football Club (29). At the Shaw Club, Halifax, Birch Hall Hotel, Oldham and Pizza Express, Jim will be working with the Eddie Thompson Trio, and at Crystal Palace he will be with the Ron Russell Band.

Jazzoteque for Mayfair

JAZZOTEQUE, combining disco and live jazz, opens at the Penthouse Club in Mayfair on Monday, September 15. The Jazzoteque will operate every Monday from 9pm until 3am, but only members can be admitted. The opening attraction is the Morrissey-Mullen Band, and the Gary Boyle Band has been booked for September 22. Proprietor Greg Kuczyński intends to present jazz music of all styles from traditional jazz funk. R&B will also be offered for people who wish to dance.

Membership is available free for a limited period (admission fees will vary but should be around £3 or £4 a person) and application forms can be obtained between 11am and 3am from the Penthouse Club, 11 Whitehorse Street, Mayfair, W1. (tel 01-493 1977) any day except Sunday.

JAZZ ALBUM CHART

1 NIGHT CRUISER (Lena, Columbia)
2 MACARTHUR MADNESS (MCA)
3 SELENA FOR THE CITY (A&M)
4 THE OTHER WORLD (Mercury)
5 HUNT UP WITH WIND (Mercury)
6 MORNING GLORY (Mercury)
7 GIVE ME THE NIGHT (Mercury)
8 MASTERLESS SAMURAI (Mercury)
9 STRIKES TWICE (Mercury)
10 STRIKES TWICE (Mercury)

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.

It'll be the British-born pianist's first Festival Hall date for 18 years.

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

Aberdeen (11), King's Theatre, Glasgow (12), Lewisham Concert Hall (14), Gordon Craig Theatre, Stevenage (16), New Theatre, Cardiff (17), Hexagon, Reading (18), Guildhall, Preston (19), Guy Nelson Hall, Warwick (21), Central Hall, Chatham (23), Festival Theatre, Chichester (24), Congress Theatre, Eastbourne (25), Opera House, Cork (26), Abbot Holm Art Society, Rochester (27) and the Civic Centre, Aylesbury (28).

The Shearing duo then completes its European tour with engagements 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 4 and 5. This album will be released on the MRS label.

On October 8, Shearing will open the new community centre in Eise Road, Battersea which bears his name. He was born only a short distance from the site of the centre on August 13, 1919.

The October 6 concert at the Festival Hall is being billed under the title of "Jazz Giants At The Royal Festival Hall". Tickets are priced at £6, £5, £4, £3 and £2. The second "Jazz Giants" concert takes place on October 18 and features U.S. tenorman Sonny Rollins. Tickets for the latter event, available from September 18, will cost from £2 to £5.75.

... and also in 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 26.

Wednesday (22): Ella Fitzgerald with her trio, two shows at 6.15 and 9pm (seats at £8, £7 and £6); Thursday (23): Midnight Follies with Johnny M. Acker Blik's Band and the Balis Novak Trio; Friday (24): George Shearing Duo and Kai Winding-Don Lusher Quintet; Saturday (25): Humphrey Lyttelton's Band with guest clarinetist Wally Fawkes and Dick Woodstock's Tribute To Pats Waller; Sunday (26): George Fenne and the Blue Flames and Stars Of Faith.

All the shows will be introduced by Anna Ford. With the exception of the Ella concerts,

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

Darlington dates

TUESDAY jazz events at Darlington Arts Centre continue with pianist Bob Peacock (September 16), Lee Vasey Band (23), Queen's Jazz Band (30), Tom Steer Trio (October 7), Jack Balgar (14), Ian Peacock (21), and Saxophone (28). Two Sunday specials will feature Tough Tenors (Stan Sulezmann and Don Welton) with pianist Joe Pain's Trio on October 12, and U.S. trombonist Jimmy Knepper and quartet on November 9. Knepper will be touring Britain this autumn.

ALBUM REVIEWS

DON RENDELL FIVE. Set 2. (a) Baccalage, (b) Devon Dance, (c) Wally G. It Could've Happened To You, (d) Unicorn. (Spotlight sp 516).

(a): Don Rendell (ten), Alan Wakeman (ten), Pete Saberton (elec. pl), Paul Bridge (bs), Trevor Tomkins (d). (b): as (a), except Wakeman (soprano). (c): as (a), except Saberton (f). (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 jeopardising his musical personality, and if he sounds different to his much younger front-line partner, he never sounds remotely yesterday. Both saxophonists have a different urgency, but a common aesthetic.

Wakeman gets the lion's share of "Baccalage", and, like George Adams, delights in juxtaposing the clipped, deliberate figure with the blinding turn of speed which renders all structuring molten. It is an unstable, rubbery energy, and it can catch you in the solar plexus when Wakeman cuts loose. Rendell, on the other hand, is firmly rooted without being predictable, and his solo on "Devon Dance" is the best thing on the album. Retrospectively, his ideas are logical, which means that he involves the listener's mind through his narrative manner, and outsmarts every time. The contrast

is at its clearest on "It Could've Happened To You". The tenor, an ideal treat here, with the leader's flute and soprano playing meticulous rather than exuberant, and Wakeman's soprano less responsive to the mercurial adrenalin. On "Unicorn", for example, Rendell's Eastern-flavoured soprano is trumped by the sheer presence of the tenor as Wakeman grabs for the baton.

Saberton plays most impressively on his own composition, "Unicorn" - these are all originals, and excellent - while Bridge's Hadensish heart is on his sleeve for "Baccalage". Tomkins is terrific, prowling and agitating with a vast range of dynamics. An excellent investment. - BRIAN CASE

STAN TRACEY QUARTET: "South East Assignment." Cackle Street; Honey Hill; Plucks Gutter; Golden Green; Arcadia. (Steam SJ108).

Art Thamon (ten, sop, soprano), Stan Tracey (pl), Roy Babbington (bs), Clark Tracey (d). London - June 12, 1980.

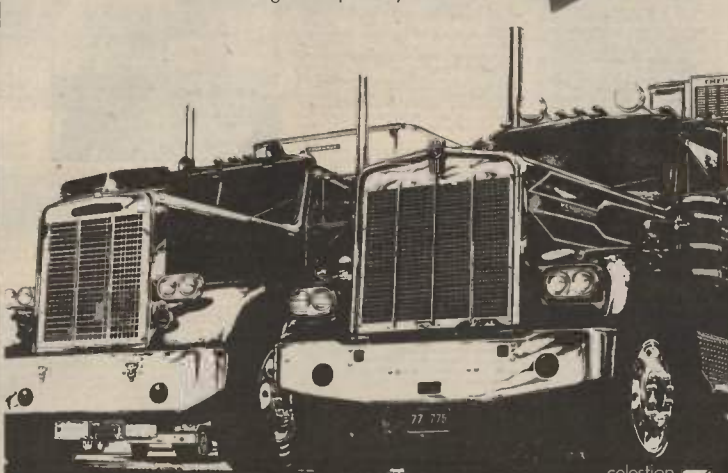
MODERN jazzmen with a musical sense of humour are thin on the ground, and to find two in the same group, like back-to-back jokers in a pack: rare. It is not the barroom humour of two-tenor touch-ups, but an acrobatic funny walks department in which Art & Stan egg each other on in feasts of boneliness.

"Plucks Gutter," for example, a medium Rollins-ish number, finds Art branching

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

change up to celestion

Up front is the only place for you. Take the ultimate option now. Get ahead of the other rigs. Change up. Change up to Celestion. Your dealer's geared up to tell you more.



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'

Folk Forum

Thursday

BLACK BULL
SINGERS NIGHT
The Matthews Brothers
8pm
HOT VULTURES
THURSDAY, 18th SEPTEMBER
8pm
EPFOLK
FOLK CHINESE, HAMMERSMITH IN FULHAM
8pm
ALAN WHITE
The Cock Tavern,
100 Great Portland Street
8pm
DOLPHIN SMILE
YOUR HOST ROONEY LEYD
THE EMPRESS OF RUSSIA
8pm
FLOWERS AND FROLICS

Friday

CHESTNUTS FOLK WEEKEND
Music May 1980
ROGER DIGBY, ANDREW FRANK,
JOHN FOREMAN, ADRIAN MAY,
DAVE SUKMAN,
AND TICKLERS FOLK CIRCUS
THE BREWERY FOLK CLUB
KINGS HEAD HOTEL
High Street, Rochester
JOHNNY COPPIN
AND PHIL BEER
8pm
TONIGHT 7pm
NETTLEFOLD HALL
Wing Avenue, Little Baddow
Newstead Hill St. SE27
The Green at Broom Barn
FRANCES GILVRAY & MICK BURKE
Salem Road, St. Albans
Folk Workshop & Choir Meetings
Tuesdays 7.30pm
Telephone 822 1000 ext. 228

Saturday

CELLAR CLUB
100 Great Portland Street
8pm
CHESTNUTS FOLK WEEKEND
FLOWERS AND FROLICS, STEVE ASHLEY, MILES WOOTTON, PETA THOMAS, ALEX ATTERSON, PETA WEBB AND ALISON MEMORELAND,
PEADAR LONG AND JOHN SPIRES

LOOKING FOR A JOB?

Turn to Melody Maker Classified Ads — you'll find plenty there.

CILLA FISHER ARTIE TRESIZE

Support
MARTIN WARREN
RICHMOND FOLK CLUB
THE BULL & BUSH
Kew Road, Richmond, Middlesex
Tube & Rail: Clarendon
NW FRED WEDLOCK
SINGERS CLUB, The Bull & Mouth, 31
Bloomington Way, London, W.C.1 PEGGY
SEGER & ERWAN MACCOLL

Sunday

AT THE CRICKETERS
Parish Hall, Wokingham
DIZ DISLEY
CAPITAL FOLK CLUB
Premier Inn, Arns, Longford
Covett, London
MARTIN CARTHAY
JOHN KIRKPATRICK
Dinner opens 7.20 p.m. (cancellation to avoid
disappointment)

CHESTNUTS FOLK WEEKEND
BILL CADDICK, PETER BOND, TIM
LAYCOCK, JIM MACEAN, KEVIN
SHEILS, DR. SUNSHINE, KEVIN
WONDERS, ETC.
CRYPT FOLK CLUB
St. Martin in the Fields, Trafalgar Square
FLAKY PASTRY

DERBY ARMS, Upper Richmond Rd.
East Sheen, W.14
NOEL MURPHY
Atkinson £3.50
HARE & HOUNDS
101 Lower N.1
ALIVE AND PICKIN'
with Billy Connolly

LYRIC THEATRE, King St. Maresfield
Smith 12.20.2.30
DUMPLINGS & CUSTARD
Hosted by Rod Hamilton

ORANGE TREE
2 Fern Hill, Lymington, N.11
The Observatory — in Ball Room
NIC JONES

IVERSIDE FOLK AT
"White Hart", Grays, Essex
ALEX ATTERSON
8pm Gillys Thurrock S502

Monday

HERGA, Royal Oak, Pw. Road
Theatre, W.10
**LAYCOCK, CADDICK
and BOND**

Tuesday

THREE HORSESHOES
Heath Street, Maresfield

EXILES

FLOOR SINGERS WELCOME

Wednesday

DINGLES TRADITIONAL, Aylesbury
10.30.11.30
COLIN CATER

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

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

Don McLean is sprawled across a settee in one of the small offices. It's nothing personal, of course, but there are places that Don would rather be right now, almost anywhere in fact.

But he feels he should make the effort... "I've got no quarrel with the press at all, they've always been fair with me... I've rarely had any bad press at all... I decline to remind him that he once wrote a letter of inspired vitriol to this paper describing Karl Dallas as a "glab hundo", a story which Karl has regularly amused his followers. There was also a little contretemps with Rolling Stone magazine when they suggested he was the unhealthy antithesis of the Seventies to what Dylan had been in the Sixties.

Yeah, he's a sensitive soul this Don McLean. He tells the story of meeting Dylan purely accidentally at a party and Dylan complimenting him on his work, as if in vindication. He also says that Steve Wonder once named "Vincent" as one of his ten favourite songs of all 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".

He disagrees quite violently, naturally. He makes the point that he's always featured standards in his set, that he's never wanted to be confined to one area such as folk, that his aim from the start was to represent a common ground between Woody Guthrie and Frank Sinatra. He points out that even in the MOR field, to which many people would now consign him, he has a history. One of his earliest songs, after all, was "And I Love You So", covered with great commercial success by Perry Como.

"When I first heard him do that I thought 'Boy, this is what I don't need.' This is going to put me into the MOR category and I don't want that." But then I suddenly realised you're going to where you fit. What has happened over the last ten years is that I've covered so many areas and now I get so many different age groups come to see me."

"American Pie" also turned into something of a milestone round his neck. He was shocked by the sheer weight of its success. It wasn't just a number one hit, it was an epic. McLean never felt like dropping it ("people who pay money to see Those Two aren't as diverse as people think, they're both the people's choice — they're both folk 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 "two years stoned" but never courted romantic images about

getting back on the folk scene during that time. His abhorrence of the star syndrome, which manifested itself in the "Dreaded" single, and the "Don McLean" album, 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 to take, but it's something you come to accept after a while. It took me three or four years before I could control it. You find yourself pressured in all sorts of ways — it's not bad — it's just a shock that's all. But it has made me sure of what I want to do. I knew what road I wanted to take all along, writing songs and making records and not being a television performer or gossip column material."

Asked if he was surprised that "Crying" did so well, he replies "I'm always surprised when I get a hit. I never ever expected to get this and the few I've had have all amazed me."

He recorded "Crying" in 1978, after playing an Orbison tape on a car journey in England. He was always an Orbison fan — he rates him alongside Presley, Carl Perkins, and Jerry Lee Lewis in terms of influence — and merely felt it was a good song and tried to recapture the spirit of the original as closely as possible.

"It's revitalised me as a recording artist and its established me as a singer. Singersongwriters 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 gonna be able to sing or not."



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

Watch it...!



... break windows. From 100 watts to sonic demolition items, cast your rheumy peepers over our Amplifier Pro-File and learn the secrets of watts, amps, volts, wires, plugs... and white noise! Fancy a headbang? See Neil Hooper and Hunt Emerson as they dish the dirt in the Dolt's Guide to Heavy Metal. AND you can win a unique all ally Flying Arrow Wagerfield Guitar in our frontal lobe exploding FIRST ANNIVERSARY COMPETITION.

Remember, Jimmy Carter never reads MO and look what's happening to him. Do yourself a favour, get:

Musicians

Only

Every Wednesday 25p

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 "Crying".

We had met earlier at a few weeks ago. He was waiting backstage, guitar in hand, to go on stage while the crowd screamed the place down for an encore from Sonny Terry and Brownie McGhee. Having seen a whole lot of the frantic tribulations of people like Paul Brady, and even Martin Carthy and Vin Gombert as they're about to go on stage at a big gig, McLean seemed remarkably calm and not at all disconcerted to confront an audience hell-bent for someone else they never did get their Sonny and Brownie encore. "Oh I like a challenge," he said, grinning, and sure enough he quickly won them over.

You couldn't seriously knock him for his set at Cambridge. He just kept within the boundaries of schmitter and he was

you have a right to get what they want to hear") but he found it hard to cope with its attendant pressures.

"That song drove me crazy for a while. It was such a big one, it takes a while to be so big. It turned out to be a song about the past, a song about the present, and it also turned out to be prophetic. The whole Buddy Holly resurrection was panned on that, and that was exactly what I wanted to happen."

"But people come to see me for different reasons. Some people come just to hear me play banjo. Others want to hear me sing 'Stardust' a cappella. 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."

"I prefer being in the cracks. Know what I mean? Through the cracks, and even in the Seventies it's clear I patterned my performance on John White and Woody Guthrie, and Lee Haves, and Pete Seeger, but now I don't even play the banjo much and I don't do traditional material now. The thing I'm doing in the Eighties is growing from those influences — they gave me a handle but I was always trying to combine Woody with Sinatra. That was my goal."

marquee

80 Wardour St., W.1 01-437 6603

20% EARLY NIGHT (10.00 p.m. - 11 p.m.)
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs. 11.00 Sept. (Adm. £1.50)

GRAND PRIX
Plus Support & Jerry Floyd

Fr. 1.00 Sept. (Adm. £1.50)

9 BELOW
Plus Guests & Jerry Floyd

Sat. 1.00 Sept. (Adm. £1.50)

LIVE WIRE
Plus Friends & Mandy H

Sun. 1.00 Sept. (Adm. £1.50)

U2
Plus Support & Jerry Floyd

Tues. 1.00 Sept. (Adm. £1.50)

MARTIAN DANCE
Modern Jazz & Jerry Floyd

Wed. 1.00 Sept. (Adm. £1.50)

SALFORD JETS
Canet Rex & Jerry Floyd

Thurs. 1.00 Sept. (Adm. £1.50)

GRAND PRIX
Plus Friends & Jerry Floyd

BRIDGE HOUSE

23 BARKING ROAD
CANNING TOWN, E 16

Thurs. 1.00 Sept. (Adm. £1.50)

THE THE
plus support

Fr. 1.00 Sept. (Adm. £1.50)

PETER BARDON'S
MOLES
plus DENNY NEWMAN

Sat. 1.00 Sept. (Adm. £1.50)

JACKIE LYNN
BAND
plus NORMAN LOVETT

Sun. 1.00 Sept. (Adm. £1.50)

JANE KENWAY'S
STRANGE BEHAVIOUR
plus BHM

Mon. 1.00 Sept. (Adm. £1.50)

LES APACHE
plus SEVENTEEN

Tues. 1.00 Sept. (Adm. £1.50)

FLATBACKERS
plus THE KICKS

Wed. 1.00 Sept. (Adm. £1.50)

THE PLANETS
plus ZORRIE TWINS

Thurs. 1.00 Sept. (Adm. £1.50)

RICKY COOL AND
THE RIALTOES
plus NORMAN LOVETT

THE BRECKNOCK

227 CAMDEN ROAD, N.W.1

Thurs. 1.00 Sept. (Adm. £1.50)

SAD AMONG STRANGERS

Fr. 1.00 Sept. (Adm. £1.50)

MARSHALL FURY

Sat. 1.00 Sept. (Adm. £1.50)

URCHIN

Sun. 1.00 Sept. (Adm. £1.50)

CARPET SHARKS

Mon. 1.00 Sept. (Adm. £1.50)

LAMAGYRE

Tues. 1.00 Sept. (Adm. £1.50)

GUEST BAND

Wed. 1.00 Sept. (Adm. £1.50)

SCARECROW

Thurs. 1.00 Sept. (Adm. £1.50)

FREE ADMISSION EVERY NIGHT

GREYHOUND

Thurs. 1.00 Sept. (Adm. £1.50)

PETER BARDON'S MOLE

Fr. 1.00 Sept. (Adm. £1.50)

RED BEANS & RICE

Sat. 1.00 Sept. (Adm. £1.50)

STEVE HOOKER BAND

Sun. 1.00 Sept. (Adm. £1.50)

THE RAM JAM BAND

Mon. 1.00 Sept. (Adm. £1.50)

THE ZOOTS

Tues. 1.00 Sept. (Adm. £1.50)

THE BOOKS

Wed. 1.00 Sept. (Adm. £1.50)

WHITE LIGHT

Thurs. 1.00 Sept. (Adm. £1.50)

JANE KENWAY

Fr. 1.00 Sept. (Adm. £1.50)

THE LOCATORS

Sat. 1.00 Sept. (Adm. £1.50)

THE PLANETS

Sun. 1.00 Sept. (Adm. £1.50)

THE SHOUT

Mon. 1.00 Sept. (Adm. £1.50)

THE INVADERS

Tues. 1.00 Sept. (Adm. £1.50)

Modern Jazz

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

ronnie scott's

47 Irish Street, West One, Tel. 439-0747
Licensed until 3 a.m.

Now appearing until Saturday, September 13

ELVIN JONES JAZZ MACHINE

plus MARK MURPHY

Forthcoming Attractions

Monday, September 15th for two weeks

MILT JACKSON QUARTET

Monday, October 6th for two weeks

OSCAR PETERSON

Fr. 12.00 Sept. (Adm. £1.50)

GROUNDATION

Sat. 1.00 Sept. (Adm. £1.50)

THE SHOUT

Sun. 1.00 Sept. (Adm. £1.50)

THE FEEL

Mon. 1.00 Sept. (Adm. £1.50)

THE TIME PLUS

Tue. 1.00 Sept. (Adm. £1.50)

FANTASY

uptalk

very like here and is

backlight

1001 CLUB

100 OXFORD ST.
W.1 7.30 till late

PRESSURE SHOCKS
plus EXODUS

MALOMO MUSIC

JAZZ AFRICA

SOUTHERN STOMPERS

CY LAURIE 4

and Brian White's

MAGNA JAZZ BAND

LONDON VINTAGE JAZZ

ORCHESTRA

LITTLE JOHN'S

JAZZERS

AWAY

CHRIS HUNTER BAND

SONNY MORRIS/RAY

SMITH HOT JAZZ

DON EWE

FULLY LICENSED BAR and

CHINESE RESTAURANT

DISCO RATES FOR DRUGGISTS

100 Club, 100 Oxford St., W.1

Club Telephone No. 01-438 8833

BULL'S HEAD

BARNES, PHONE 825 5241

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

100 Club, 100 Oxford St., W.1

JOURNEY

+Special Guests

DANNY MOSS

Monday 22nd Sept 8.00pm

Tickets £3.50 £3.00 £2.50

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

SECRET AFFAIR

+Special Guests

THE STEP

Saturday 4th Oct 8.00pm

Tickets £3.25 £3.00 £2.75

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

SECRET AFFAIR

+Special Guests

THE STEP

Saturday 4th Oct 8.00pm

Tickets £3.25 £3.00 £2.75

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

SECRET AFFAIR

+Special Guests

THE STEP

Saturday 4th Oct 8.00pm

Tickets £3.25 £3.00 £2.75

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

SECRET AFFAIR

+Special Guests

THE STEP

Saturday 4th Oct 8.00pm

Tickets £3.25 £3.00 £2.75

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

SECRET AFFAIR

+Special Guests

THE STEP

Saturday 4th Oct 8.00pm

Tickets £3.25 £3.00 £2.75

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

SECRET AFFAIR

+Special Guests

THE STEP

Saturday 4th Oct 8.00pm

Tickets £3.25 £3.00 £2.75

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

SECRET AFFAIR

+Special Guests

THE STEP

Saturday 4th Oct 8.00pm

Tickets £3.25 £3.00 £2.75

Available from B.O. Tel. 263 3148-9, LTB, Premier and Virgin Ticket Unit

Rainbow THEATRE

MCP presents

Vocalists Wanted - cont.

VOCALIST, ALSO keyboard player wanted by established semi pro disco band. Must have pro intentions/attitude. 50/50 charts. Original material with a view to doing all original - Phone Leeds 787216 after 8.

ATTRACTIVE 2ND GIRL VOCALIST

Wanted for group with great recording facilities. Must have good voice and personality and be willing to sing and perform on stage.

Phone 01 297 8011 after 2 p.m.

LEAD SINGER

For modern band

01-874 4330
(11am-4pm)

VOCALIST

20-30 yrs. Preferred for strong, vibrant, powerful voice. Must be able to sing and perform on stage. Must have good stage personality. Must be willing to sing and perform on stage.

BOX MM 447

VOCALIST WANTED

By Rock Band doing own material. Must have good range. Phone Transport 01-500 8832 70 69008

INSURANCE

PHONE AROUND FOR QUOTATIONS BUT PHONE US LAST

MUSICAL & P.A. EQUIPMENT U.K. OR WORLDWIDE COVER

Arranged through LLOYD'S UNDERWRITERS

All classes of musical equipment, including instruments, amplifiers, and P.A. systems, covered by a specially designed policy. For details contact: 01-841 1021 or 01-878 8262.

BONDSCREST LTD. INSURANCE BROKERS

191 HIGH STREET HAMPTON HILL, MIDD. A Member of the British Insurance Brokers' Association

INSURANCE for the 'BUSINESS' EQUIPMENT

RECORDING GEAR CARNETS GROUP ACCIDENT & SICKNESS

Arranged with Lloyds and leading companies

Ring JOHN PRICE, DAVID JONES MUSICIANS-VANS

A new service for mobile and studio musicians. Details on request, only professionals insured.

CARS & LORRIES

Ring LEN LAYTON, ARDY HORTON

Canworth Brokers Ltd

an association with Hamilton

43 South Molton Street London W1V 1HP

01-408 2272 A Member of the British Insurance Brokers' Association

TRANSPORT

22p per word

RUMBLE REE TRANSPORT. Cheap, reliable, gigs/rehearsal. 01-889 4166

MERCEDES 4000 group van, with aircraft seats, bunk beds, year's MOT, mechanically maintained, 100% recently spent. Full service records. A bargain at £1,490. JIF terms available. - Telephone Mike Devereux, 0705 52147

VAN FORD Transit 7, £300. - Tel 586 4192.

SMITH SELF DRIVE

Available from 1980-91 Toyota Hilux and Ford Transcendental Twin engine. Major improvements in safety and reliability. Also available with 1600 cc engine. Range Rover, Granada.

Phone 01408 778862 day
01408 61664 evenings

RECORDING STUDIOS

22p per word

A. ABSOLUTE ALL AMPLEX 8-track. Distinguishing inlet, berserker engineers, air conditioning. Get a really great sound at 'Simply the costliest studio in town' for an astounding £6.50/hr. - Phone JOSE 01-247 7337. Street Level 01-558 9859.

A. ABSOLUTE BARGAIN. 16-track £12 per hour. 8-track £18 per hour. 10% discount for sessions over 7 hours. (Scandalous) good results for the past 8 years record on the fabulous new Otari 16-track recorder (the tape hire 110). EMT plate reverb phasing phasing ADT, graphics, BDX compressor, multi, free use of pearl drum kit, piano, string machine and amps. Friendly atmosphere and great engineers/producers to help you. Free coffee and easy parking. Come once and you'll keep coming back for your markers and demos. Take advantage of our package deal: £1,000 tin, single plus a day in the studio £400 plus VAT. - Pairdeal Recording Studio, Bayliss, Middx. 01-571 8744.

A. ABSOLUTE All amplex 8-track, street level, ready for street level people, used by Mark Perry, The Jokers and The Widows. Ring daytime JOSE 01-247 9189 or 01-558 9859.

A. GREAT 4-TRACK, all facilities, experienced engineers, easy access London, only £4 p.h. - Reigate (74) 4830.

A. GREAT record pressing and sleeve manufacturing service. - SST, 01-448 3310.

AQUARIUS 4-TRACK, £5 p.h. - Ruislip 32583 (dial 71 from London).

BRENTWOOD, ESSEX. Comfortable 4-track studio, instruments available. Reasonable rates. 0277 22810, messages 0245 21350.

BUZZZ MOBILE Studio, 8-track mobile with comprehensive facilities. Excellent track record from £65 plus expenses. - Details from Mark, Simon or Jill. Phone 0432 32016 (24hr), 0432 32016 (24hr).

FOUR TRACK Clapham, £4.50 p.h. - 01-741 4276.

MICH FARM STUDIOS. Spacious track recording. £5.50 per hour. - Denham (0895) 832300.

IPS 8 TRACK 16 per hour. - Sheppards Bush, 01-745 2709, 01-845 9236.

LAKE STUDIO, 8-track £6.50 per hour, use of drums, instruments, machines available. - 01-872 5052.

ROCK STAR STUDIOS. 16-track and 24-track recording, free use of instruments including drums. Incredible discounts midnight sessions, no overtime charges. Equipment includes 3M 24-track with auto locate, Sycon 28 input our customers include Virgin, dent, and other assorted goodness. Rough Trade, Garry Glitter, Joe Strummer, Little Louie, Al MacLeod, Midge Ure and many others. - Telephone 01-427 0999.

SONGWRITERS FOURTRACK. 13.50 per hour. - 01-989 3475.

EXIT STUDIOS 8-TRACK £40-50 HOURS

6/7 KINCHIN CRT, LONDON, E.C.1 01-606 6262

TRAC, TASCAN, 17mm, ORBITAL EFFECTS, ETC.

JELLY STUDIOS 8-TRACK RECORDING STUDIO

£6.50 p.h. SPECIAL DEMO RATES

Tel. 01-607 1454 (N1)

Safesounds

PORTABLE 8-TRACK

For FREE info call 01-879 0120

Barlier STUDIO

8-track and 16-track mobile. Yamaha, Tascam, 17mm, ORBITAL EFFECTS, ETC.

£3.50 per hour

For more information phone 01-408 2272

R.M.S. 8 TRACK

Modesty? Nuts!

THE LIST

01-247 7337

01-247 7337

01-247 7337

01-247 7337

01-247 7337

01-247 7337

01-247 7337

01-247 7337

01-247 7337

01-247 7337

Recording Studios

02 STUDIOS

4 TRACK £6 per hour

16 TRACK £12 per hour

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

01-648 2510

BTW RECORDING STUDIOS

125 Myddleton Road Wood Green, N.22

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

ROCK RECORDINGS

125 Myddleton Road Wood Green, N.22

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

01-588 6555 01-449 6110

R.K.O. STUDIOS

15 Track Ampex Dolby - Sound Technique Disc - Harmonizer - Delay - Parametrics, etc. Drums - Fender Rhodes - Guitar Amps - Organ.

34 WINDMILL STREET, LONDON, W1 - 01-636 9242

01-636 9242

01-636 9242

01-636 9242

01-636 9242

01-636 9242

01-636 9242

01-636 9242

01-636 9242

01-636 9242

01-6

CHASE MUSICIANS

UK & ARP TOUR

Sponsored by The London Synthesiser Centre

GRAND ARP SALE

Now on to September 20

We are selling all ARP equipment at specially reduced prices shown below to promote the ARP UK Tour. Please note these special prices only apply to existing stock and the sale must end September 30, 1980.

ARP AXE	£299	£249
ARP ODYSSEY	£1149	£499
ARP 2600	£2429	£1299
ARP QUADRA	£3499	£1799
ARP SEQUENCER	£649	£249
ARP AVATAR	£1699	£699
ARP QUARTET	£649	£399
ARP OMNI	£2749	£699
ARP PRO DGX	£1029	£449
ARP 16 Voice Piano	£2029	£1099



MIKE BRIGGS

with



BILL SINGER

And guest appearances by John Shykin and Cleo Pozar

Featuring ARP's new Synthesiser, The Solus, the ARP 16, voice & 4 voice pianos, The Sensational ARP Quadra together with the ARP Axe, Odyssey Omni Pro-DGX, 2600 Sequencer, Quartet & The Avatar Guitar Synth.

Concerts start at 7.30 p.m. Admissions free — bring your friends. Refreshments available

TOUR DATES

GLASGOW Sun., 14th September	Kintyre Suite Central Hotel, Glasgow
NEWCASTLE Mon., 15th September	Collingwood Suite Royal Station Hotel Newcastle, Newcastle
MANCHESTER Tues., 16th September	Ullswater Suite The Portland Hotel 3-5 Portland Street Piccadilly Gardens
BIRMINGHAM Wed., 17th September	Malvern Suite Birmingham Central Hotel New Street
SOUTHAMPTON Thurs., 18th September	The Ballroom Polyton Hotel Cumberland Place
LONDON Fri., 19th September	The Society Suite New Ambassador Hotel Upper Woburn Place W.C.1
BRISTOL Sat., 20th September	The Ballroom Grand Hotel Broad Street, Bristol

LONDON: 22/88 Chilton Street (off Euston Road) London NW1 Tel (01) 387 7449/7626 BIRMINGHAM: 10 Priory Queensway, Birmingham. MANCHESTER: 58 Oldham Street (off Piccadilly, Manchester 4, Tel (061) 236 6794.

MUSIC MARKET
ENTERTAINMENTS
GUIDE
CLUB CALENDAR
FOLK FORUM
CLASSIFIED
DISCORAMA
POSTAL BARGAINS
RECORD & TAPE
MARKET

These are all regular features in

MELODY MAKER

If you are interested in advertising in any particular section, contact your nearest office

London 01-643 8040
Jacquie Russell
ext. 4258
Paul Collinson ext. 4257
Manchester
061-872 8861
Peter Hughes
Birmingham
021-356 4838
David Stiles

IVOR MAIRANTS MUSICENTRI

Britain's Home of The Guitar

FYLDE GUITAR MONTH

THE MUSICENTRE, KNOWN WORLDWIDE AS STOCKISTS OF FINE INSTRUMENTS AND SOLE LONDON AGENTS FOR THE FABULOUS

FYLDE FLAT-TOP GUITARS (Life-time Guarantee)

IS PLEASED TO OFFER GUITARISTS DURING SEPTEMBER, THE OPPORTUNITY TO PURCHASE ONE OF THESE SUPERB MODELS AT A SPECIAL LOW PRICE — WHILE STOCKS LAST!!

FALSTAFF r/wood b&s, spruce top, ebony f bd	£450	£395
ORBERON r/wood b&s, spruce top, ebony f bd	£450	£395
ORSINO mahog., b&s, cedar top, r/wood f bd	£450	£295
GOODFELLOW mahog. b&s, cedar top, r/wood f bd	£450	£295
CALIBAN r/wood b&s, cedar top, ebony f bd	£450	£435
ARIEL mahog. b&s, cedar top, ebony f bd	£450	£405
FALSTAFF 12-ST similar specifications as Falstaff	£450	£435
ORSINO 12-ST similar specifications as Orsino	£450	£435
GOODFELLOW 12-ST similar specifications as Goodfellow	£450	£435
OCTAVIUS MANDO CELLO mahog. b&s, cedar top, r/wood f bd	£450	£435
LUCETTA MANDOLINE carved mahog. b&s, carved spruce top, ebony f bd	£450	£295

A FREE HARD-SHELL CASE GIVEN WITH EVERY FYLDE SOLD

ALL INSTRUMENTS Meticulously checked and adjusted

BY THE STORE THAT CARES

IVOR MAIRANTS MUSICENTRI

58 RATHBONE PLACE, LONDON WIP 1AB TEL 01-488 1481
Mon-Fri 9.30-6.00 SAME DAY MAIL ORDER SERVICE
Sat 9.30-5.30 Nearest Tube Tottenham Court Road

SOUTH EASTERN ENTERTAINMENTS, 373 LEWISHAM HIGH ST., LONDON, S.E.13. TEL: 01-690 2205/6

SYNTH CITY

KORG AT KRAZY PRICES

KORG MS10	£154
KORG MS20	£118
KORG DV800	£325
KORG Vocoder	£699
KORG Delta	£499
KORG Sigma	£399
KORG C3	£399
KORG Lambda	£799

YAMAHA STOCK OF EVERYTHING

WE DELIVER THE GOODS MAIL ORDER



PRICES INC. VAT • PART EXCHANGE • ACCESS • VISA WELCOME • FAST CASH/CREDIT MAIL ORDER ANYWHERE • EXPORTS

IN THE MOOG



POLYMOOG KEYBOARD

DOWN FROM £2295 TO ONLY

£1039

OR £50 DEPOSIT

MINI MOOG

DOWN FROM £1043 TO ONLY

£725

OR £25 DEPOSIT

MOOG PRODIGY FAST MOVERS

ONLY £249 OR £5 DEPOSIT

OPEN TILL 9 p.m.
EVERY MONDAY
AND THURSDAY
FRI 1/ST. till 5.30

JSG MUSIC

WEST YORKSHIRE
P/X • H.P. • ACCESS • B/CARD • HIRE • WE BUY

DEAN MC STEEL Bandmaster	£699	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218
DRUMMER Paul Ltd T. 100	£399	FLORIAN 12 String	£235	REARVIEW Camera	£218

108B MAIN ST.
BINGLEY
0274
568843

Woodroffe's

(Musical Instruments) Ltd

The Birmingham Synthesizer Centre

FRETLESS

BASSES

KRAMER DMZ.2000 fretless	£315
LINCOLN fretless	£265
GUILD fretless	£245
FRONTIER fretless	£259
CMJ fretless	£196
IBANEZ fretless	£345

PEDAL STEELS

SHOBUD Pro 10	£650
S/H SHOBUD Maverick	£250
SHOBUD Maverick	£350
SHOBUD Lloyd Green	£850
SPRINGFIELD Double Neck	£850
SPRINGFIELD Lazy Dek	£750
SPRINGFIELD 3 & 4	£570
FENDER Student	£350
FENDER 3 & 4	£575

BANJOS

IBANEZ L/H w/case	£434
FENDER Leo w/case	£285
WASHBURN G w/case	£385
B & M G. Banjo	£140
YAMATO G. Banjo w/case	£275

L/H GUITARS

IBANEZ Jumbo	£105
IBANEZ 12 string	£125
FENDER Stratocaster w/case m/n	£440
FENDER Strat. Copy	£125
FENDER Jazz Bass	£406
RICKENBACKER 4001 Bass	£449

FENDER ANNIVERSARY STRATS
Few only left w/case £375

We stock the largest range of synthesizers in the Midlands inc. the complete range of Yamaha. The complete range of ROLAND MOOG CRUMAR WASP ELECTROHARMONIX GODWIN and many more. Our prices are very very low please ring for stock position and latest special price. Keyboards Manager Jazz Woodroffe

All prices include V A T

5-8A DALE END, BIRMINGHAM B4 7LN TELEPHONE: 021-236 4992/3

All prices include VAT

[illegible]

	
CASH IN CARRY SUPASTORE	
BRITAIN'S LARGEST SUPPLIERS OF GIBSON & FENDER GUITARS	
GIBSON S G Inc. Standards, Specials, Customs Cherry, Sunburst & Natural finishes available	From £299.00
GIBSON Les Paul Deluxe	From £359.00
GIBSON Les Paul Standard	From £399.00
Colours available inc. Wine Red, Sunburst & Goldtop	
GIBSON Les Paul Standard	From £419.00
Colours available inc. Sunburst, Wine Red & Natural	
GIBSON Les Paul Customs	From £439.00
Colours available inc. Ebony, Wine Red & Sunburst	
GIBSON Les Paul Pro Deluxe (1st Edition)	From £475.00
Available in Ebony with Cream Fittings & P 90 P/Ups	
GIBSON Les Paul Artisan (1976 Ltd. Edition)	From £495.00
Available in Walnut with Gold Fittings & J P/Ups	
GIBSON Explorer (1975 Ltd. Edition)	From £495.00
Colours available inc. Natural & Ebony	
GIBSON Feedback (1976 Ltd. Edition)	From £595.00
Colours available inc. Sunburst & Ebony	
GIBSON ES 335 & ES 345 Semi-Acoustics	From £495.00
Colours available inc. Wine, Walnut & Sunburst	
GIBSON R Roper bass, Natural finish	Only £395.00
GIBSON R D Artist Guitars & Bases	P.O.A.
GIBSON L S Celest, Natural finish	P.O.A.
LEFT HAND GIBSON & G & LES PAULS IN STOCK NOW	
FENDER Telecaster inc. Custom & Deluxe &	From £205.00
FENDER Stratocaster. All models available	From £225.00
FENDER Jammaster, Sunburst finish	Only £229.00
FENDER Mustang Guitars	From £185.00
FENDER Bronco Guitars	From £119.00
FENDER Mustang Basses	From £125.00
FENDER Musicmaster Guitars	From £269.00
FENDER Precision Bass	From £219.00
FENDER Telecaster Basses	From £295.00
FENDER Mustang Basses	From £199.00
FENDER Musicmaster Basses	From £199.00
LEFT HAND FENDERS ALWAYS IN STOCK!	
KRAMER Guitars & Bases	From £299.00
RICKENBACKER Guitars & Bases	From £295.00
MUSICMAN Guitars & Bases	From £349.00
YAMAHA Guitars (inc. Left Hand)	From £179.00
ISLAND	From £169.00

THE Burns CENTRE
THE COMPLETE RANGE OF NEW BURNS GUITARS &
BASSES
IN STOCK NOW

THE BURNS Mezzopie I	Only £189.00
THE BURNS Mezzopie II	Only £189.00
THE BURNS Mezzopie Bass	Only £189.00
THE BURNS Reaver	Only £389.00
THE BURNS Scorpion	Only £389.00
THE BURNS Scorpion Bass	Only £399.00

• DEALER ENQUIRIES WELCOME •

TEMPO A & AMPLIFICATION DEPT.

OFFERS YOU

1 Over 200 Mixers from B 2 to 32 • B available
Power A.M. & P.A. Rigs from 100 to 500W.

A complete range of Graphic Equalizers, 2way or 3way 2 Overs
Control Console, Beta-Bin Function, 18" Rack, Flight Cases,
Speaker Systems, Microphones, Effects Echo etc etc etc
in fact

**MOST LIKELY THE LARGEST STOCK OF P. A. EQUIPMENT
IN THE U.K.I.**

THE ONLY



LONDON CENTRE

The complete range of M.M.P.A. Equipment and Intermusic Bazeline in stock now! Trade Enquiries Welcome

SPECIAL OFFERS INCLUDE:

M.M. 12-2 Stereo Mixer	Only £248.00
M.M. 18-2 Stereo Mixer	Only £325.00
M.M. 16-4 Mixer	Only £540.00
M.M. 16-2 Super 16" Stereo Mixer inc. Graphic Eq.	Only £599.00
M.M. 12-2 Export Mixer inc / Case, XLR's	Only £448.00
M.M. 16-2 Super Mixer inc / Case, XLR's	Only £749.00

THE OFFICIAL

LONDON H.H. CENTRE



The full range of H.H. Equipment & Stock now!
"Performer" range in black vinyl •

M 12 x 2 Stereo MIA (MS FET 150w) Only **£370.00**
M 18 x 2 Stereo MIA inc. Graphic EQ & PPI Only **£620.00**
N H S8000 250w/250w Stereo SIA Only **£448.00**
M H V150 Mono Stage (MOS FET 150w) Only **£239.00**
N H V200 Stereo Stage (MOS FET 100w/100w) Only **£289.00**
M H V800 Stereo Stage (MOS FET 400w/400w) Only **£548.00**

TEMPO ARE ALSO MAJ AGENTS FOR
ROLAND, MUSICMAN, VOX, FENDER, MARSHALL
AMPLIFIERS, COMBOS & CAB
PHONE FOR LATEST CASH PRICE LIST

TEMPO "BULK PURCHASE" OFFERS
Brand new FENDER RHODES 73-NOTE STAGE PIANO
 From **£1,549.00**

LARGE RANGE OF S/H AMPS & CABS IN STOCK!
 Part Exchange/No Deposit Credit/Access. Barclaycard/Instant Mail
 Order. Exports. Trade Enquiries Welcome

Open 10.30 am - 6.30 pm, 10 am - 2 p.m. inc.

PHONE: 01-567 0212, 01-567 1994
160 BROADWAY, WEST EALING, LONDON W1

GUITARS		
Elmira Fender Tele Split	1278	
Strat 1970 and	1280	
Tele 1970 and	1282	
Tele 1970 and	1284	
Tele 1970 and	1286	
Tele 1970 and	1288	
Tele 1970 and	1290	
Tele 1970 and	1292	
Tele 1970 and	1294	
Tele 1970 and	1296	
Tele 1970 and	1298	
Tele 1970 and	1300	
Tele 1970 and	1302	
Tele 1970 and	1304	
Tele 1970 and	1306	
Tele 1970 and	1308	
Tele 1970 and	1310	
Tele 1970 and	1312	
Tele 1970 and	1314	
Tele 1970 and	1316	
Tele 1970 and	1318	
Tele 1970 and	1320	
Tele 1970 and	1322	
Tele 1970 and	1324	
Tele 1970 and	1326	
Tele 1970 and	1328	
Tele 1970 and	1330	
Tele 1970 and	1332	
Tele 1970 and	1334	
Tele 1970 and	1336	
Tele 1970 and	1338	
Tele 1970 and	1340	
Tele 1970 and	1342	
Tele 1970 and	1344	
Tele 1970 and	1346	
Tele 1970 and	1348	
Tele 1970 and	1350	
Tele 1970 and	1352	
Tele 1970 and	1354	
Tele 1970 and	1356	
Tele 1970 and	1358	
Tele 1970 and	1360	
Tele 1970 and	1362	
Tele 1970 and	1364	
Tele 1970 and	1366	
Tele 1970 and	1368	
Tele 1970 and	1370	
Tele 1970 and	1372	
Tele 1970 and	1374	
Tele 1970 and	1376	
Tele 1970 and	1378	
Tele 1970 and	1380	
Tele 1970 and	1382	
Tele 1970 and	1384	
Tele 1970 and	1386	
Tele 1970 and	1388	
Tele 1970 and	1390	
Tele 1970 and	1392	
Tele 1970 and	1394	
Tele 1970 and	1396	
Tele 1970 and	1398	
Tele 1970 and	1400	
Tele 1970 and	1402	
Tele 1970 and	1404	
Tele 1970 and	1406	
Tele 1970 and	1408	
Tele 1970 and	1410	
Tele 1970 and	1412	
Tele 1970 and	1414	
Tele 1970 and	1416	
Tele 1970 and	1418	
Tele 1970 and	1420	
Tele 1970 and	1422	
Tele 1970 and	1424	
Tele 1970 and	1426	
Tele 1970 and	1428	
Tele 1970 and	1430	
Tele 1970 and	1432	
Tele 1970 and	1434	
Tele 1970 and	1436	
Tele 1970 and	1438	
Tele 1970 and	1440	
Tele 1970 and	1442	
Tele 1970 and	1444	
Tele 1970 and	1446	
Tele 1970 and	1448	
Tele 1970 and	1450	
Tele 1970 and	1452	
Tele 1970 and	1454	
Tele 1970 and	1456	
Tele 1970 and	1458	
Tele 1970 and	1460	
Tele 1970 and	1462	
Tele 1970 and	1464	
Tele 1970 and	1466	
Tele 1970 and	1468	
Tele 1970 and	1470	
Tele 1970 and	1472	
Tele 1970 and	1474	
Tele 1970 and	1476	
Tele 1970 and	1478	
Tele 1970 and	1480	
Tele 1970 and	1482	
Tele 1970 and	1484	
Tele 1970 and	1486	
Tele 1970 and	1488	
Tele 1970 and	1490	
Tele 1970 and	1492	
Tele 1970 and	1494	
Tele 1970 and	1496	
Tele 1970 and	1498	
Tele 1970 and	1500	
Tele 1970 and	1502	
Tele 1970 and	1504	
Tele 1970 and	1506	
Tele 1970 and	1508	

[illegible][illegible]

ACCESS - BY DEP. R.P. - NON UNDER 18! PRICE! VINC. VAT - WE CAN SERVICE - BARKER/STARR

 **Rose-Morris**

THE ONLY DEAL!!

**W
A
S
P**

 NEW
NEW

SYNTHESISERS

WASP SYNTHESISERS £174
SPIDER SEQUENCERS £174
WASP/SPIDER PACKAGE £340

 **Wasp
OF LUXE
HERE
SOON!**

All prices include VAT Amex. Diners. Visa Access welcome

81-83 SHAFESBURY AVENUE, LONDON W1. TEL: 01-437 2211

KICKED OFF PRICES

OVATION ACOUSTICS

All available at low, low prices



Ovation E. Pacemaker \$355
Ovation E. Glen Campbell \$400
Ovation E. Glen Campbell \$400
Ovation E. Glen Campbell \$299
Ovation E. Legend \$385
Ovation E. Artist \$290
Ovation E. Custom Artist \$366
Ovation E. Classic Concert \$338
Ovation Bandster \$210
Ovation Custom Balladeer \$220
Ovation Andrews \$310
Ovation Legend \$277
Ovation Glen Campbell \$298
Ovation L/R Custom Legend \$395

SPECIAL OFFER
GRASSIE Les Paul SG, \$200
GRASSIE Les Paul Telecaster
YTS **\$300**

Ovation L/R Custom Balladeer \$220
ALPS & CASH
Fender Tremolux + Cab \$185
Fender Pro Reverend \$195
Combo \$220
Fender Bandmaster Rev. + Cab \$250
Marshall 4x12 1d \$110
Vox AC30 Combo \$175
Marshall 50 Head \$95
Marshall 200 Head \$145
N/W 100 V5 Amp \$120
N/W 4x12" 100 Cab \$120
Sound City 100 + 4x12" \$195
4x12 Bass \$120
Samuel Studio Amp \$150
Berns Drill 4x10" \$110
Combo \$110
Fender Bandmaster 4x12" \$105

ALL INSTRUMENTS WORTH FOR CASH

P.O. BOX 10000, AMES, ARIZONA 85621 SAN CARLOS, ARIZONA, CALIF.

35 STATION ROAD, EDGWARE, MIDDLESEX, U.K. 521 581 313

102 KING STREET, HAMMERSMITH, W.6. 01-748 2661

MUSIC MARKET

ENTERTAINMENTS GUIDE

CLUB CALENDAR

FOLK FORUM

CLASSIFIED

DISCORAMA

POSTAL BARGAINS

RECORD & TAPE MARKET

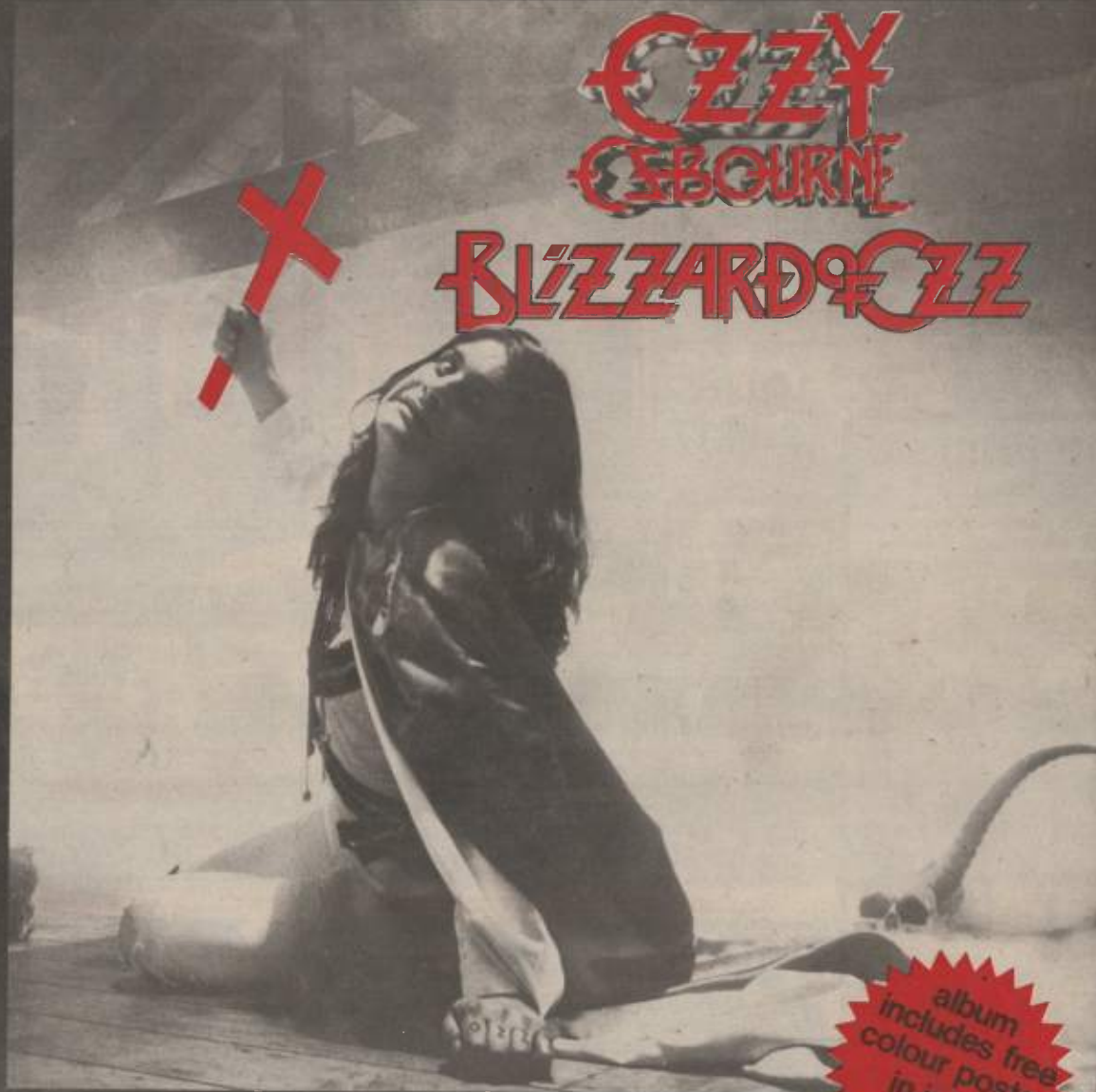
These are all regular features in

MELODY MAKER

If you are interested in
advertising in any particular
section, contact your nearest
office

London 01-643 8040
Jacquie Russell ext. 4258
Paul Colton ext. 4257
Manchester 01-672 8961
Peter Hughes
Birmingham 021-356 4838
David Stiles

[illegible]



Panda Artists in association with Adrian Hopkins and Jet Records presents:-

BLIZZARD OF OZZ ON TOUR

SEPTEMBER

12 Apollo, GLASGOW
13 Caird Hall, DUNDEE
15 Odeon, EDINBURGH
17 City Hall, NEWCASTLE
18 St George's Hall, BRADFORD
20 Odeon, HAMMERSMITH
23 Apollo, MANCHESTER
24 New Theatre, COVENTRY

26 Royal Court, LIVERPOOL
28 Odeon, BIRMINGHAM
29 De Montfort, LEICESTER
OCTOBER

1 New Theatre, OXFORD
2 Gaumont, SOUTHAMPTON
6 King George's Hall, BLACKBURN
7 City Hall, SHEFFIELD
9 Sophia Gardens, CARDIFF

Tickets on sale now at all box offices and ticket agents.

album
includes free
colour poster
in initial
quantities

OSZDY OSBOURNE
Blizzard Of Ozz

Contains the new single

CRAZY TRAIN

JET 197

album JET LP 234
JET CA 234



JET 1980. All rights reserved