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# new MUSICAL EXPRESS

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THE WORLD'S MOST AESTHETIC ROCK WEEKLY

Handwritten mathematical notes and scribbles on the right margin, including equations like  $6x = 3 \times 6$ ,  $4x = 2 \times 2$ , and  $12x = 6 \times 2$ .

News Desk

Edited: Derek Johnson

# CONCERTS BY HOLLIES, MAN

THE HOLLIES are to undertake one of their very rare British tours next month, and their itinerary includes an appearance at London's Royal Albert Hall.

Dates confirmed for the group are Bradford University (March 2), London Royal Albert Hall (5), Ipswich Gaumont (7), Cleethorpes Bunnies Club (8 and 9), Sheffield Fiesta (10), Aberdeen Capitol Theatre (12), Glasgow Apollo Centre (13), Stoke Jollees (15), Oxford New Theatre (17), Caerphilly Double Diamond (18-20), Bournemouth Winter Gardens (21), Leicester Bailey's (25), Eastbourne King's Country Club (27) and Norwich Theatre Royal (28). One or two more dates may be added to this schedule.

The tour aids promotion of their newly-released album "Write On". Polydor also issue a new Hollies single on February 20, a composition by Emmylou Harris titled "Boulder To Birmingham".

THE FIRST DOZEN venues have now been confirmed for the major concert tour by Man next month.

They are Cardiff Capitol (March 12), Portsmouth Guildhall (13), London Hammersmith Odeon (14), Leicester De Montfort Hall (15), Birmingham Odeon (16), Hanley Victoria Hall (17), Manchester Free Trade Hall (18), Glasgow Apollo Centre (20), Liverpool Empire (21), Sheffield City Hall (22), Newcastle City Hall (23) and Brighton Dome (25). Another five or six dates have still to be confirmed.

Man are touring France all this weekend, and soon after their return, they begin a short string of specially priced gigs. These are intended as a warm-up to the official tour and they are at Derby King's Hall (February 12), Middlesbrough Town Hall (15), Dublin University (21) and Aberystwyth University (March 9).

The band's new album "The Welsh Connection", their first for the MCA label for whom they have just signed, will be issued in March. It is released in April in the United States, where they will be on tour for much of the spring. The British dates are their first in this country with their new line-up of Deke Leonard, Micky Jones, Terry Williams, Phil Ryan and John McKenzie.



## Kinks show on the road

DATES AND VENUES have now been confirmed for the Kinks' concert tour, featuring their new stage presentation "Schoolboys In Disgrace", which is based upon their album of the same title.

They visit Exeter University (February 27), London Drury Lane Theatre Royal (29), Manchester Palace (March 2), South-

port New Theatre (3), Newcastle City Hall (5), Lancaster University (6), Bristol Colston Hall (8), Bournemouth Winter Gardens (9) and Cardiff University (10). There is a possibility of one or two further gigs being added to this schedule.

The band are currently touring America until the third week of February, then return home to film a one-hour London Weekend-TV special.

## COLOSSEUM II: ALBUM, DATES

JON HISEMAN's Colosseum II are playing a lengthy series of dates throughout February and March, to tie in with the release by Bronze on March 12 of their debut album "Strange New Flesh". Following their commitments in this country, they begin an extensive European tour on April 14, and the album will be issued on the Continent at that time. Further British dates — including a major London venue — are still being lined up for the band, but those confirmed so far are:

Reading University (tomorrow, Friday), Loughborough University (Saturday) London

Twickenham Winning Post (Sunday), Colchester North-East Essex Technical College (February 12), Stafford North Staffs Polytechnic (13), Keele University (14), Croydon Greyhound (15), Chester Quaintways (16), Birmingham Barbarella's (17), Manchester Polytechnic (18), Scarborough Penthouse (20), Newcastle University (21), Guildford Surrey University (27), Egham Royal Holloway College (28), Derby King's Hall (March 4), Norwich East Anglia University (6), Folkestone Leas Cliff Hall (13), Paisley Technical College (26) and Sunderland Polytechnic (27).

## OFFORD PRODUCES BAKER-GURVITZ LP

BAKER-GURVITZ ARMY are currently working on their new album under the supervision of former Yes and ELP producer, Eddie Offord, who — said a spokesman — is leading them back to a more basic rock approach. And as a result of their "return to raunch", they have decided to dispense with keyboards in their line-up.

The band will be a four-piece

from now on, comprising Ginger Baker (drums), Adrian Gurvitz (lead guitar), Paul Gurvitz (bass) and Snips (vocals).

The album is almost ready for mixing and is planned for March release, together with a single extracted from it. The spokesman added that the outfit will probably be playing a string of British dates to aid promotion of the album.

## TOURS — in brief

● EMMYLOU HARRIS is to play a second concert at London Hammersmith Odeon on Monday, February 21, and tickets are now on sale. This is because her initial gig at this venue the previous night is now completely sold out.

● SUTHERLAND Brothers & Quiver have February dates at Guildford Civic Hall (tomorrow, Friday), London Woolwich Thames Polytechnic (Saturday), Swansea University (12), Stoke North Staffs Polytechnic (13), Hitchin College of Education (14), Bristol Yate Entertainment Centre (16), Ipswich The Manor (20), Cromer Links Pavilion (21), London Queen Mary College (27) and Hull University (28). They are also set for Tunbridge Wells Assembly Hall (March 3) and London Wandsworth Town Hall (6).

● DEEP PURPLE's concert in Leicester on March 11, the first date of their five-gig mini-tour, will now take place at the Granby Halls — and not at the De Montfort Hall.

● BACK DOOR are playing three isolated gigs this month at Brighton Sussex University (tomorrow, Friday), London Marquee Club (20) and Norwich City College (27). These are intended as a warm-up for a major British tour in March and April.

● MIKE HARDING is touring extensively with his one man show during the next two months. Dates include Liverpool: St. George's Hall (tomorrow, Friday), Leeds University (Saturday), Nottingham Playhouse (February 15), Birmingham University (20), Wolverhampton Civic Hall (22), Southampton University (25), Dundee University (27), Middlesbrough Town Hall (28), Hanley Victoria Hall (29), St. Helen's Theatre Royal (March 2), Bedfordshire Civic Hall (5), Preston Guildhall (7), Glasgow City Hall (12), Edinburgh Leith Theatre (13), Hull New Theatre (14), Stockport POCO POCO (17), Bingley College (18), Swinton Lancastrian Hall (24) and London New Victoria (25).

● CHICK COREA and Return To Forever are to play another British date, in addition to their previously-reported gigs at Manchester Palace (March 4) and London New Victoria (5). It is at Blackpool Northbreck Stadium on March 3.

● GIL SCOTT-HERON, whose concert at London Victoria Palace on February 22 was announced two weeks ago, has had two more dates confirmed for his debut British visit. They are at Manchester University (February 19) and Birmingham Barbarella's (20). His new album "From South Africa To South Carolina", and the single taken from it "Johannesburg", have just been released by U.A.

● STRING DRIVEN THING continue their current series of one-nighters with gigs at Stafford North Staffs Polytechnic (February 19), Cromer Links Pavilion (20), Derby Cleopatra's (26), Repton School (28), Rickmansworth Watersmeet (March 7), Edinburgh Herriot Watt University (12), St. Alban's Civic Hall (20) and Derby College of Art and Technology (26).

● BUDDY GRECO, who opened a two-week season at the London Palladium on Monday, extends his visit with dates at Birmingham Abigail's (March 4-6), Stoke Jollees' (10-13), St. Agnes Talk Of The West (14 week), Leicester Bailey's (21 week) and Watford Bailey's (28 week).

● OSCAR PETERSON and Joe Pass appear together at Southport Theatre (February 29), Manchester Blyth's (March 1), Eastbourne Congress (2), Nottingham Albert Hall (4), London Royal Festival Hall (5), Oxford New (6), Southend Cliffs Pavilion (7), Paignton Festival Theatre (9), Bournemouth Winter Gardens (10), Aberdeen Her Majesty's (12), Glasgow Kelvin Hall (13) and Edinburgh Usher Hall (14).

● WIDOWMAKER, the new band launched by Steve Ellis and Ariel Bender, are going out on tour in March. Dates are at present being lined up and will be announced shortly. They have been signed to the Jet label, who will release their debut album at the end of this month.

● GONG will be undertaking a March tour of Britain, their first since Steve Hillage left the band. Details are still being finalised, but their schedule will culminate in a major London gig.

● KEVIN COYNE is going on the road in March. A Virgin spokesman told NME: "We want to do something a bit different with Kevin this time. We are at present working on a new stage format and setting unusual venues."

● Among other acts set for March tours of Britain are BRYN HAWORTH, SMOKIE and American bluesman MEMPHIS SLIM. Itineraries will be announced shortly.

## RECORDING NEWS

● Esther Phillips follows up her recent chart hit with another single "For All We Know", released by the Kudu label on February 13. Out the same day is the latest single on the Spector label, a revival of "Born To Be With You" by Dion.

● Former Paper Lace singer Carlos Santana has been signed to the Philips label as a soloist. He has his first single "Hold My Hand" out this weekend.

● New Band Limey, currently making their live debut on the Andy Fairweather-Low tour, and Welsh outfit Hobo both have their debut albums issued this weekend. Limey have been signed by RCA and Hobo are on the new UA/Rockfield outfit.

● Cilla Black, whose new BBC-1 series begins on February 14, has her album "It Makes Me Feel Good" released by EMI next month. The majority of the tracks were recorded in Los Angeles.

● A single titled "Superspike" by Bill Oddie and the Superspike Band, featuring John Cleese, is released by the Bradley's label on February 20. All proceeds will be devoted to the International Athletics' Club current fund-raising activities.

● The Chi-Lites have a new single titled "The Devil Is Doing His Work" issued by Brunswick on February 13. The same day sees the release of "River Lady" by Roger Whittaker on the EMI label, taken from his album "Ride A Country Road".

● The Steve Gibbons Band, who toured with The Who in the autumn and are about to guest on Lynryd Skynryd's mini-tour, have their debut single "Sweetheart" released by Roger Daltrey's Goldhawk label on February 20. It is extracted from their forthcoming album "Any Road Up".

● To tie in with her British tour, Warner release a new Emmylou Harris single on February 13. It is her version of the Beatles' "Here There And Everywhere", taken from her "Elite Hotel" album.

● Demis Roussos' follow-up to "Island In The Sun", for release by Philips on February 13, will be "Can't Say How Much". His album

"Happy To Be" is due out in the early spring.

● Virgin have signed Mallard to a long-term recording deal. They comprise guitarist Bill Harkleroyd (alias Zoot Horn Rollo), bassist Mark Boston (alias Rockette Morton), drummer Art Tripp (alias Ed Marimba) and vocalist Sam Galpin. The first three have made five albums with Captain Beefheart and now, together with Galpin, they have formed Mallard. Their debut album, bearing their name as its title, is released on March 5.

● The Stax label, which has been associated with such giants as Otis Redding and Isaac Hayes, has ceased operating. The company, which is at present involved in a ten million dollar law suit in the States, has been ordered to stop functioning while its financial status is investigated.

● At the end of this month, Anchor Records launch a big promotional drive on their Impulse jazz label. Ten albums are being issued on February 27, and among artists featured are Duke Ellington and Coleman Hawkins, Charlie Mingus, John Coltrane, Sonny Rollins and Bill Evans. There are also plans for one of the label's recent signings, Argentinian tenor-sax player Gato Barbieri, to appear here during the summer.

● A new series called "That's Jazz", featuring material from the Atlantic and Warner Brothers catalogues, is launched on April 1. Initial supplement comprises 20 albums including sets by Ornette Coleman, Roland Kirk, Ray Charles/Milt Jackson, Laverne Baker John Coltrane and the Modern Jazz Quartet. A further 15 albums will follow later in the year.

● Budgie returned from a European tour this week, and they go into Rockfield Studios next Tuesday to start work on their first A & M album. It will be released to coincide with their four-week British tour, starting April 16.

● Marc Bolan & T. Rex have a new single titled "London Boys" released by the T. Rex label on February 20. It was recorded in Los Angeles and produced by Bolan himself.

## Ray Jackson's solo projects

RAY JACKSON, who has been out of the public eye since Lindisfarne broke up in 1974, has been signed to a solo recording deal by EMI and will have his first single released in the near future. He is to headline an extensive British tour throughout May and June, for which full details will be announced shortly. Meanwhile, he



is playing a few one-off dates and those confirmed so far are Newcastle Polytechnic (February 13), Durham University (28) and Newcastle Mayfair (March 5).

Supporting Jackson on all his dates will be a new band called Captain Whizzo, whose line-up includes another former Lindisfarne member Charlie Harcourt. Also in the outfit are Robert Barton and Jimmy Wiley, both previously with Beckett, and Colin Mason. Beckett has his own solo single "The Drinking Song" currently on release. In addition to backing Jackson, Captain Whizzo will also be gigging in their own right.

## Cody: farewell gig

COMMANDER CODY and the Lost Planet Airmen are to play a special farewell gig in London this weekend, at the conclusion of their British tour. It has been fixed for Sunday lunch-time at the Nashville in West Kensington. Tickets are £1.50 each, and they are available in advance only from the venue.

## Hummingbird return



HUMMINGBIRD, who now have a new permanent member in highly-respected drummer Bernard 'Pretty' Purdie, have almost completed work on their second A & M album "We Can't Go On Meeting Like This". It is being produced by Ian Samwell, who has also co-written the material with the band. Purdie replaces Conrad Isadore in the line-up, which now comprises — from left to right in the above picture — BERNIE HOLLAND (guitar), BOBBY TENCH (vocals and guitar), drummer PURDIE, CLIVE CHAMAN (bass) and MAX MIDDLETON (keyboards).

# BEATLES REUNION? IT LOOKS BRIGHTER

THE PROSPECT OF a Beatles re-union concert this year has grown considerably stronger with the news that George Harrison, who until now has been regarded as the main obstacle to the project, has approved the idea in principle. The possibility of the Beatles re-forming has, in recent years, sparked more rumours and speculation than any other topic. It has always been dismissed as wishful thinking — until a fortnight ago, when Hollywood promoter Bill Sargent offered 30 million dollars for a single Beatles concert.

Sargent is prepared to let the Beatles choose their own venue, and he would televise the concert

on closed-circuit throughout the world. He would also film and record the gig. But it was felt that even this tempting offer would come to nothing, mainly because Harrison was reportedly disinterested.

But now he has surprised the sceptics by agreeing to the plan. He commented last week: "I'll do it if the others will. I'm not going to say no to my share of £15 million". John Lennon, Paul McCartney and Ringo Starr have already intimated that they would be willing to take part in a one-off reunion concert — so the way now appears to be clear for negotiations to open.

However, the reunion is by no

means a foregone conclusion. The first step would be for the famous foursome to meet and discuss the feasibility of the project — where they would perform, what they would play, and so on. Even at this stage, professional considerations may overcome financial inducements, in that they may regard it as a retrogressive step which would damage their image.

But in the long run, the lure of 30 million dollars may prove to be the deciding factor. At any rate, what was at best only a faint hope two weeks ago, has now (thanks to Harrison's approval) become a 50-50 chance. And it will be either this year or never!

RING 01-247 6956 FOR A CLASSICAL GAS

News Desk

Edited: Derek Johnson

GLORIA GAYNOR COMING

AFTER SEVERAL fruitless attempts to arrange a tour for her last year, Gloria Gaynor is at last confirmed for a series of concert appearances in this country.

Earlier plans to bring her over have fallen through, largely because she has always insisted on appearing with her complete U.S. backing unit, and several would-be promoters have considered this financially prohibitive.

Valli, Seasons: British venues

FRANKIE VALLI and the Four Seasons are to undertake a British concert tour in April, their first in this country for three years.

and, one week later, his single called "Elise". Tour dates are: Bournemouth Winter Gardens (April 3), Bristol Colston Hall (4), Croydon Fairfield Hall (5), London Palladium (6), Glasgow Apollo Centre (8), Southport New Theatre (9), Manchester Free Trade Hall (10), Wolverhampton Civic Hall (11), Brighton Dome (12) and Batley Variety Club (13 and 14).



Glitter's last tour

GARY GLITTER, who last week announced his retirement from the music business "for strong personal reasons", is to headline a farewell tour next month.

Nyro visit is planned

LAURA NYRO is in line for a British visit during the spring. Her management have provisionally agreed to her playing dates here in May, and negotiations are at present under way with a leading British promoter.

Quo's final itinerary

THE REMAINING four gigs in Status Quo's 11-concert British tour have now been confirmed. They are at Liverpool Empire (March 2 and 3), Bridlington Spa Pavilion (5) and Stafford New Bingley Hall (7).

Fats date in London

FATS DOMINO plays a one-off date at London New Victoria Theatre on Wednesday, March 24, supported by his own band of U.S. musicians.

Fatbacks add three

FATBACK BAND are to play a second concert at London Hammersmith Odeon, due to the heavy ticket demand for their first gig at this venue.

Glitter plays Sheffield City Hall (March 4), Glasgow Apollo centre (5), Newcastle City Hall (6), Liverpool Empire (7), Dublin Carlton (9), Belfast ABC Theatre (10), Birmingham Odeon (13) and the very last gig at London New Victoria Theatre (14).

There will be two performances at Dublin and Belfast. Elsewhere there will be one show only, starting at 7.30. Ticket prices range from £1 to £1.75 and they are on sale now.

The tour was in the process of being lined up as a rock spectacular before Glitter decided to quit. Now it will take the form of a review of all his hits — which over the past four years have been extensive, with record sales around the world totalling in excess of 15 million.

Bell are releasing a new Glitter single titled "You Belong To Me" on February 20, which he penned together with his manager Mike Leander. It is followed on March 5 by a compilation album of his greatest hits.

In announcing his retirement, Glitter said that he had reached his decision after almost a year of consideration and of "weighing up personal plans against professional commitments".

First two by Denver

JOHN DENVER will definitely be touring Britain in the early spring. The MAM Organisation are currently lining up an extensive nationwide schedule for him, and full details will be announced in a week or two.

Rollers for Wembley?

NME UNDERSTANDS that plans are being made for the Bay City Rollers to headline three major British concerts in July. Details have not yet been finalised, but it is believed that one of the gigs will be at Wembley, while the other two are pencilled in for Manchester Belle Vue and Glasgow Apollo Centre.

NME'S NEW ADDRESS

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DRIFTERS FOR MASSIVE TOUR

THE DRIFTERS are set for the biggest tour they have ever undertaken in this country, lasting 11 weeks. Their itinerary includes a string of major concerts at leading venues throughout Britain, as well as cabaret and club dates.

Newcastle Mayfair (March 12), Manchester Free Trade Hall (13), Wolverhampton Civic Hall (14), Eastbourne King's Country

Club (15), Southport New Theatre (17), Glasgow Apollo (18), Spennymoor Top Hat (19), Hull City Hall (20), Batley Variety Club (21 week), Sheffield Fiesta (28 week), Purley Tiffany's (April 6), Coventry Tiffany's (8), Birmingham Barbarella's (9), Ipswich Gaumont (10), Caerphilly Double Diamond (11 and 12), Jersey West Park Pavilion (13), Nottingham Palais (15), Dunstable California (17), London Palladium (18), Preston Park Hall (20), Farnworth Blyth's (21-24) and a return to Batley Variety Club (25 week). Further gigs will be listed shortly.

BOXER'S BIG TREK

BOXER. Mike Patto's new band, begin a six-week British tour in the middle of this month. It has been timed to tie in with the release of their debut album "Below The Belt", which comes out this weekend.

Northampton County Ground (February 14), London Chalk Farm Roundhouse (15), Cambridge Students' Union (17), Norwich East Anglia University (25), London Chelsea College (28), Birmingham Barbarella's (March 2), Leeds University (3), Manchester Polytechnic (4), Newcastle Polytechnic (5), Loughborough University (6), Swansea University (10), Bromley Stockwell College (11), Guildford Civic Hall (16), Plymouth Fiesta (18), Exeter St. Luke's College (19), St. Alban's City Hall (27) and Huddersfield Ivanhoe's (30).

Trower sells out, adds three dates

AS THE RESULT of exceptionally heavy ticket demand for Robin Trower's short British tour, he is to play three extra concerts at venues where his originally-announced gigs have already sold out.

Ric Lee goes solo - so what now for TYA?

TEN YEARS AFTER drummer Ric Lee officially announced this week that he is embarking on a solo career, Lee, who has been with TYA for ten years and toured America with them last summer, is at present recording his debut solo single for March release.

Ric's decision would appear to be the final nail in the TYA coffin, particularly as Alvin Lee now seems intent upon operating with his own band. During the past 18 months or so, there have been persistent rumours that TYA have broken up, but there has never been any confirmation.

Country Joe back

COUNTRY JOE McDONALD is to play three extra dates here at the end of his current European tour. This has become possible by re-arranging his concerts in Germany. Together with his band, he visits Dublin University (February 12), Edinburgh University (13) and Glasgow University (14).

WOMACK CONCERT

BOBBY WOMACK, the highly-respected American singer and composer, gives his first-ever concert in this country on March 6 when he appears at London Hammersmith Odeon supported by his own seven-piece band.

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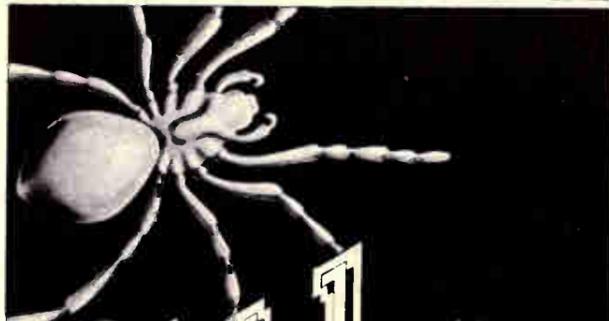
**FIVE MINUTES AGO**

**THE VIRGIN IMPORT CHART**

1. TED NUGENT ..... Same
2. LOGGINS & MESSINA ..... Native Son
3. TOMITA ..... Firebird
4. BARE FOOT JERRY ..... Grocery
5. PURE PRAIRIE LEAGUE ..... If the Shoe Fits
6. MIKE NESMITH ..... The Prison
7. THE ALLMAN BROS. ... The Road Goes On Forever
8. JOURNEY ..... Look Into The Future
9. QUICKSILVER ..... Solid Silver
10. KISS ..... Alive
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**FIVE YEARS AGO**

Last This Week  
Week ending February 10, 1971

- 1 MY SWEET LORD ..... George Harrison (Apple)
- 2 PUSHBIKE SONG ..... Mixtures (Polydor)
- 3 STONE LOVE ..... Supremes (Tamla Motown)
- 4 RESURRECTION SHUFFLE ..... Ashton, Gardner & Dyke (Capitol)
- 5 AMAZING GRACE ..... Judy Collins (Elektra)
- 6 CANDIDA ..... Dawn (Bell)
- 7 NO MATTER WHAT ..... Badfinger (Apple)
- 8 YOUR SONG ..... Elton John (DJM)
- 9 APEMAN ..... Klinka (Pye)
- 10 GRANDAD ..... Clive Dunn (Columbia)

**TEN YEARS AGO**

Last This Week  
Week ending February 11, 1966

- 1 THESE BOOTS ARE MADE FOR WALKIN' ..... Nancy Sinatra (Reprise)
- 2 19th NERVOUS BREAKDOWN ..... Rolling Stones (Decca)
- 3 YOU WERE ON MY MIND ..... Crispian St. Peters (Decca)
- 4 MICHELLE ..... Overlanders (Pye)
- 5 LOVE'S JUST A BROKEN HEART ..... Cilla Black (Parlophone)
- 6 GROOVY KIND OF LOVE ..... Mindbenders (Fontana)
- 7 SPANISH FLEA ..... Herb Albert & The Tijuana Brass (Pye Int.)
- 8 KEEP ON RUNNING ..... Spencer Davis (Fontana)
- 9 SECOND HAND ROSE ..... Barbara Streisand (CBS)
- 10 MIRROR, MIRROR ..... Pinkerton's Assorted Colours (Decca)

**15 YEARS AGO**

Last This Week  
Week ending February 10, 1961

- 1 ARE YOU LONESOME TONIGHT ..... Elvis Presley (RCA)
- 2 SAILOR ..... Petula Clark (Pye)
- 3 RUBBER BALL ..... Bobby Vee (London)
- 4 YOU'RE SIXTEEN ..... Johnny Burnette (London)
- 5 PEPE ..... Duane Eddy (London)
- 6 POETRY IN MOTION ..... Johnny Timmons (London)
- 7 RUBBER BALL ..... Marty Wilde (Philips)
- 8 SAILOR ..... Anne Shelton (Philips)
- 9 PORTRAIT OF MY LOVE ..... Matt Munro (Parlophone)
- 10 F.B.I. ..... Shadows (Columbia)

NEW MUSICAL EXPRESS

**C · H · A · R · T · S**

**SINGLES**

This Week	Last Week	Week ending 7th February 1976	Position in Chart	Highest Position
1	(1)	MAMA MIA ..... Abba (Epic)	8	1
2	(8)	FOREVER AND EVER ... Slik (Bell)	3	2
3	(4)	LOVE MACHINE Miracles (Tamla Motown)	4	3
4	(9)	LOVE TO LOVE YOU BABY Donna Summer (GTO)	3	4
5	(5)	WE DO IT ..... R. & J. Stone (RCA)	4	5
6	(2)	GLASS OF CHAMPAGNE Sailor (Epic)	8	1
7	(3)	BOHEMIAN RHAPSODY Queen (EMI)	13	1
8	(6)	IN DULCE JUBILO/ON Horseback .. Mike Oldfield (Virgin)	6	4
9	(7)	KING OF THE COPS Billy Howard (Penny Farthing)	7	5
10	(13)	EVIL WOMAN Electric Light Orchestra (Jet)	4	10
11	(15)	ANSWER ME Barbara Dickson (RSO)	3	11
12	(19)	WALK AWAY FROM LOVE David Ruffin (Tamla Motown)	3	12
13	(11)	MIDNIGHT RIDER Paul Davidson (Tropical)	5	11
14	(—)	DECEMBER '63 Four Seasons (Warner Bros.)	1	14
15	(17)	SUNSHINE DAY ... Osibisa (Bronze)	3	15
16	(29)	MOONLIGHT SERENADE/LITTLE BROWN JUG/IN THE MOOD Glen Miller (RCA)	2	16
17	(12)	ITCHYCOO PARK Small Faces (Immediate)	7	10
18	(10)	LET THE MUSIC PLAY Barry White (20th Century)	5	10
19	(22)	LOW RIDER ..... War (Island)	2	19
20	(28)	NO REGRETS Walker Brothers (GTO)	3	20
21	(14)	ART FOR ART'S SAKE 10 c.c. (Mercury)	10	6
22	(26)	BABY FACE Wing & A Prayer Fife & Drum Corps (Atlantic)	2	22
23	(20)	50 WAYS TO LEAVE YOUR LOVER Paul Simon (CBS)	4	20
24	(30)	SQUEEZE BOX The Who (Polydor)	2	24
25	(16)	WIDE EYED AND LEGLESS Andy Fairweather Low (A&M)	9	4
26	(23)	MILKYWAY ... Sheer Elegance (Pye)	4	22
27	(27)	DEEP PURPLE Donny & Marie Osmond (MGM)	3	27
28	(—)	RODRIGO'S GUITAR CONCERTO Manuel & the Music of the Mountains (EMI)	1	28
29	(—)	IT SHOULD HAVE BEEN ME Yvonne Fair (Tamla Motown)	1	29
30	(—)	HONEY I ... George McCrae (Jayboy)	1	30

**BUBBLING UNDER**

THE WAY I WANT TO TOUCH YOU—  
Captain & Tennille (A&M)  
LIES IN YOUR EYES—Sweet (RCA)  
I LOVE MUSIC—O'Jays (Philadelphia)  
SOMETHING'S MAKING ME BLUE—Smokie (Rak)  
HOW HIGH THE MOON—Gloria Gaynor (MGM)

**ALBUMS**

This Week	Last Week	Week ending 7th February, 1976	Position in Chart	Highest Position
1	(7)	HOW DARE YOU 10 c.c. (Mercury)	3	1
2	(9)	DESIRE ..... Bob Dylan (CBS)	3	2
3	(1)	A NIGHT AT THE OPERA Queen (EMI)	10	1
4	(3)	THE BEST OF ROY ORBISON (Arcade)	4	3
5	(2)	24 ORIGINAL HITS Drifters (Atlantic)	9	2
6	(4)	OMMADAWN .. Mike Oldfield (Virgin)	14	2
7	(5)	STILL CRAZY AFTER ALL THESE YEARS ..... Paul Simon (CBS)	9	3
8	(12)	MUSIC EXPRESS ..... (K-Tel)	3	8
9	(6)	PERRY COMO'S 40 GREATEST HITS (K-Tel)	16	1
10	(8)	ATLANTIC CROSSING Rod Stewart (Warner Bros.)	25	1
11	(20)	THE VERY BEST OF SLIM WHITMAN (United Artists)	2	11
12	(30)	STATION TO STATION David Bowie (RCA)	2	12
13	(—)	SING LOFTY Don Estelle & Windsor Davies (EMI)	1	13
14	(17)	THE HISSING OF SUMMER LAWN Joni Mitchell (Asylum)	5	14
15	(23)	SHEER HEART ATTACK Queen (EMI)	25	2
16	(15)	ROLLED GOLD Rolling Stones (Decca)	10	7
17	(—)	STAR TRACKING '76 ..... (Ronco)	1	17
18	(13)	WOULDN'T YOU LIKE IT Bay City Rollers (Bell)	10	4
19	(—)	ABBA ..... (Epic)	1	19
20	(—)	SUNBURST FINISH Be-Bop Deluxe (Harvest)	1	20
21	(14)	CRISIS? WHAT CRISIS Supertramp (A&M)	10	10
22	(10)	WISH YOU WERE HERE Pink Floyd (Harvest)	21	1
23	(19)	ONE OF THESE NIGHTS Eagles (Asylum)	32	4
24	(22)	MOTOWN GOLD ... (Tamla Motown)	9	18
25	(16)	BEST OF STYLISTICS ..... (Avco)	43	1
26	(—)	BARRY WHITE GREATEST HITS (20th Century)	10	19
27	(21)	40 GOLDEN GREATS Jim Reeves (Arcade)	19	1
28	(11)	MAKE THE PARTY LAST James Last (Polydor)	12	3
29	(28)	TUBULAR BELLS Mike Oldfield (Virgin)	121	1
30	(—)	SIMON & GARFUNKEL'S GREATEST HITS ..... (CBS)	159	1

**BUBBLING UNDER**

ALL AROUND MY HAT—Steeleye Span (Chrysalis)  
HELEN REDDY'S GREATEST HITS (Capitol)  
CARNIVAL—Manuel & The Music of the Mountains (Studio Two)  
M.U. THE BEST OF JETHRO TULL—(Chrysalis)  
LOVE TO LOVE YOU BABY—Donna Summer (GTO)

**U.S. SINGLES**

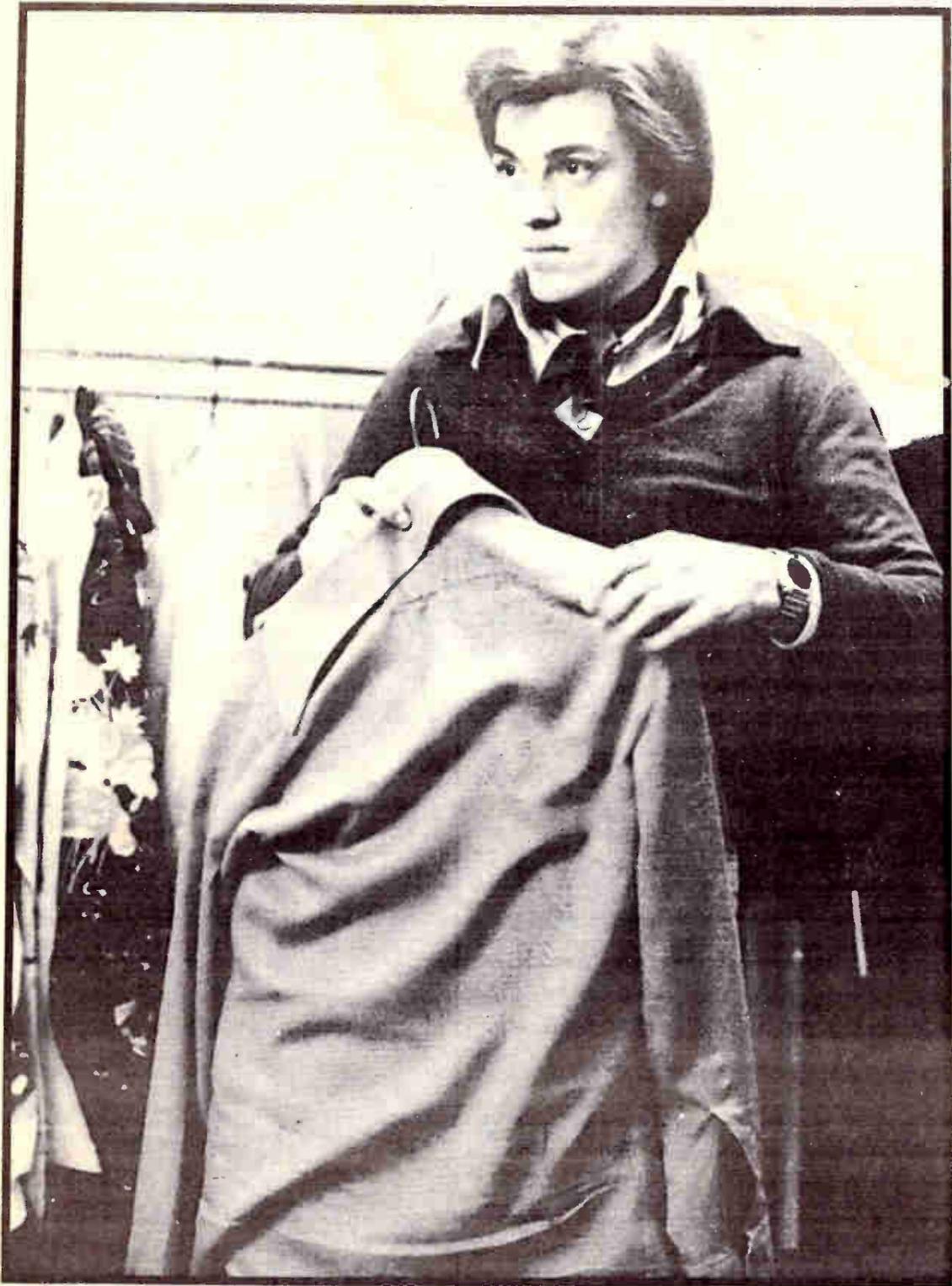
This Week	Last Week	Week ending February 7, 1976
1	(3)	50 WAYS TO LEAVE YOUR LOVER Paul Simon
2	(1)	CONVOY ..... C. W. McCall
3	(2)	I WRITE THE SONGS ..... Barry Manilow
4	(4)	YOU SEXY THING ..... Hot Chocolate
5	(7)	I LOVE TO LOVE YOU BABY Donna Summer
6	(5)	LOVE ROLLERCOASTER ..... Ohio Players
7	(9)	SING A SONG ..... Earth, Wind & Fire
8	(10)	BREAKING UP IS HARD TO DO Neil Sedaka
9	(11)	LOVE MACHINE ..... Miracles
10	(12)	EVIL WOMAN ..... Electric Light Orchestra
11	(8)	WALK AWAY FROM LOVE ... David Ruffin
12	(14)	TAKE IT TO THE LIMIT ..... Eagles
13	(15)	THEME FROM S.W.A.T. ... Rhythm Heritage
14	(16)	ALL BY MYSELF ..... Eric Carmen
15	(6)	FLY AWAY ..... John Denver
16	(19)	SQUEEZE BOX ..... The Who
17	(17)	TIMES OF YOUR LIFE ..... Paul Anka
18	(21)	LOVE HURTS ..... Nazareth
19	(29)	GROW SOME FUNK OF YOUR OWN Elton John
20	(28)	FANNY ..... Bee Gees
21	(25)	WAKE UP EVERYBODY (Part 1) Harold Melvin and Bluenotes
22	(23)	PALOMA BLANCA ..... George Baker
23	(27)	SOMEWHERE IN THE NIGHT Helen Reddy
24	(—)	DREAM WEAVER ..... Gary Wright
25	(—)	LONELY NIGHT (ANGEL FACE) Captain & Tenille
26	(—)	GOLDEN YEARS ..... David Bowie
27	(—)	THE WHITE KNIGHT Gledus Maggard & The Citizens Band
28	(—)	TRACKS OF MY TEARS ... Linda Ronstadt
29	(30)	SLOW RIDE ..... Foghat
30	(—)	I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ..... Elton John

Courtesy "CASH BOX"

**U.S. ALBUMS**

This Week	Last Week	Week ending February 7, 1976
1	(4)	DESIRE ..... Bob Dylan
2	(3)	STILL CRAZY AFTER ALL THESE YEARS Paul Simon
3	(1)	GRATITUDE ..... Earth, Wind & Fire
4	(2)	CHICAGO'S GREATEST HITS
5	(5)	HELEN REDDY'S GREATEST HITS
6	(6)	AMERICA'S GREATEST HITS
7	(7)	TRYIN' TO GET THE FEELING Barry Manilow
8	(8)	WINDSONG ..... John Denver
9	(9)	ALIVE ..... Kiss
10	(28)	M.U. THE BEST OF JETHRO TULL
11	(10)	ROCK OF THE WESTIES ..... Elton John
12	(11)	HISSING OF SUMMER LAWN Joni Mitchell
13	(16)	BLACK BEAR ROAD ..... C. W. McCall
14	(15)	HEAD ON ..... Bachman-Turner Overdrive
15	(12)	KC AND THE SUNSHINE BAND
16	(22)	FACE THE MUSIC ... Electric Light Orchestra
17	(18)	A NIGHT AT THE OPERA ..... Queen
18	(14)	BAY CITY ROLLERS
19	(19)	FAMILY REUNION ..... O'Jays
20	(21)	RUFUS FEATURING CHAKA KHAN Rufus
21	(24)	FLEETWOOD MAC
22	(20)	LOVE TO LOVE YOU BABY Donna Summer
23	(—)	AFTERTONES ..... Janis Ian
24	(13)	RED OCTOPUS ..... Jefferson Starship
25	(23)	BREAKAWAY ..... Art Garfunkel
26	(27)	WAKE UP EVERYBODY Harold Melvin & Bluenotes
27	(—)	TOYS IN THE ATTIC ..... Aerosmith
28	(17)	BEST OF CARLY SIMON
29	(—)	THOROUGHbred ..... Carole King
30	(—)	SPINNERS LIVE

Courtesy "CASH BOX"



Bill Nelson And The Offending Jacket

# Arty Smarty Or Just The Guitar Hero Next Door?

So you think you're an avant-garde technoflash solid gilt Star? sneers **CHRIS SALEWICZ**  
Umm.. I just dig a blow now and then, returns a bemused **BILL NELSON** of **BE-BOP DELUXE**  
Isn't he pretty, says **PENNIE SMITH**

**T**HE SAME sign as Hendrix: Sagittarius. Into Hank Marvin, Duane Eddy, Wes Montgomery, Muddy Waters, Chuck Berry and BB King. And Jimi Hendrix.

Sitting at home in Wakefield one night nine years ago whilst still at the town's art college, Bill Nelson turned on "Ready Steady Go" and experienced an

epiphany. Jimi Hendrix tore his head apart:

"It just kind of shocked me completely to hear that on TV. And Jeff Beck was on doing "Shapes Of Things," and the solo in "Shapes Of Things" was for its time a staggering guitar solo, you know?"

"And Hendrix just took me completely by surprise. After that there was no way I could really look back at what I'd done and think that was the ultimate. After that all we could

say was that we'd got to see these people play live.

"Yet at the same time it was a fairly natural progression because if you're into guitars those effects are there to be used; only when they first happen, accidentally, you tend to subdue them because they're not supposed to happen, according to the book. Once you hear someone else getting away with letting them happen and not being frightened about using them then, you know, it's

easy.

"It's just getting over the guilt thing of 'Well, am I supposed to be playing this way?'"

Bill Nelson and me are talking in the dining-room of the Norwich Post House. Bill Nelson is guitarist with Be-Bop Deluxe. Tonight Be-Bop Deluxe are playing round the Ring Road at the University of East

*Nothing about me on this page. Let's try the other side...*

Anglia. Be-Bop Deluxe are, as they say, what's happening, baby.

They've even happened their way into the NME Poll's Most Promising British Newcomers slot—all will be revealed next week.

He sits there in his hooded slipover, stain-free jeans and striped Daisy Roots shoes with that little green neckerchief knotted immaculately on the left side of the neck. He speaks very quietly and very correctly. To be quite honest, five minutes after he's started filling me in on his background and I find myself noticing the greaseproof skin and hear him complain about the lack of discipline at Wakefield Art School I'm thinking that, to say the least, Bill Nelson is just a little bit precious.

Maybe, I figure, six months doing the European Graveyard circuit of the clubs might raunch this guy up a little. (*Come on Chris, you ain't so dotty yourself — Ed.*)

But that's before I noticed the sinister cunning stashed away in the wrinkles of Bill's faceless prettiness. Meanwhile, all unaware, he's still rabbiting on about Art School: "I suppose a lot of the references to "Art" in my lyrics come from that time. But you weren't actually taught to think in terms of Art. They just tried to help you explain yourselves in different ways.

"It was very free and easy. Part of a natural expression. So I've never been conscious of writing Art or anything. Or writing Arty ways. Other people have put that connotation on it. It's just songs as far as I'm concerned.

"I have no pretensions about being an artist whatsoever." Remember that last sentence.

**BACK** to seeing Hendrix for the first time: "At the time I was very much into technicalities. Practising difficult runs and doing lots of pieces which were technically hard to play.

"And now my technique has gone down hill. Now I'm just striving to find a voice that is mine rather than anyone else's, you know. Which might not have anything to do with technique at all. I don't know."

Very forthright is Bill. What are you specifically trying to do as a guitarist?

"I can't really define it," he says, leaning his elbows on the table and holding his head in his hands. "The nearest I can say is that I'm trying to find something *uniquely* mine. That is a personal expression, you know, that I can feel is immediately recognisable as myself, as much as I might be recognised by dressing in a certain way or by looking a certain way.

"It's kind of pushing back all the influences and letting them be nothing but influences, let-

ting whatever it is I've got to give come out."

You figure you've got the abilities to be able to do things that no-one else has yet done?

"I've thought about it, yeah. Right. Yeah," Bill gives a half smile and looks distant and reminds me just a little of a spoilt brat. "I mean I've got *ideas*... An album called "Environmental Guitar" which would be just every track recorded in a different environment live. I've got a notebook full of projects like that, you know.

"For instance, one would be... We'd have a speaker cabinet put on to a raft and floated out into the middle of a lake, and have the amplifier on the shore with the lead going across the water. And the microphone on the shore and a mobile recording unit, and just improvise in that environment. And whatever happens first take just play it and record it."

Living art, eh?  
"In a way, yeah," nods Bill excitedly. "You could put the amp in the back of a truck and have it driven down the M1. And I'd be in a car behind the truck with a lead going to the speaker cabinet. And then behind the car is a mobile with a mike on top so you're getting the sound of cars passing plus the car in front chasing the truck... It'd completely alter the way of thinking.

"And then another one on a seashore with the waves coming in and the tide eventually destroying the speaker. So you'd hear the sea and eventually you'd hear the sound of speakers going soggy as they get wet and then the music just going completely under the waves.

"I've got twelve different environments that I'd like to try and do twelve tracks off.

"There's no way that it's going to be marketable in a general sense..."

Oh, you ought to meet Eno. He'd sort that out for you.

That last remark was not *totally* serious. But this New Age guitar hero doesn't seem to notice. He praises The Frail One:

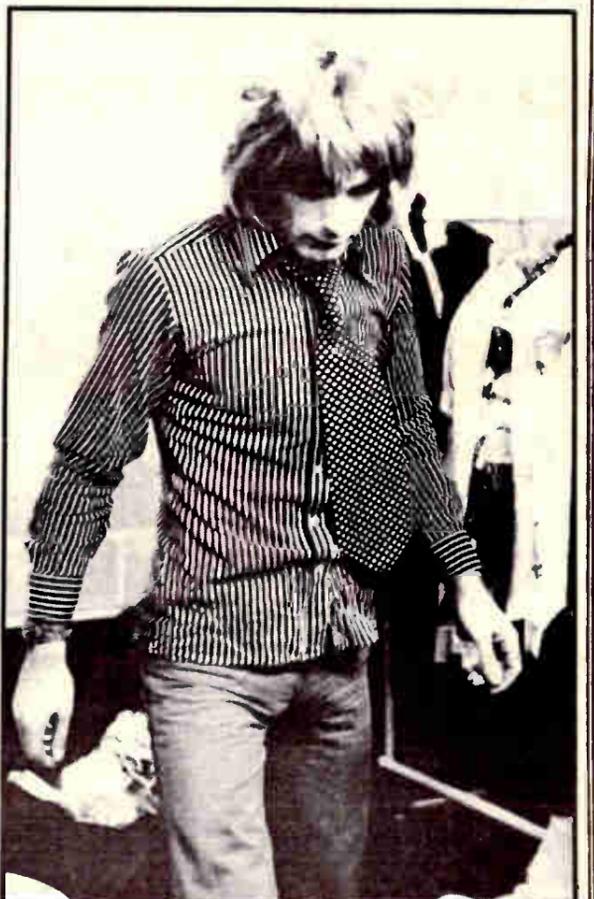
"He's got a lot of ideas that I admire. At one time rock music was an alternative to pop music and now rock music is pop music. And I think there's always a need for someone coming up with another angle just to... make people think on other directions, you know?"

**YOU SEEM** to be saying that you think rock music is in a pretty bad state. Maybe we ought to talk about why — within the terms of that bad state — Be Bop Deluxe seems to be happening at the moment.

"Why is the band happening?"

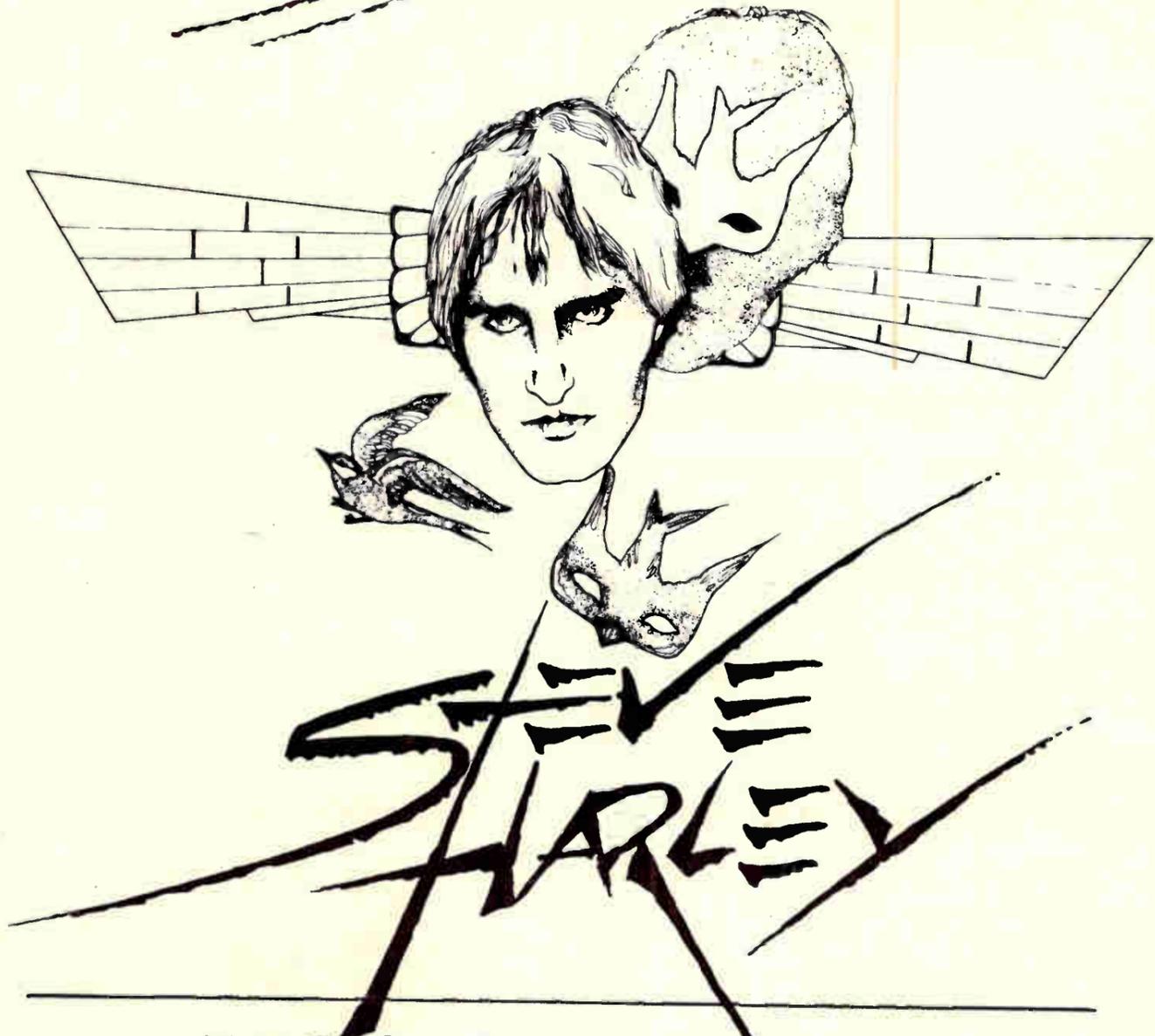
"Well I could tell you that fairly honestly."

■ *Continues over page*





*TIMELESS FLIGHT* EMA775  
 THE NEW ALBUM FROM



STEVE STARLEY

AND COCKNEY REBEL

*"Timeless Flight," his new LP, is far and away his best yet... very much third generation rock... an important work*  
 Jonathan Barnett—NME Jan 31st.

*... "All Men are Hungry" is without a shadow of a doubt the best thing Steve has ever written... I'll be surprised if Timeless Flight doesn't end up among my favourite five albums of '76.*  
 Ray Fox-Cumming—RECORD MIRROR & DISC Jan 31st.

*... indelibly stamped with the Harley psyche*  
 Geoff Barton—SOUNDS Jan 31st.  
*... outstanding musicianship*  
 Harry Doherty MELODY MAKER Jan 24th.

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 FEBRUARY 22nd BRISTOL COLSTON HALL  
 FEBRUARY 24th SHEFFIELD CITY HALL  
 FEBRUARY 26th LEEDS UNIVERSITY  
 FEBRUARY 27th LEEDS UNIVERSITY  
 APRIL 12th EMPIRE POOL WEMBLEY



# The 10cc Fine Art Collection



In which the Fab Four pick their Fabbest Fourteen to illustrate the ascent of sweetness, light, and the Technological Aesthetic to the neanderthal world of popular music

Sir Kenneth Clarke played by ANDREW TYLER

Brushwork by SIR JOSEPH STEVENS R.A.

"O poo poo, Pete Erskine, yah sure do bug. You never have wrote a song, anyway." From a Thracian love poem.

FIRST. THERE was that review (by P. Erskine, of the album "How Dare You"). Next there was Mr. E. Stewart's (published) view of the review. Followed by the reviewer's reply to the view of the review.

Then there was the disc jockey's answer to the reply to the view of the review. Then there was reader Irvin's overview of the disc jockey's blah blah blah.

And now, finally (may I have the envelope please) ... rrrriipp. Lights, cameras etc. ... We're in an abandoned movie studio in Shepperton, England.

Around a simple Formica table sit all four members of 10 c.c. Modestly they apply themselves to an arrangement of fish patties and two veg.

All is quiet. Mr. Stewart is especially quiet. It was Eric, it must be remembered, who in a crazed defensive reflex, grabbed a pencil in his left foot and jotted off a curious letter to *Gasbag*, NME. A letter that served to thoroughly besmirch the legend of 10 c.c. as a band with the ever-ready witty retort.

Eric's letter was passionate and voluble, but a consensus has it that it was definitely low on laughs.

"I felt tremendously insulted," he explains, "that he (P.E.) had taken our whole integrity at such a low level. He talked about cash and money."

The paragraph that probably stung the most was the one that ran: "But on any terms this album appears to be an unloved pre-fab job assembled by a group of musicians with little feeling for their music beyond a preoccupation with sound quality (and even that isn't fully exploited here) and even less for each other."

Grave stuff. But underline the word "appears" and the Erskine prognosis gets my vote, even though an hour or two in the company of the band indicates that there is a certain manly amor within its ranks. "How Dare You", nonetheless does despatch "unloved, pre-fab" vibes, and this despite the obviously zealous, eager-to-please intentions of its chief mechanics.

But first a backgrounder to the circumstances of the Shepperton meeting.

The band had been previously miffed by a Jonathan King issue called "10cc Greatest Hits" which, they say, were not. They were, they say, largely ballast and bluff, and if NME wanted the real goods it had best send someone down for a look into the horse's mouth.

Then came "How Dare You" and the above-outlined critical holocaust.

The exercise, though, of 10cc offering a selection of their Fab 14, plus accompanying unbiased utterances still seemed a valid project, particularly since (a) they were loathe to enter into another "all critics are shit because ..." dialogue and (b) because one of Eric's charges was that reviewers are no better equipped for sizing up the merits or demerits of a piece of music than, say, the gentleman standing to your immediate left.

This, of course, is worth considering. Yet as their discourse develops, so does a disturbing uncritical tendency to first acknowledge and then gloss over the unfabulous aspects of even these, their Hot 14. Everything begins to take on a tilt of unabashed wonderfulness.

In fact, for a band that claims to

#### FRESH AIR FOR MY MAMMA

Kevin: Yeah, that's an interesting track because part of it was written before 10cc got moving. Parts of it were the B-side of "Neanderthal Man" and somehow it wasn't taken as far as it could have been there. So we decided to use that particular part in a new song. It was just a song I particularly enjoyed singing. It had some emotion behind it. I can't remember all the words ... what was it about?

Eric: It wasn't entirely fiction. There was a lot of feeling and emotion in it.

Kevin: It was our first ballad.

#### THE HOSPITAL SONG

Lol: My old man was in hospital for a long time and I had to visit him and I've always had a childhood aversion to hospitals. And it got to me ... and that was personal and it was very pleasant lunacy. It wasn't too black. The humorous element but it had some definite ...

Eric: It was written in a very short time, wasn't it?

Lol: Yeah. There was a race on, actually, who could finish first. Me and Kev were writing "Hospital Song" and Graham and Eric were writing "Head-

feed off a common productive paranoia, there is much unsightly throwing out of chests, not to mention the occasional cosmic boast such as this one from Lol Creme: "It's one of the only bands in the world, if not the only band in the world, that's got four good writers. We know the writers are good even if you don't like bits of this and bits of that. The writers are good. The musicians are good. The producers are good. That the four people can work together like this... that has to be a unique situation and something that one should treasure."

Or this one, again from Lol: "The two ways that seem prevalent in today's music scene as a whole... the people who are writing shit because they think that's what heavy rock should be, or the people who are writing crap because that's what makes money. We don't fit into either of those categories."

By the quarter-way mark, the commentary is spiralling off into awesome new vistas where the complacency becomes almost surreal. The light turns from red to clear white and just as I'm about to pass out from radiation burns, I whip out my NUJ smoked glass eye-shield and try a couple of delicately placed body blows. The idea being to drop things onto a manageable plane.

They weren't dropped all at once, mind, but together they went roughly like this.

Agreed. 10cc have a sure grasp of technique that is admirable, plus a directness of lyric that is rare. But often a piece is thick with technology and totally bereft of emotional drive. Musical lines are searched out and discarded with an almost phobic frenzy, as though repetition, however much organic or emotional sense it makes, is to be avoided whatever the cost.

In short, a fatal attraction for the Rock Epic.

Also harmonies. Often they drop one on another like snowdrops, occupying the same narrow band. They complement but they don't complete. No competition, no tension.

There's also a peculiar relationship with the idea of rock as surreal art. There's an understanding of surrealism in so far as the moves are known (i.e. a bell here, a howitzer there), but, again, the elements are applied technologically and exist as a kind of sub unit that seriously reduces the dream potential of a piece like "Worst Band In The World" or "Don't Hang Up", which at its root is the kind of song that pops up in a Marx Bros. movie with rock technology applied.

And lastly, a peculiarity that seems to run through most of their work, and was actually expressed in the "Original Soundtrack" title. Namely a tendency to conceive a piece in visual terms and a failure to translate the image into an aural picture, the kind that is evidenced, say, in Bowie's "Station To Station". Much of the band's music actually needs film footage or some other kind of visual stimulant for the image to be whole.

Having got that out of the way, and further noting that the above comments are largely inapplicable to "The Dean And I", "Wall Street Shuffle", "Fresh Air For My Mama", and "I'm Not In Love", we proudly present the (basically) unexpurgated tape of the band 10cc performing: "Talking About Our Music".

The cast features Graham Gouldman, Kevin Godley, Lol Creme and Eric Stewart.

in a way, which I think we did very successfully in that track.

Graham: We're very into America. Eric: Yeah, this is very Doris Day musical sort of thing (sings).

Lol: It's interesting though, because it's a field of music that Eric hates. He hates it. I mean when we first played it and we played it on guitars he didn't like it at all.

Eric: I hated it. Absolutely.

Lol: And he only got behind it when it was in production.

Eric: Yeah, I hated it. This the democratic side of the group at work. We're prepared to try anything, no matter which one of the group hates the production or the song that we've got. We do try to go through and do it to its ultimate and that particular song reminded me tremendously of Hollywood musicals like "South Pacific" and "Oklahoma" which I abhor. I can't say I really hate them — there's not a word strong enough... a word to say what I feel about those musicals... I just hate them.

(Recorder interpolates with a suggestion that certain tracks show a strong visual dependency).

Lol: This is where we've failed. That is where we've taken on a project. It's worked in some ways and it hasn't worked quite well enough because every song we've ever done is by no means perfect. At least it's the start of a good idea and we've taken it as far as we could at the time. Every time you look back on tracks you know you can improve on them, and the criticism is probably very valid... we didn't go far enough.

Kevin: You see the three of us at one time or another were involved in art. We were students at art college for a long time so perhaps we're still thinking in visual terms when we're writing songs.

Eric: Yeah, it's quite a valid comment. You're quite right, we do work visually because it's comfortable for us to see a thing visually when we're writing it. We see it immediately because we're that kind of people. We've been brought up on that kind of thing and it's never occurred to us that probably 90 per cent of the public who we're selling the records to have not got the same conception that we have.

Lol: It worked to a degree, otherwise nobody would like them.

Graham: This is why it's important to put a lyric sheet in an album, so people can read and create their own mind pictures, the way we do.

Lol: You have to leave something to the imagination of the listener. You can't give them it all.



WALL STREET SHUFFLE

Eric: Graham and I wrote that. At the time there was the beginning of the downfall of the pound, although it's been dropping ever since I can remember. But this time it was a very heavy run and the yen were getting stronger, and all these words you could use in other ways. So it was just a comment really on the financial time.

Lol: Well, Wall Street was important from my point of view because when we did the first album, writing-wise, Kevin and I did a lot of the writing, and Eric didn't have that much confidence in writing because he hadn't been doing much, and "Wall Street" was important because it was one of the first tracks he'd written. He did write it with Graham but a lot of the ideas were his own. It was his first major piece of writing that was a) successful and b) very good.

This gave confidence to Eric as a writer and it created a whole new thing, because it took a lot of the weight off our shoulders. We'd already heard the effect the first album had shown and "Sheet Music" saw that style come into its full. You know, the fact that we could use wit and get away with it and take things lighter than most people take them and still make serious music, but not pretentiously heavy serious music, but good music that had humour to it. And the style came to its full and the writers came to their full when they got confident. So that song was pretty important really.

SOMEWHERE IN HOLLYWOOD

Graham: This was the start of something new again in that it was quite a long track. It was very involved with totally opposing sections that worked together beautifully. There's a fantastic melody and words and also, again, the whole thing works right from the start. (Recorder: Isn't it the start, though, of what might be called your epic syndrome?).

Graham: It's only part of our writing as it exists. So what!

Lol: Yeah, we are into epics. We're also into short ditties. We like everything. There are shorties like "Hospital Song", "Clockwork Creeps" and "Silly Love"... I mean, those are little ditties. There are more substantial things, bigger projects that we take on like the Hollywoods, like the Paris's. Because you have that need. We don't want to be full of short, meaningless ditties, and we don't want to be full of long epics either.



UNE NUIT A PARIS

Eric: This was originally written as a 20-odd minute piece by Kev and Lol and they brought it into Graham and me and we criticised a large section of it saying it wasn't needed. It was just padded out to make it long. And this epic syndrome you're talking about... it was too far in that direction. We'd overstepped the mark. So we started editing it down while they were actually playing it to us. Eventually we knocked it down to about eight minutes long.

We worked on that song for about two weeks, filling it with every kind of instrument we could think of and then eventually scrapped the whole lot and went back to piano, bass and drums, which is all the song is. The lyric sheet was written as a script with the characters at the sides of the lines. And then we had to find the people in the band whose voice and voices would fit the characters. It was a really interesting project and I think it worked fabulously. But critically, when it first came out, it was passed off as a 10cc-trying-to-be-funny-again track.

Kevin: That was a track that from a writer's point of view was a serious piece of music. I forget who it was, but someone dismissed it as an extended piece of fun, which pissed me off no end.

Lol: Yeah, it was macabre. It was about a murder, and musically we'd tried to stretch ourselves by setting up a new musical problem and then trying to solve it. It was one that took a long time to solve and it required the help of all four minds to get it to work.

Kevin: I think what the epic syndrome is all about with us really is that when we write a song we don't want to limit ourselves to the song, we want to pour out everything we're thinking about and three minutes isn't enough time. We want to live the whole thing for as long as we can and put everything into it.



I'M NOT IN LOVE

Kevin: I think if I was to pick a track of everything we've done, this would be my favourite track. It's got something that I think none of our other tracks have at all. It's not clever in a conscious way but it says it all so simply in, what, six minutes. Lol: When it was first written we listened to it and it sounded good but there was something that stopped it

working when we came to record it. And what it boiled down to again was that there was too much in the song. There was a certain middle eight that is no longer there that brought the thing down and made it a bit of a bummer. When we came back to it we left out that bit and replaced it with the "big boys don't cry" section... that whole atmosphere seemed to be more in keeping with, like, the strangeness of the thing. The song had a lot of feeling. It was, like, a one-take job straight off the top of Eric's head. A lot of our songs are fairly cold in a certain way. They're very precise and lack certain warmth. This one didn't. It was precise and it had that warmth.

SECOND SITTING FOR THE LAST SUPPER

(Recorder suggests that they have the spontaneity anyway, that a song like "Second Sitting" is less "aspiring" than much of their work and sounds like it might have been written in a hurry).

Lol: In fact "Worst Band" was far more spontaneous. "Second Sitting", that was three or four days of the song being written... not being happy with it and changing it around.

Graham: We not only changed the feel, but it was a case of bringing in other writers as well, because when Eric and I had finished it we realised it was slow-moving and we weren't happy with it even though we knew it was good.

Lol: Musically it was full of good ideas, but lyrically the idea didn't quite make the point. So we decided to try and make the point a bit more strongly. On the production side we decided to speed it up a bit. Have a bit of fun with it. So it became a rock 'n' roll thing.

OLD WILD MEN

All: And here we are...

Kevin: That's got a history of Hotlegs... me and Lol trying to record it on our own after Hotlegs split up. We got a few ideas out of it. It was the gizmo (a strangely amplified guitar). Yeah it was the idea behind the gizmo. But the idea behind the song? I don't know how it cropped up but we suddenly had this picture of Eric Clapton in a wheelchair. You know-what the hell are they going to be doing in 50 years time? Then we started worrying about it ourselves.

Eric: I don't think you could criticise "Old Wild Men". For me it works beautifully... as a production, as a song, musically, lyrically. Soundwise, I think it's one of the best things we ever did and we personally love the song because onstage it goes down so incredibly well.



I'M MANDY, FLY ME

(A suggestion that this is aimless and lacks intensity)

Graham: There's no time to set that mood up. When you've broken from that mood — and the song demanded that the mood is broken — you lose that element. Whereas "I'm Not In Love"... it's all the way through.

Lol: In "Mandy" it's a different tale we're telling.

Graham: It's almost Eric and my way of writing a Kevin and Lol song because Kev and Lol were writing these songs in bits and pieces before we ever did it.

Lol: We had to make this album the best album you've ever heard and it had to be better than anything we've ever done before.

Graham: I remember discussions like "Is this music? Is this good music? What is music? Who am I?"

Lol: And what happens is you get awfully paranoid and you're scared to actually pick up an instrument. There is a paronia there. You see, people are going to say you're trying too hard. But you've got to try hard in order to do better. You can't just allow it to happen. If you don't make a conscious effort to improve on yourself you're just going to produce the formula. You know this is going to work. We know if we write a funny song that'll work and people will get off. But you've got to work and try for this result.

WORST BAND IN THE WORLD

(Recorder proffers theory of 10cc surrealism operating as a sub-unit).

Kevin: That is a problem. I don't necessarily feel it is one with that particular track, but it's always a problem when people tell you what you do, you know. They say you're very witty, you're very sarcastic, and the structures of your songs are great and then you sit down to write another song and you're aware... and as soon as you're aware it's dangerous. It's dangerous both ways. If we think we should not do it then we might stray totally away from it. If we accept it then it's also difficult.

Graham: But the music somehow demands its own treatment doesn't it? If the music is calling out for a certain atmosphere then it's silly not to put it in. We usually try all sorts of atmospheres and there's usually one that's just right.



ROCK 'N' ROLL LULLABY

Kevin: I'm not sure why I selected this. I think I like it because originally I was fighting against the other three in the band to have this song included in the album. Since then we've all come to agree that it's great. It's musically and lyrically a very comfortable track to listen to. It's not like one of our strange tracks where something odd happens. It seems to work in a way that even the simplest mind could follow quite easily, and most of the great songs you've ever heard in your life seem to work in that simple kind of way.

Lol: There are a lot of holes in that track. The song is down and the playing's awful.

Eric: Yeah. But I find it satisfying on quite a few levels.

DON'T HANG UP

Graham: There's an incredible amount of strength in the song, particularly from the vocal performance because that is one of the best vocal performances I've ever heard, technically and physically. And it was a very emotional thing to record because on the one hand you're getting deeply romantic about the whole thing, the next minute you're sort of playing Spanish guitars and castanets... all in one track. And it has a lovely conclusion to it which works beautifully.

Lol: It was a different direction in the writing. Usually our lyrics are very direct but this time they are used far more surrealistically.

Kevin: It's a drag when you do attempt to use whatever lyrical power you have in this way and then someone says "can anyone tell me what this means..." In a review, I mean. You know, you can't win.

Lol: And yet people like other people's songs who've never written a direct thing in their lives. It's pure imagery and pure abstract imagery. We try to combine a bit of both.

RUBBER BULLETS

Eric: I was responsible for that, although I didn't write it. It's a kind of updated version of "Angels With Dirty Faces" (a Cagney movie). There's a mail riot and the padre comes in to tell them "Put down your guns boys". Kev and Lol came into the studio with "Rubber Bullets" prepared to throw it away because they didn't think it was any good. And I thought it was a great commercial song. And Graham did too. The chorus "Load up with rubber bullets" was so grabbing. I thought it was a smash hit and said so straightaway. But it wasn't finished and it was Graham who put in the middle bit and various other bits and pieces. I love it because it was the first number one we had and that was a great buzz. And I love it because onstage it works beautifully.

It's great just to do a piece of rock 'n' roll instead of an intricate number. It's a great relief.

Exit and Finis. (Maybe).

line Hustler" and we finished first, didn't we?

Kevin: Yeah.

Lol: Yeah, we finished first. It's interesting that all the songs in that album were developing a personality then and it was coming up by the last tracks of that first album. An identity was beginning to form... like those very bizarre songs. We were almost seeing how mad we could write... seeing how far we could go and "Hospital Song" went quite far. It was a very exciting period and all these things were just arriving, like the ways of putting over certain emotions — like the heavy sound or light sounds. The humour. They were all coming together. Graham: In fact, talking about that kind of harmony, people in the Beatle era... everybody used to sing very, very high, but because we've got two quite strong low voices we started using lower harmonies and a lot of people have started doing that now as well.

DEAN AND I

Kevin: Well I've always had an affection for the 30s and 40s. I was very into art deco at the particular time of writing that and I just wanted to do something in that vein, yet up to date,



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# The Enid

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A classical rock force from the eighties.  
The record won't be warped, but the time will be.



Edited by Mick Farren

# THE GREAT FREE 45 INTRIGUE

"THERE'S BEEN no hanky panky here," said cheerful G.T.O. record lady, Jan Leary.

Speak for yourself darling, for there's certainly some interesting games going on in the record company world, even if your label is not involved.

Companies in their frenzy at getting artists and discs into the charts, particularly that of the B.M.R.B. (that's the one played by the BBC and seemingly used as a guide for non-Top 30 acts featured on the all powerful, Top Of The Pops) have been pouring free singles into shops which make chart returns.

One dealer in York has reported that he



## A SPECIAL INVESTIGATION

receives no less than 60 free singles a week and, as an extra sweetener, a dozen albums. He says he gives those discs away to local discotheques.

Companies involved in the freebies game hope shop owners are not like our York friend. They hope the record shop owner will quickly sense the prospect of making quick money in these inflationary times and at the same time help them.

The shop owner on disc sale can pocket the entire retail price rather than just his discount and of course he jots down on his chart return pad purchase of the respective disc. You might say of course that no amount of free discs can affect the buyer's choice.

That sounds O.K. in theory, but in practice it doesn't always work that way. The shop keeper may go out of his way to interest the buyer in whatever free singles he has. Should you ask for a copy of a particular artist's recording he may say he has not that version in stock. He does though have another and that one is a freebie. So rather than nothing, the buyer makes a purchase.

Even more important though for a company is ensuring that a shop stocks certain records. Most companies of late have ceased sale or return and consequently shops have been reticent about stocking singles before they are chart placed or featured on Top Of The Pops.

People frequently ask for a single they've heard on the air, so what can be better than companies ensuring shops are ready with unasked for discs that can be offered by the dealer. It can work to everyone's advantage, the shop makes more money and the company sells a platter and increases possibility of chart placing. Once the disc makes the Top 50 then people order like mad (and freebies cease). Simple really.

H.M. Customs and Excise do not find it too agreeable, however, since they are deprived of V.A.T. The V.A.T. guide, revised in September, 1975 says free records must be marked "Promotional copy — not for resale".

The whole process, up until recently involved the small companies. For them, one hit can mean financial freedom for some months, particularly since chart placing here results in intense interest from every country of the world and most important, the United States.

Now, however, the bigger companies, though not all, have joined in the game, as they have seen small company versions triumph over theirs and disc issues by the minor groups make the charts in increasing proportion.

G.T.O. is a small company, and we made enquiries there because of their triumph with the Walker Brothers version over the WEA issue of Tom Rush's "No Regrets". Rush was on the all-influential Radio One playlist; the Walkers, at first, were not.

So is this sufficient reason for wondering whether hanky panky happened in this instance?

Ian Gurnie at G.T.O.'s rival in this instance, Elektra, was careful about what he would and would not say. He pointed out there was considerable upheaval in the Elektra-Asylum company over various distribution questions quite unrelated to the freebie business. He thought the the Radio One exposure from Tom Rush helped the Walker Brothers.

Such an idea did not impress Jan Leary, "bloody cheek" was her response.

She pointed out that the Walker Brothers version was issued before the WEA release and that the disc took three months in breaking. "People who talk of hype and it being wangled in have nothing but sour grapes. I've seen our sales figures and the disc slowly picked it. It's been hard work by our sales force."

Still the freebies policy has been a boon for some, but what is particularly amusing is that the Pye release of "Baby Face" was completely annihilated by the Atlantic version by Wing & A Prayer Five & Drum Corps — for the latter offered the disc on sale or return!

and more from the biz .....

YET ANOTHER tax exile joining the rout of penniless rock and rollers running for offshore islands with their cheque books between their legs is Robert Stigwood, him of the mighty Stigwood Organisation.

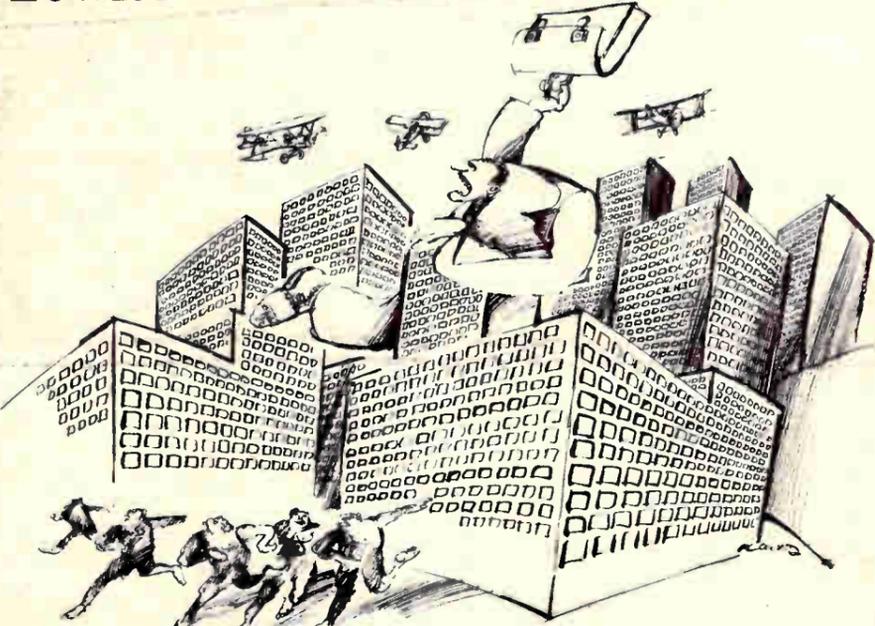
He recently moved his personal base of operations to Bermuda and said, in a statement to *Variety*: "Taxes are the total reason I've moved. I object violently to them."

CURRENTLY ROOTING for the title of most successful record company of the year is Arista, the high class outfit formed 14 months ago by Clive Davis and Columbia Pictures. Recent figures announced show a 600-700 per cent profit increase for the six months ending December 31, 1975 and Davis reckons that 90 per cent of the records issued that year made the charts.

His attitude towards protege Patti Smith says a lot about why he is so successful. He realised that Patti was enough of an original to stand on her own and that interest would be dampened if the label was too prominent in pushing her. Springsteen execs take note.

FOR ALL CONFUSED record dealers in the UK, last week's Shares Bono piece on John Denver referred to American sales figures. Already we have received one phone call from an astonished retailer who described Denver's Christmas album as "an absolute dog" and said he had been pestering his wholesaler for months to take his unsold stock of 200 or so copies off his hands.

## LOWRY



"Run for your lives. It's King Kong, the giant ordinary man in the street!!"



Who?

## ART FOR NEIL'S SAKE

IT'S A WIDELY held belief that pets often reflect the appearance and characteristics of their owners. In the case of Neil Young and his dog Art, it seems that not only is Young's canine pet his replica down to the last whine, but also apes his owner's prevailing mood ... whatever it may be.

Young, Art and a journalist were travelling around Los Angeles, the singer reminiscing about what had happened in such and such a place in years gone by, stuff like that first kiss with La Belle Joni and where the Buffalo Springfield used to rehearse.

All this nostalgia caused Young to become somewhat excited — Art likewise becoming animated too.

Later on in the day when Neil returned home and began to mellow out a little, Art's mood would change too and get kind of laid back like Neil's.

On the American leg of that last CSN&Y tour, Young would shun the bright lights and exotic cuisine of top line hotel suites, preferring to drive off into the night with only Art for companionship.

Aficionados of Young's music will recall that one of Young's unreleased songs is called "Love Art Blues".

□ BOB MARTIN.

## BOOT IN MOUTH SECTION

AN INCIDENT involving former Kokomo guitarist Jim Mullen and Bobby The Z may go some way to explaining just why Kokomo fail to appear on Dylan's current and very excellent "Desire" album.

We hear that mid-way through a session, proceedings were called to a halt because Bob's voice was on the blink. At which point Glaswegian Mullen, ever tactful, declared that he never considered Dylan to possess A Voice in the first place. Thereupon the guitarist was asked to take his services elsewhere.

□ STEVE CLARKE



Me?

## ALL THAT GLITTERS

LAST TUESDAY week, Gary Glitter announced his decision to retire from the music business, which left those with sceptical minds wondering if it was all a clever publicity stunt.

After all Bowie said he was quitting, so did Jethro Tull and even The Groundhogs and they've all come back. And somehow one can't quite picture the sequinned singer retiring whatever those "personal reasons" might be.

"It's been a heart breaking decision," said Glitter last week — and depending on which paper you read he is quitting for the love of his children (*Evening News*) or because of a cancer scare which made him take stock of his lifestyle (*Sunday People*).

Not surprisingly, before he finally bows out, Bell are to release a new single and album and Glitter himself will undertake a British farewell tour.

All very shrewd tactics. Glitter may have come to prominence in '72 with "Rock And Roll Part 1" and followed with numerous chart singles and elpees but his last album "GG" (a brave try at a quality product, recorded mainly in New York) failed to show in the NME charts, ditto the last single "Papa Oo Mow Mow" from which one might deduce his career in Britain is on the decline. Doubtless the new single and elpee will sell well with that added sense of urgency due to the "I Quit" story.

Can we expect in six months/year a heart-rending exclusive story in which the recluse, Gary Glitter pours his heart out and announces "I can't quit after all — my fans have sent in so many letters/petitions" followed rapidly by another single, album and British tour?

Glitter says no, well that's what he said in the *Sunday People*: "I have no intention of doing a Frank Sinatra and making a comeback in a few months time."

But what about the fan club? "It's being kept on" the Glitter publicist informed.

Or of his recording contract with Bell Arista? If you look through March 29 NME last year there's a Teazer to the effect that Gary Glitter has just re-signed a contract with Bell/Arista for five years.

So with four years still to go, what happens? Back to the *Sunday People*: "He's made enough recording for a regular release of new Glitter discs for at least two years."

Aren't Bell just a little bit peeved? "We are," says Glitter manager Mike Leander, "having fruitful talks at the moment."

□ JULIE WEBB



# THRILLS

## TRIALS OF A LIMEY

THREE YEARS AGO Englander Ian Matthews dispensed with the mantle of Matthews Southern Comfort for the pleasures of the American West and the Sensitive Solo Album. It was a move that seemed to bode well, and under the aegis of Hollywood boy-wonder David ("We're all family") Geffen, Matthews was able to produce four attractively moody tableaux — the last two being lone efforts — culminating with the arrival in 1974 of "Some Days You Eat The Bear And Some Days The Bear Eats You".

All appeared set fair until, with blurring speed, Geffen's passions took an altogether different turn and Matthews was left dutifully holding his own.

Then, with comparable haste, axed CBS chairperson, Clive Davies, arrived on the scene and



IAN MATTHEWS: Cold Comfort...

flushed with the promise of his new Arista label, dangled a half million dollar five-year deal under Matthew's hooter. Matthews, being no dummy, said I'm no dummy, where do I start?

First there was the outstanding pact with Elektra due to expire August 1975 to contend with, and for which Geffen was reportedly asking \$90,000 as a let-out. Davies, of Dylan, Joplin and Laura Nyro contract-signing fame, agreed and Matthews got down to the business of making up tunes and words to go with them, upon which the daffy rock 'n' roll wheel of fortune revolves.

But as fast as Matthews produced said songs, Davies and his A&R man rejected them.

"They were", Matthews explained in London last week, "looking for singles. But the songs I was giving them could have been singles."

So, um...? "I think they listened to a lot of Southern Comfort and there was talk of doing it as Matthews Southern Comfort."

A dozen rejects later Matthews concluded he was on a losing ticket. End of contract.

Next move was a stop-over at Emmit Rhodes' studio in Hawthorne, Calif. where a sampler of three tracks was produced and subsequently dispersed about the business. Among the recipients were the Berritos Bros. who too were negatively-inclined. But not so their producer, he being former Elvis and Area Code 615 bass player Norbert Putnam.

Putnam said, hell yes, he'll produce Matthews and a deal was put together with axed person Davies' old label... CBS.

With a band comprising three veterans of Honk — Tris Imboden, drums; Don Whaley, bass; Steve Wood, keyboards — plus Joel Tepp on slide guitar and harp, and the Muscle Shoals horns, Matthews and Putnam repaired to Nashville's Quadrophonic studios last November where, in the space of 2½ weeks, an album was produced and no contracts were cancelled.

"It's a fruitier blacker sound," says Matthews, "and easily the best production I've ever had."

He now favours the mighty wattage of the electric axe which he turns loose on standards like the Rascals' "Groovin'", Van Morrison's "Brown Eyed Girl" plus four of his own compositions.

CBS have given him budget-enough to take an eight or nine piece on the road for a late spring tour. And now he's beginning to feel feisty.

The album itself is due late March and carries a typically loony title that might be seen as a rebuttal to all those West Coast business pranks... it's called "A Legend In His Own Mind."

□ ANDREW TYLER

## ARCHIVE FUN



Remember Flower Power in all its blazing glory? How could you forget such colourful times? This pretty paisley crew are (in no particular order) The Herd, The Who, The Tremeloes and Traffic. Sort it out for yourself.

## SHARK FIGHTING MAN!

BILL SARGENT, currently grabbing newspaper headlines all over the world with his scheme to reunite the Fab Four, has recently spoken out about his other main event, the great shark fight.

The scam involves a 36-year-old Australian, Ben Cropp, who lays claim to being the world's greatest shark hunter. On March 9, in a lagoon in Western Samoa, Cropp will be lowered down inside a wire mesh cage, 80 ft. by 60 ft., to fight a 15 foot great white shark with only a 4 foot spear.

Undersea cameras will film the whole event and Sargent plans to screen it live through close circuit cinemas around the world to an estimated viewing audience of 5 million people. Cropp is guaranteed £500,000 for his performance, which will go to his family in the event that he gets minced.

Sargent, a Hollywood promoter, has a refreshing philosophical rap on the whole affair. "It's the lions and gladiators all over again. I think he's crazy but he's confident he can pull it off." A few weeks later he added: "Anybody's an idiot who would go to see it", and labelled the whole show as "sick and immoral."

"The sickest thing is my justification for doing it. I know it will be done, I know people will pay millions to see it, and I'm a damned good promoter who can get the top dollar from the maximum amount of people." Just giving them what they want is a tired old rap.

□ DICK TRACY

**TWO AMERICAN ROCKERS** in mustard, button back, modern. As new £25 pair. 44 Wigan Road, Ormskirk.

from the Ormskirk Advertiser sent by John (Lynrd) Orton, Ormskirk

## ROCK - it's legal

FOR MONTHS the county ordinance of Las Vegas have been trying to control rock concerts, but the problem was there was no legal definition of exactly what constituted rock and roll.

The elders of the tribe put their heads together, however, so now, for all of you who have been labouring under misapprehensions all these years, here is the word.

Rock and roll is: "A public rendition of music in a permanent building or permanent installation, consisting of several compositions performed by a musician or group of musicians utilizing electronically amplified instruments which music is characterized by a persistent, heavily accented beat and a great degree of repetition of simple musical phrases."

□ DICK TRACY



I HAVE a very frustrated friend. No that's not a confession, just a statement of fact, dear. This friend went to Midem Music Festival with 18 rolls of film last week and is absolutely furious he missed snapping pics of a certain middle-aged music biz couple name of Phil and Dorothy Solomon.

On arrival at their hotel in Cannes, the Solomons were informed there were no reservations in their name. Somewhat annoyed, they registered their protest by peeling off their clothing right there in the lobby. Although a couple of gendarmes appeared on the spot, no one was arrested and the couple were promptly given a room. It

may have worked for the Solomons, but I'd hesitate recommending such a drastic course of action to those caught in a similar situation.

Dorothy Solomon, you may recall, is famous as manager of child prodigy Lena Zavaroni. Little Lena, who it is said will be a millionairess before long, spends much of her time with Phil and Dorothy but was not present on this occasion.

Have you noticed how Lynsey De Paul just can't stay out of the news, poor thing? Last week she too was at the Midem Festival where, on the very last night she accompanied Don Arden, proprietor of Jet Records and also her manager, to a Cannes casino.

Evidently Mr. Arden got involved in an argument with an Italian promoter (they can be so hot-blooded these continentals) — and a fight apparently ensued. Arden escaped with two black eyes, his daughter Sharon with one, and although I'm informed Lynsey was unhurt she was in an "hysterical" state.

Have you been following the Household Cavalry vice story in the News Of The World? Have you been wondering too about the 'famous pop star' anonymously and allegedly involved in the scandal? The only clue we're offered is that 'the star' has a luxurious mansion in Surrey. Guesses on a postcard to...

I wonder if Ms Lena Skoog, former Sex Queen of Sweden (in 1970 actually), is short of the old readies?

How sad to think the former escort of a prince who was once photographed outside Tramps night club with Alan Osmond may have fallen on



LYNSEY: "Hysterical"

hard times.

Ms Skoog you may recall married drummer Alan Whitehead of The Marmalade in a hot pants, much publicised wedding — the couple separated in August, '74, and divorced in April, '75.

Now almost a year later, Ms Skoog is claiming half the value of the couple's £21,000 house in Finchampstead.

"I just want what is legally mine," she is quoted as saying.

Indeed!

My heart bleeds this week for Dowager Lady Birdwood, someone who is obviously a pillar of society and of the highest moral standing, albeit rather naive, who stated in The Daily Express re Linda Lovelace case: "I feel that the majority of the public having heard about this book will boycott it."

Nearer the truth I'd guess is Malcolm Muggeridge's view, expressed in the Daily Mail: "There is absolutely nothing to be said for the book except that it is so much filth. So I have no doubt whatever that people will queue to buy it."

I gather from the Daily Mail that 'The Bishop', Mr. Jess Yates may soon be gigging at Pontin holiday camps.

Mr. Yates you will doubtless recall used to front the Stars On Sunday programme but was finally ousted after that affair with blonde Anita Kay (who was some 30 years his junior) became known.

I understand Pontin's have been approached on behalf of 'The Bishop' with a view to his touring their holiday camps in the south of England and his act will incorporate Mr Yates at the organ, a young soprano and a girls' choir.

## THE LONE GROOVER

BENYON



□ ANDREW TYLER

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# GIMME BACK MY BULLETS

PRODUCED BY TOM DOWD



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# THRILLS

## Lisa Robinson HOT FROM NEW YORK

telling you  
all about  
the Stones ....

THE RED AND WHITE striped shoes scurrying across the Plaza Hotel lobby looked familiar. And when ten young boy fans surrounded the slight figure (who was wearing maroon velour trousers, a striped shirt, and a lovely fur jacket) with white pieces of paper to autograph, it didn't take me long to figure out that it was indeed, *Himself* ... (His Nibs, as some affectionately refer to him) ... *Michael Philip Jagger*.

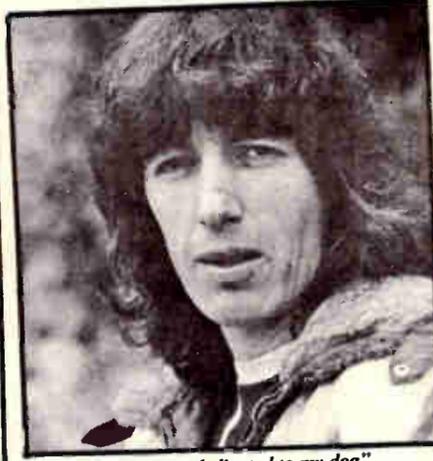
Aha ... I go over with my copy of *Rock Scene* that I just happen to have brought for Bill Wyman with guess who on the cover, and ... ah, wouldja sign this, please??? *Himself* snarls/laughs (almost by rote having started to sign it) and we go to his lovely brown, black and white suite to have a Brief Chat about 1) The New Album and Photo For the Cover, 2) Patti Smith, and 3) A Mutual Defense.

"It's called Black and Blue," Mick said, referring to the new L.P. What? Not "April Fool"? "How did you hear about that?" he laughs. "Aaaaahhhhh ... no, that was just a joke." Same tapes (remixed) we had the pleasure of hearing — in rough form — this summer? "Most of them ... can't get them all on."

"We did the album cover with Hiro in Florida this past week ... the sky is very blue there ... We had to do one at sunset and one at sunrise."

Is Ronnie in the photo?

"Yes," he grins. (Ollie E. Brown, and Billy Preston, however,



"This is dedicated to my dog"

are not. Surmise from that what you will.) Listen Mick, I say, you must go hear Patti Smith sometime. "Yeah, I keep seein' her pictures in the magazines ... she's becoming a really big star ... I think Keith is the one that wants to see her actually." No, she worships both of you.

"That's not possible," he mutters. "What's her band like?" Ummm, sort of a great garage band, they started out knowing three chords, they've been growing with her, a great rock and roll band. "Sounds like my band ... yeah, I told Keith about her, he tried to act like he hadn't heard about her."

(Fashion note here: Mick is wearing a thin piece of ribbon around his wrist. "It's from Brazil," he says. "On New Year's Day you make a wish and you tie this ribbon and then when it eventually comes off you get your wish." When does it come off? "I don't know ... I suppose whenever it comes off ... when you're washing yourself or something ...")

"Y'know I defend you all the time," Mick suddenly says.

"I beg your pardon?" "Yes, well ... you know all these rock singers who think they're so great, and they don't want to be taken too seriously ... but when they're taken totally frivolously, they get very upset ... he cracks up.

Well, you're the one who said it should all be about white suits and pink socks ... "Well, not all about, it definitely does need that ... to sort of balance out. And it's not really a personal thing with you, it's that level that I'm always defending."

That's okay, I defend you all the time as well. He looks suspiciously at me ... "From what?"

## THE CHANGING FACE OF JAMES BROWN



1958 Rugged young man from the country seeks credibility and a better hair style



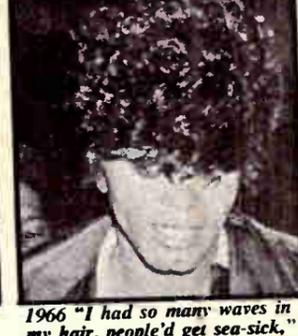
1962 Finds both as "Soul Brother No. 1"



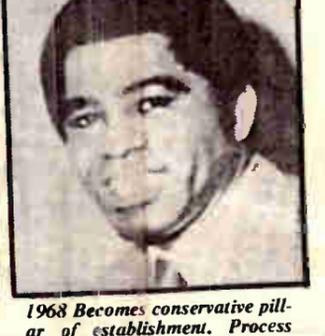
1963 Polished young star seeks wider audience and an even better hair style



1964 finds both as "Mr. Dynamite"



1966 "I had so many waves in my hair, people'd get sea-sick." Outrageous rebel ...



1968 Becomes conservative pillar of establishment. Process out; Afro in. Lunch with LBJ

## Footloose and fancy free.



Isn't exactly how you feel when you've got the Saturday night blues. And sometimes it doesn't take much to get you down. A few spots are enough.

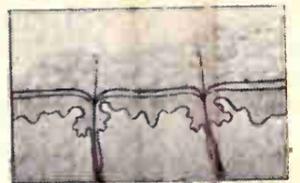
Spots aren't easy to deal with. But by taking a bit of extra care now, you can be well on the way to a clear and healthy skin.

The first step is cleanliness. Keep your skin clean using Valderma's specially medicated soap. Valderma Soap contains a combination of two specially formulated ingredients and gets deep into the pores helping to remove the dirt and bacteria that cling to the skin.

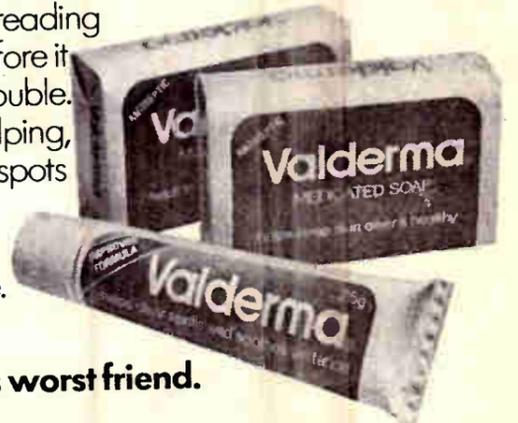
Then there's improved formula Valderma Cream — it's specially designed to work at your skin's natural acid level (called the pH factor).

That's the stuff to fight any spots that appear. And it'll stop the bacteria spreading and check infection before it can cause any more trouble.

With Valderma helping, those double-crossing spots will soon be a thing of the past. And you'll be singing a different tune.



The medicated soap gets deep into the pores helping to remove the dirt and bacteria that cling to the skin.



Valderma is a spot's worst friend.

# THRILLS

From all the people who say you were better ten years ago, you're definitely much better now.

**UPSTAIRS IN BILL WYMAN'S** lovely green suite he was playing his new LP, "Stone Alone". I couldn't believe it, it didn't sound at all like Bill.

"Well, I got so pissed off trying to get singles off my last solo album that didn't have any on it, that I tried to make this as commercial as possible," said Wyman, who was wearing pale blue denim trousers and a salmon coloured pullover. His hair seemed freshly trimmed, he looked happy and rested despite his protestations that he hadn't rested at all since the tour.

"Any album you play there are always some cuts that you don't like, that you wish were over to get on to the next," Bill said, "but with this one, I really like all of them."

Some of the outstanding ones: "Apache Woman" — great rhythm section, sounds a bit like Booker T. & The M.G.'s, could easily be a disco hit: "Get It On" ("This is dedicated to my dog," Wyman said, attempting a straight face, "he's never been mated, and he's always trying.") is an extremely raunchy number, and will no doubt have much trouble acquiring airplay here, as will "Peanut Butter Time" which has the Pointer Sisters outdoing Donna Summer.

Van Morrison, Nicky Hopkins, The Pointers, Joe Walsh, Al Kooper, and the incredible Tower of Power horn section are all on Bill's LP, and he

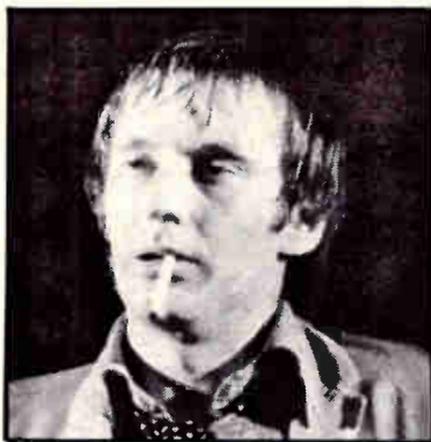
plays electric guitar, acoustic guitar, piano, bass, and percussion.

"I dabbled in everything," he smiled, including a Louis Armstrong impersonation for the entire song "No More Foolin'". It's hilarious: "I couldn't sing for a day afterwards," he admitted.

Mainly, Bill Wyman's voice on this entire album, is the real surprise. The singing is strong, he's much more confident than on "Monkey Grip", and the songs are all uptempo and very catchy. Bill himself can hardly stop smiling whenever he listens to the album (he even refers to "his" album and "theirs" — talking about the forthcoming Stones' lp... hmmm), and when Jerry Wexler came to visit, Bill played the disc all over again for him.

About that Rolling Thunder Revue/Hurricane Carter benefit in Houston, Texas: Those who were there say that it was a great show for the front 20,000 people out of the 47,000 people who came to the Astrodome. Stevie Wonder and his band were great, Isaac Hayes, Shawn Phillips were also on the bill. Carlos Santana, Stephen Stills, Dr. John and Kinky Friedman all sat in with the RTRs... no Joan Baez or Ronnee Blakely this time.

The RTR crew had an impromptu guest spot a few nights earlier at The Troubadour, when Roger Miller and Kris Kristofferson (who was jamming with Miller, it was Miller's show) invited those who were in the audience — Dylan, Stoner, Neu-



"So this is Hollywood" Pic: JOE STEVENS

wirth, Metal — onstage.

Following the Houston concert, Bob Dylan drove to Dallas to catch one of Joni Mitchell's shows. It is expected that there will be no RTR action during February or March, but they might re-group in April... Of course that, as is everything with this bunch, is subject to change.

DR. FEELGOOD arrived in Los Angeles at 4

p.m. Thursday, and were actually met by a bunch of fans and some CBS people at the airport. They went directly (do not pass go) to the Continental Hyatt House where some fell asleep. Lee and Sparky went to see Patti Smith's opening at the Roxy. The next day they went to the Westwood Music Shop to buy a guitar for Lee, then drove leisurely to San Diego (about a three hour drive) where they were to perform for the CBS Convention the following night for forty-five minutes. It was not decided whether or not they would then return to LA to "acclimatise themselves" to America. They'll be here February 19th for a tour, in New York probably in March for a Beacon Theatre concert and I personally cannot wait.

SAT. & SUN., FEB. 21 & 22  
at 7.30  
M.A.M. present  
**STEVE HARLEY and  
COCKNEY REBEL**  
on a Tuneless Flight over  
Britain  
£2.50, £2, £1.50, £1

From Bristol Evening Post sent by Bill the Lizard. We thought it was a Timeless Flight, but you never can tell

## Number Five



1970 ROOTS. Blood brother in Africa is...



1970 Street brother at home. Superbad



1973 Afro out; Process not in properly. Hide under...



1973 A big new hat for The Godfather of Soul



1974 "Those younger guys are ripping me off"



1975 Old man from the city seeks credibility and a better hairstyle.

# Hobo



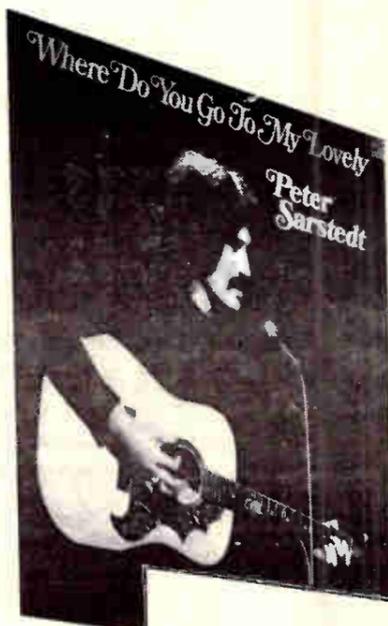
Cardiff, formerly well known for Rugby and Welshmen, now proudly boasts the multifarious musical talents of Hobo, a new five-piece band, already becoming recognised for their tight harmonic work.

Their debut album on the new United Artists/Rockfield label UAS 29909 **ROCKFIELD**

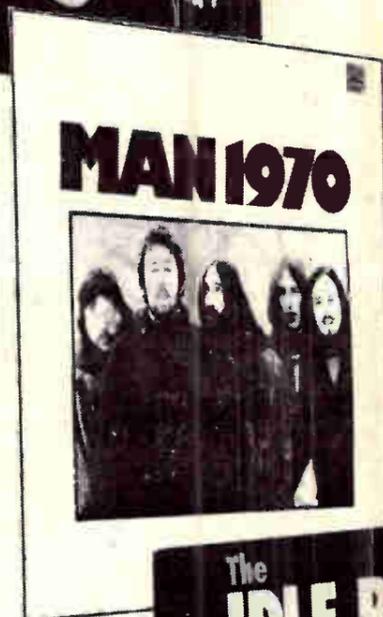


# For the 1<sup>st</sup> time at £1.49 cassettes £1.99

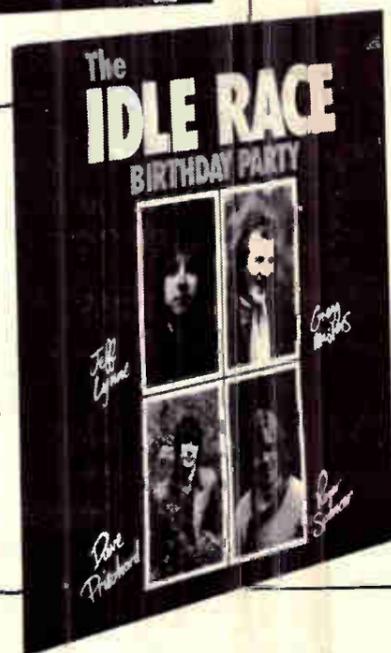
## 1<sup>st</sup> Peter Sarstedt album



## 1<sup>st</sup> Man album



## 1<sup>st</sup> Idle Race album (featuring Jeff Lynne)



### PETER SARSTEDT Where Do You Go To My Lovely

This album is a compilation of Sarstedt's finest material. From the title track, through "Frozen Orange Juice" to "I am a Cathedral", this album is truly a "very best of".

ALBUM SLS 50381  
CASSETTE TCT 50381

### MAN Man 1970

Man have long been established as one of Britains premier bands. This, their debut album for UA, has been repackaged in a new sleeve (with notes by the infamous Deke Leonard), and features "Romain" still a highlight of the band's 'live' set.

ALBUM SLS 50380  
CASSETTE TCT 50380

### IDLE RACE The Birthday Party

Originally issued in 1968, this must rate as one of the most significant rock albums to have ever been released. The imagery of the lyrics, sometimes stark, and sometimes surreal, meets exceptional melodies to produce an album that bears testament to Jeff Lynne's enormous talents - talents which are only now being fully appreciated via ELO.

ALBUM SLS 50382  
CASSETTE TCT 50382

...And, just in case you've missed them,  
these are some of our other most recent  
Sunset releases.



BONZO DOG BAND  
Keynsham  
SLS 50375  
TCT 50375



GROUNDHOGS  
Thank Christ for  
the Bomb  
SLS 50376  
TCT 50376



Sunset is a product of  
United Artists Records.



CANNED HEAT  
Cookbook  
SLS 50377  
TCT 50377



ROY HARPER  
Folkjokeopus  
SLS 50373  
TCT 50373

# SINGLES

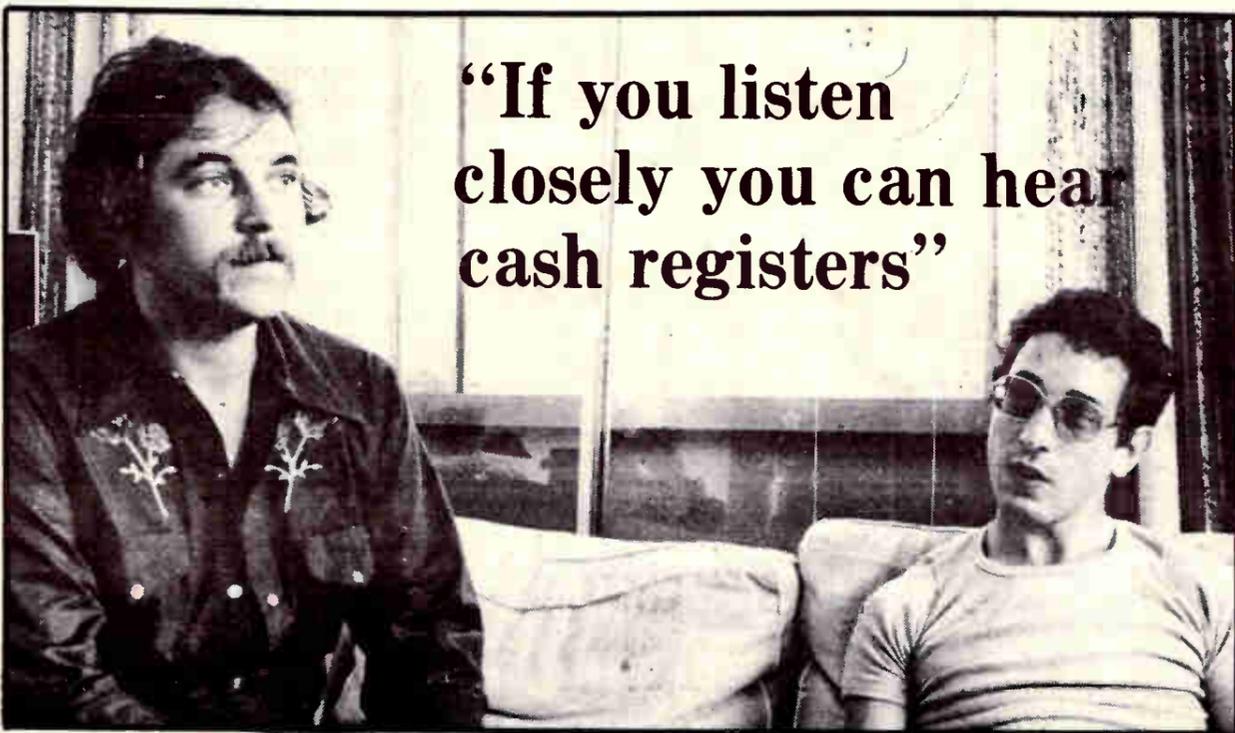
## SINGLE OF THE WEEK

**PROCOL HARUM: "As Strong As Samson (When You're Being Held To Ransom)" (Chrysalis).** Coming across this amidst the overwhelming pile of dreck is a lot like discovering someone you know in a roomful of strangers.

You know, it brings you to life again after being bored solid. Oddly enough, "As Strong As Samson" isn't from Procol's last album, "Procol's Ninth", but from the one before that, "Exotic Birds And Friends", and what's more it's been remixed so you hear a lot of things previously out of aural range — like the pedal steel half way through which contrasts well against the stately keyboards of Gary Brooker (piano) and Chris Copping (organ). And then there's the acoustic guitar finger picking which appears with a marked clarity seconds into the record. Snuggled in between the rest of the album, "As Strong As Samson" sounded great, but now it sounds even better and the song's lilting quality becomes more apparent each time you hear it. Keith Reid's lyrics are fortunately less obscure than usual, witness the words in brackets after the title — which didn't appear after the song's listing on the album. The group thought it wise to include them because at this stage in the record Brooker's diction becomes a little muffled. Or to put it another way, no-one could understand what the hell he was singing about . . . A fine, fine record.

**THE ALLMAN BROTHERS BAND: "Jessica" (Capricorn).** More remixing, but this time I can't notice it. Originally released 18 months or so ago to coincide with the Allmans' "Brothers And Sisters" album, "Jessica" was a turntable hit, but failed to make the charts. Today it sounds as good as ever and stands as one of the finest things the Allmans have ever done. Written by Dicky-My-Name-Is-Richard-Betts, it's his show all the way, and unlike some of his other more blues-orientated guitar showpieces, on this he doesn't sound like Eric, but like Dicky Betts and no other. His playing is just sweet enough and flows effortlessly, with the rest of the band gliding along with him. Two thirds of the way through, Betts retires to see if Gregg has nodded out over his organ and Chuck Leavell takes the lead, to play some beautifully cascading piano. You know, this could be the best rock instrumental since the Shadows' "Apache".

**DIONNE WARWICKE: "Once You Hit The Road"**



PROCOL HARUM'S Gary Brooker and Keith Reid. Pic: PENNIE SMITH

**"If you listen closely you can hear cash registers"**

## REVIEWED THIS WEEK BY STEVE CLARKE

(Warners). I'd have made this Single Of The Week, but for its resemblance to "Then Came You", the song Ms Warwick recorded with the Detroit Spinners in '74. That wasn't a hit in this country and "Once You Hit The Road" probably won't be either. Actually, with all due respect to the lady singer herself, this record's excellence is all down to the genius of Thom Bell who produced and arranged. She is very much his tool, as she was Burt Bacharach's before. But she sings it well.

**OLIVER SAIN: "Apricot Splash" (Contempo).** If Ms Warwick is discreetly funky, then this instrumental is overtly funky. You disco-goers will go a bundle on it. Plenty of bass, clavinet et al over which someone blows the usual derivative alto sax licks. The only radio play Oliver will get will be link music and he might not even get that.

**TRAMMPS: "That's Where The Happy People Go" (Atlantic).** Another one aimed at the disco-market, but a deal more distinguished than the above — mainly because of the string-played riff. Otherwise it's predictable, the cymbals mixed right upfront and a wad of keyboards to get funky too.

**WILLIAM BELL: "Happy" (Stax).** Could this be Stax's last release? This one-time prince

among black labels was declared No Longer In Existence last week because of serious financial problems. This re-released William Bell tune — a brisk, string-laden number — doesn't show the label at its finest, despite the late Al Jackson's peerless drumming. Far better would have been the lesser-known Bell record, "Tribute To A King", an elegy to Otis. Talk about not going out with a bang, but a whimper . . .

**BRIAN PROTHEROE: "The Good Brand Band Song" (Chrysalis).** So Brian Protheroe does have something going for him after-all. In '74 he issued "Pinball", a fine record and a fascinating mixture of Neil Young minor key chording and Protheroe's own middle-class urban blues, then followed that up with a dreadful (yes, it was that bad) single of the kind that makes even John Denver look tough. But here he has it all back together again. The lyrics sound interesting and, as with "Pinball", the record is gimmicky in a tasteful way. Protheroe plays piano in a style that indicates he might have listened to Gary Brooker at some time, and the mood is a little like Macca's "Monkberry Moon Delight" from his second solo album, "Ram", though not as sweet. Methinks Protheroe makes music by numbers, but isn't that what Queen and 10 CC do?

**KOKOMO: "Use Your Imagination" (CBS).** Aha, the right choice for a single from Kokomo's recently released "Rise And Shine" album — but is it the right time, as some funky bearded voodoo piano player once said? In theory this has everything going for it. The song, built around one of Alan Spenner's bass riffs no doubt, is compact, has a hook, possibly two. Trouble is (he said cynically) it comes from the heart, or at least sounds as if it comes from the heart, and that's not always a good thing for a single to have going for it. Tell you what, if this isn't a hit (and I sincerely hope it is 'cause although Kokomo haven't quite done it right on record yet they're one of our finest) wouldn't it be a great idea for the band to go into the studio with the right producer and make a custom-made single. That could be the only way they'll get in the charts.

**COUNTRY JOE MACDONALD: "Breakfast For Two" (Fantasy).** Country Joe could have a hit on his hands with this, seeing as how it puts him in an MOR rock market. The accent is on an aural opulent lounge with its deluxe arrangement deluding the listener into thinking it's a better song than it really is. The lyrics seem to be about eating food, but with Country Joe's past record in



mind, they're probably about sex. Will the BBC realise this?

**ELKIE BROOKS: "He's A Rebel" (A & M).** An obvious case of mis-casting here. Ms Brooks' abrasive voice isn't cut out for this Gene Pitney song which gave The Crystals a hit in 1962 under the aegis of Phil Spector. It's a teenage song and should be sung by someone who sounds a little younger than Elkie — who was great at doing her whole Janis-I'm-a-hard-livin'-woman-Joplin thing with Vinegar Joe, but who seems to have experienced some difficulty carving out a new niche for herself since then. This won't do it.

**RONNIE WOOD: "Big Bayou" (Warners).** Ron-I've-Got-To-Make-My-Own-Mind-Up Wood and his usual back-up band of heavies (including the rhythm section of Weeks and Newmark) tackle this rock 'n' roll song by Gig Gilbeaus (now a Flying Burrito Brother and who in earlier days wrote and produced Chris Montez's "Let's Dance") with their usual shambling aplomb. The mix is crowded and Woody's voice is all scratched up, but that's part of the charm. There's the inevitable Keef rhythm guitar and a guitar solo

by Woody right out of character in its Claptonesque spiralling design. Woody's an erratic guitarist to be sure, but when he's good, it's his slide playing that he's noted for. Here however, his non-slide lead break is quite stunning. His last single, "If You Don't Want My Love" was also rather good, but wasn't a hit despite getting on the playlist. This probably even won't get that far.

### COMMANDER CODY AND HIS LOST PLANET

**AIRMEN: "Lightnin' Bar Blues" (Warners).** Don't let the title fool you, since talking in purely structural terms, a blues this most certainly isn't. It's a rather undistinguished country-tinged strum-along, with the Commander singing about the simple pleasures of life, in particular the demon booze, which brings us to . . .

**ANDY FAIRWEATHER LOW: "Champagne Melody" (A & M).** He would appear to have a fixation for Songs To Do With Drink. Like his previous hit, "Wide Eyed And Legless", "Champagne Melody" is taken from the same "La Booga Rooga" album and also like "W.E.A.L." it's emulodic — but differs strongly in that the overall design has a lot to do with 30s swing and precious little with rock 'n' roll. The atmosphere's very late-night boozy and won't harm Andy's regenerated reputation at all, even if it would have been nice to show Low's funky/rock side to the singles buying public because that's where his musical heart seems to be. A minor hit and one that will probably chase Amen Corner's re-release "If Paradise Is Half As Nice" up the charts.

**THE PRETTY THINGS: "Sad Eye" (Swan Song).** Lovely label design, but a disappointing record. Phil May's vocals are treated with mucho echo and are tastefully backed by acoustic finger-picking and discreet keyboards, so that you expect one helluva heavy metal riff to enter at any moment and kiss your skull away. It doesn't appear, though. Merely a token release to promote the band's new album "Savage Eye".

**GALLAGHER AND LYLE: "Stay Young" (A and M).** Not the Scottish song-writing duo at their best — "Stay Young" is one of the less compelling cuts from their very good "Breakaway" album. Somehow the number comes over as slight. These two deserve a hit, but a far better choice would have been the very memorable "Heart On My Sleeve" from the same album, which vile rumour has it Bryan Ferry is going to release as a single. Okay, so they get the royalties, but it's not the same.



**Hits Twice Over!**

**CHUBBY CHECKER.**

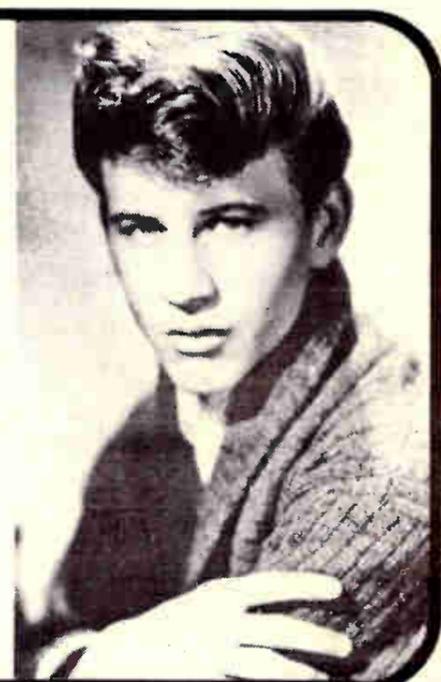
**AT THE DISCOTHEQUE and SLOW TWISTIN'**

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**BOBBY RYDELL**

**SWAY and FORGET HIM**

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marketed by **DECCA**

# PLATTERS

## LANE AND A BETTER THAN EVEN CHANCE

**RONNIE LANE'S SLIM CHANCE: One For The Road (Island)**

**WITHIN THE FACES,** Ronnie Lane's songs were usually characterised by Lane's ear for melody and his altogether down-home approach.

Since quitting The Faces these traits in Lane's work have naturally been more accentuated; although Lane is still writing for a band, it's his band, whereas before he was writing for a band which had two other writers in its midst.

In other words, Lane can be a little more self-indulgent now. He doesn't have anyone around who's going to turn around and say, "Well wouldn't it be better if it went more like this?"

And therein lies the rub, for although "One For The Road" is an enjoyable album, there are more than a few signs that a little self-discipline is called for if he's going to continue making good albums — something he has so far done since quitting the Faces.

As you'd expect with a Ronnie Lane album, "One For The Road" is a very friendly record indeed. It sounds as if the whole thing was put together with a lot of love, affection and the odd tipples in between.

Side one is really all plain-sailing, the album's best song, which has rightly been chosen as the single, coming right at the beginning. "Don't Try 'N' Change My Mind", a song which stands head and shoulders above the rest.

It's well-constructed, well played (but then so is everything else on the album) and very memorable in its perfect simplicity. Lane's clearly in love and, like the majority of cuts on "One For The Road," "Don't Try 'N' Change My Mind" is a song about his old lady Kate with lines like, "She comes like like sunshine/She goes like snow". That might look trite when written out in black and white, but in the context of the song it sounds just right.

"One For The Road" is essentially an acoustic album, the predominant instruments being acoustic guitars (nice studio sound, Ron), mandolins, fiddle and piano accordion. Hardly the stuff that rock 'n' roll is made of, but that's surely why he left The Faces in the first place. His vision is a fairly restricted one, but it's all his, and one that is saturated with good vibes.

The rest of side one is split into three songs ("32nd Street", "Snake", and "Burnin' Summer") which might not be models of construction, but are there, like, say a Van Morrison song or John Martyn song, to evoke a mood.

Structurally they're sketchy, but each one works and "Burnin' Summer" genuinely conjures up images of a hot summer. Lane's bottom end acoustic pickin' sounding sultry.

The title cut closes side one and is another well constructed song, although not as memorable as the opening number.

Side two is where Lane's dilemma becomes apparent. Only one cut works totally, the instrumental "Harvest Home", written by band member Charlie Hart, the song has a melody played by Hart's piano accordion which creates an autumnal atmosphere.

There's nothing disastrous on

**JOAN BAEZ: From Every Stage (A & M double)**

**LAST AUTUMN,** in a move that marked a complete departure from previous practice, Joan Baez went out on the road in the States with a backing band.

She'd formerly eschewed any form of accompaniment but, inspired by the success — in America at least — of her album "Diamonds And Rust" she took this decision. The members of the band were, naturally, all hand-picked, and were mostly the people she'd used on that album. It all seemed to pay off. Everything was felt to be hunky dory, and she was reported to be imbibing freely.

After all, Joan might have made some public miscalculations in her career, but none of them have been occasioned by her music.

"From Every Stage" is both a recreation of one of those concerts and a sort of retrospective of her 15-year show-business career. It works on both levels, and on others besides, and confirms the depths of Joan's musical resources and her resilience as a recording artist.

The fact that it is in the form of a concert means firstly that it is very lengthy, almost 90 minutes. On the first album — i.e. the first half of the concert — she accompanies herself; the band join her on album II.

Side one opens with "Ain't Gonna Let Nobody Turn Me Round", a calculated demonstration that her concerts, though now more musically complicated, have not correspondingly become more shallow politically. She enters the lists against her current political *betes noires*, Indira Gandhi and "Killer" Kissinger.

She continues with one of her own songs, "Blessed Are" and then Leonard Cohen's "Suzanne", which I believe is one of the eight here she has not previously recorded.

Bob Dylan inevitably comes

away with the lion's share of the composing credits. It's strange to hear Joan doing "Blowin' In The Wind", but it does take you right back across those 15 years, as does "Stewball", which she has reinterpreted to fit the death recently of a racehorse in America.

These sides also contain "I Shall Be Released" and yet another recording of one of the songs most associated with her, "The Ballad Of Joe Hill".

Although her introductions are noteworthy for their comparative brevity (on her 1971 tour of this country, I remember that her introductions were merely excuses for diatribe, and often lasted longer than the song) she still explains the premise of each song, and endorses so many disparate causes, she still seems to be a one-woman Amnesty International.

If you're prepared to be cynical

## Joan at her most baezed

about all this, remember that what she was saying in the later '60's about, for example, the global activities of the CIA have since been entirely proven; what I resist is the certainty of her convictions. Little devil doubt seems to have been expunged from her life. When she says, "It is because of people like Natalia Gorbanevskaya and I are alive and walking the face of the earth", I make the

connection and think it's also because of people like Joan Baez that you and I are etc. At other times, I wonder about her snarling asides, and the vehemence of her hatred.

**ON TO THE** second album, where she describes the decision to work with a band — "I've not had a vacation in ten years, so I've decided to do it musically."

On side three, the use of a band seems rather arbitrary, as the players keep their respectful distance, and hardly kick out the jams. The use of backing vocals on Emmylou Harris' "Boulder To Birmingham" seem particularly pointless. Joan's vocals seem to need little support.

With "Rambling Boy", the opening number on side four, everything comes together, though; the band seem more relaxed, and they contribute more positively.

There are three tracks here that are quite superb: "Rambling Boy" itself, "The Night They Drove Old Dixie Down", where the band and Joan have evolved a perfect understanding, and "Lily Rosemary And The Jack Of Hearts" which was, you remember, quite mesmerizing on "Blood On The Tracks", and the best tribute you can pay Joan is to say it is equally so here.

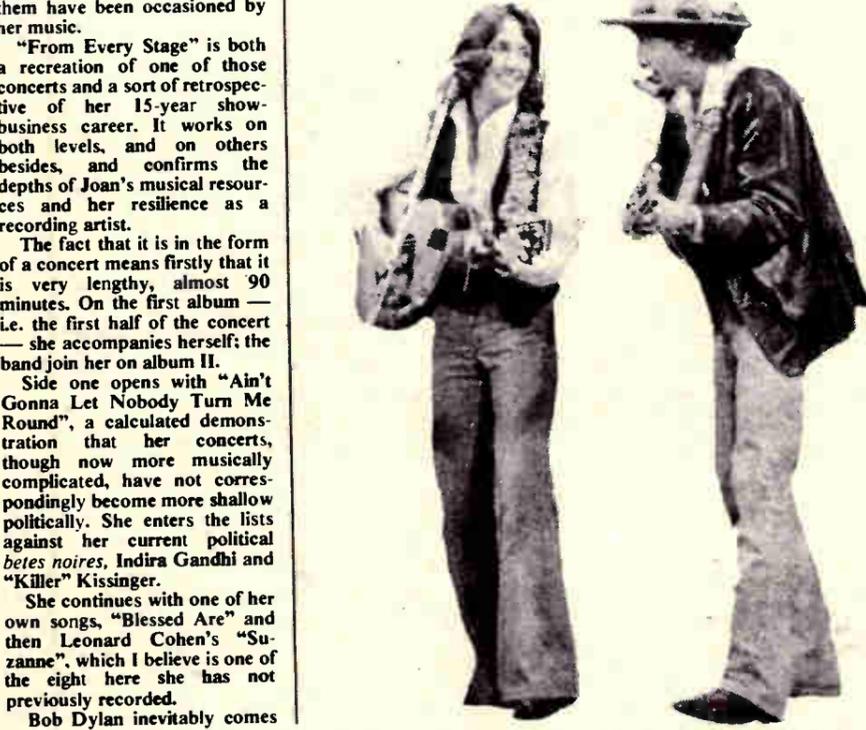
Her inclusion of "L.R. And J. of H." and "Boulder To Birmingham" shows she always has an ear for a remarkable song; her whole approach to music shows the sureness of her judgement. Her vocals are peerless as ever — though some people, I know, are quite unmoved by her vocal tours de force (like the accapella "Swing Low Sweet Chariot" or "Amazing Grace", with which she closes the concert). That I'll leave you to decide for your selves.

"Diamonds And Rust" could and should have appealed to anyone interested in rock music; "From Every Stage" is strictly for devotees, because it is Baez at her most baezed.

But that does not invalidate the fact that this is an exceptionally well conceived album (and the sound throughout is quite superb); how many successful double live albums can you name? The Allman Brothers' "Live At Fillmore East", Van Morrison's "It's Too Late To Stop Now", Bill Withers' "Live At Carnegie Hall", Bob Dylan's "Before The Flood". And here's another to add to that list.

Bob Woffinden

And here's Joanie looking affectionately at some heavy-duty colleagues — (above) with Bobby Zee in '75 and (left) with young Mick Whatsishame in '65



the album, since the sheer good-natured ambience of the music will get you through; but the other three numbers on side two lack ideas and the constant repetition of one idea could get a little tedious.

Next time he should get some more of the band to write, or do some other people's songs, as he did on his previous Island album. His interpretation of "Buddy Loan Me A Dime" was particularly good.

But if you're at all interested in Lane's music, you'll dig this. I'll play it regularly.

Steve Clarke

**THE FLYING BURRITO BROTHERS: Flying Again (CBS)**

**APART FROM** being a finishing school for some of California's best musicians, the Flying Burrito Brothers also made some great music in the past, bringing together country, rock and R and B styles to create something that was very worthwhile indeed.

Bernie Leadon aside (recently departed Eagle), none of the players who've been through

the Burritos bands have ever met with much commercial success. Gram Parsons and Chris Hillman coming closest, although the former tragically died before notching up that many record sales and Hillman has often ended up playing second fiddle behind the likes of Stephen Stills or Roger McGuinn.

None of that's going to change with this new Burritos line-up, a collection of musicians who should never be calling themselves the Flying Burrito Brothers.

The band reformed last year

with original members bassist Chris Ethridge and steel player "Sneaky" Pete Kleinow (the two of them were never major contributors to the band), and the line-up is completed by former Byrds drummer, Gene Parsons, fiddle player Floyd "Gib" Guilbeau and Joe Scott Hill.

Live, it's Hill who is the band's front-man. And on record it's the same story with this former Canned Heat member doing the majority of the singing, with a crooning, unexceptional voice. Oh for the lilted purity of Parsons or Hillman.

**ELVIS PRESLEY: A Legendary Performer (Vol. II) (R.C.A.)**

**IT'S ALMOST** like Elvis Presley was dead. I mean, they do this kind of thing with people like Buddy Holly and Eddie Cochran when they've totally used up all of the commercial tapes in the vaults.

As will probably be gathered by now, what we're dealing with here is a definite collectors item. It's a grab-bag of bits and pieces spanning Elvis's career from 1954 to 1958.

An added purchasing incentive for the faithful is the glossy 12 in. x 12 in. booklet of rare Presley ephemera

The tracks are programmed in chronological order and side one opens with a previously unrecorded Sun tape called "Harbour Lights".

It's basically an inferior, ballad that tries out a lot of ideas, later employed a whole lot more successfully on "Blue Moon".

Next comes an interview with a good-ol'-boy, hillbilly D.J. Jay Thompson. He elicits very little new information.

The interview is followed by a duff out-take of "I Want You, I Need You, I Love You", distinguished by little else but Elvis mugging the words.

The live cut of "Blue Suede Shoes" is marginally interesting. It's hardly one of the great live recordings of all time, but despite the tinny instrumental sound and the overbearing screams, it does manage to get over some of the unrestrained energy of those '50's concerts.

The side winds up with "Blue Christmas", "Jailhouse Rock" and "It's Now Or Never" all of which have been anthologised before and seem to be pretty much make-weight.

Side two opens with a collectors' gem.

It's "Cane And A High Starched Collar", not exactly the greatest Presley tune, but seeing how it came from the magnificent absurdist western "Flaming Star" and has never been released before, I guess it more than earns its place on the album.

The merit of the second cut is a whole lot more doubtful. I think you have to be of the particularly devoted elite who are willing to listen to Presley doing just about anything on record to really get off behind fragments of old press conferences.

Next comes "Blue Hawaii". It's a dramatic, unreleased live version, but, always having had a particular dislike of both the song, and indeed this kind of Presley grand manner, it rather passed me by.

Far more acceptable is "Such A Night". The Johnny Ray epic sounded great when Presley first did it on "Elvis Is Back", the magnificent album he made immediately after his release from the army.

In this collection it's the same cut, except three fluffed openings have been left on to give it a unique folksy charm.

Just to prove that you can never win them all "Such A Night" is straight away followed by a really dire live recording of "Baby What You Want Me To Do" on which Presley plays some ultimately mindless guitar.

The album goes for an ultra-spiritual finale with "How Great Thou Art" and the reflective "If I Can Dream".

And there you have it.

A lovingly indulgent Presley documentary. If you view the dear boy with the same kind of indulgence, nothing should stop you racing to your record store to get.

Mick Farren

# PLATTERS



Pic: STEVE EMBERTON

## Lofgren murmurs now big noise

"Boy And Girl", the next track, is less substantial however.

The lyrics opine that "There's nothing better in the world/Than a go-together boy and girl", the melody-line is slight and aside from the occasional gilded couplet — ( I learned that old game fast — cat and mouse/But hit or miss I'm in the same dog house") has little to offer in the light of previous Lofgren rock hymns to teen-love congress.

"What About Me" is spry but as a song it's pretty much threadbare and ultimately stands out only for the kid's gorgeous guitar playing.

The first side closes on the dreary dirge-like wing of a slow blues — "One More Time" — with Lofgren obviously soused to the gills and falling flat on his face in an attempt to be 'soulful'. A tedious exercise in drunken blues.

Side 2 picks up with "True Thrill", a decent-enough minor league Lofgren composition with a catchy chorus that would have fitted nicely in with the less-exciting moments of the later A&M solo album and strikes up to 4-wheel drive on a new rendering of "Beggar's Day", Lofgren's Crazy Horse masterpiece, this time round recorded half as an official eulogy for a deceased Danny Whitten and half probably because Lofgren didn't have any new songs to flesh out the album further.

Whatever, it matches "Weight" as the album's twin

peak, actually managing to get a rough studio equivalent of Grin's live potency, Lofgren driving the song on with some truly fevered guitar work and reshaping the rather bizarre lyrics to fit the suitably dark and desperate circumstances of Whitten's capitulation.

After "Beggar's Day" has come and gone, the remainder of "Gone Crazy" has to rely on "Believe", a suitably charmed exposition of Nils' "Dreamy Side" for a final passion-shot. Shimmering solo piano and a broken-hearted Lofgren crooning out sentiments which remind one of Danny Whitten's "I Don't Want To Talk About It."

The rest of "Gone Crazy" is composed of insubstantial slop which Lofgren in retrospect probably feels pretty sick about having his name attached to.

Even so, four hits out of nine tracks isn't a bad score and "Gone Crazy", while hardly Grin and/or Lofgren's finest hour, is worth investigation.

Meanwhile, the Import stores are apparently marking up healthy sales figures on Grin's prior Spindizzy/C.B.S. releases principally the first two albums "Grin" and the supreme "1 + 1".

I've already dwelt on the manifold virtues of at least the latter Nils episode a year ago in a "Deja Va" . . . and I can only confirm my previous comments. As to the first Grin album, it is an exceptional first offering from any rock artist and should be purchased.

With public approbation of the *NILS LOFGREN* oeuvre accelerating rapidly, A & M have dipped into his first folio to activate further interest; *NICK KENT* compares, contrasts, evaluates, etc.

### NILS LOFGREN & GRIN: Gone Crazy (A&M)

O.K., O.K., I know what you're all thinking — the old fool's been drooling on about this Lofgren cove these last months, everytime the rag lets him near a typewriter, but this time I've got a couple or more excuses.

Finally, y'see the world at large (or at least an impressive splattering of the British rock consumer populus) appears ready to let a little Lofgren into their lives.

Back last winter, you'll surely remember, the young maestro stepped out on a limb and conducted a brief reconnaissance of his 'cult figure' status on this side of the Big Pool holding down strict outsider's odds and a blind prayer in the shadows of a spotlight specially dusted down for the omniscient Bruce Springsteen whose flash-bang live reputation was having its grand unveiling in exactly the same precincts at more or less exactly

the same time.

Well, Springsteen came, we saw and he left, the great British cognoscenti divided even further in their estimation of 'his true worth'; while Nils by simply utilising the fullest resources of a comparatively modest campaign, shook the walls of every venue he hit and split, having literally quadrupled sales of his solo album here, his name dancing on many a tongue and true fame just a kiss and one more big-scale publicity campaign, away.

So we're now locomoting into the second month of 1976 and all the omens are pointing to the year elevating the Lofgren "so tough he doesn't even have to prove it" technique into the realms of the kind of grand public acceptance the kid's been hurting for ever since the whole decade was ushered in.

The big news for the immediate future is that Nils' second solo album is now finished and is set for definite release sometime next month.

Recorded in Washington with James Jamerson and Jim Gordon frequenting the rhythm section slot in place of the Dunbar/Wornell Jones pairing of

the first chapter, plus David Briggs and Al Kooper together producing, the opus already has a title — "Cry Tough" and looks set to be hot, hot, hot property if specific preview shots from those live gigs — principally the wonderful rocker "Crime" that was unveiled at the New Victoria last November — were anything to go by.

Meantimes, the Lofgren legend continues being fed with first, A&M releasing the very last Lofgren/Grin album — "Gone Crazy" this very week — some two years after it saw the light of day in the Americas.

Having been acquainted with the record over the two-year stretch, I find it fits into Lofgren's musical story-so-far as easily the sloppiest, most frustratingly uneven effort he's yet put his name to.

Initially recorded and released at a point when Grin's three year run as full-time Lofgren vehicle for total creative commitment had become strafed by excessive road fatigue, slight identity loss and the ever-dimming light of success at the end of the tunnel, it still finds Lofgren pretty much on his feet punching it out with much the same elan that made him every U.S. rock critic's next "musician-most-likely-to . . ." for two years running.

Basically it's a half-and-half situation.

Half of "Gone Crazy" is Grade-A Lofgren, the other half acquaints us with the vision of this exhausted, drunken punk stuck in a studio with few ideas and even less time to deliver.

There are four hot tracks here, starting with "You're The

Weight", with Lofgren using his heaviest punk-passion-at-point-blank riffs — a dramatic strutting canter underpinning the verses — "You're the kiss that can touch my heart/I get crazy from the very start/I've been asleep for a hundred years . . . You're the soft thing that I adore", straight into the one slick catch-phrase — "You're the weight that I've been waiting for."

"You're the Weight" 's success lays largely in Lofgren's ability to successfully fuse Hendrix's diamond centre hard rock swagger with its composer's penchant for moody teenage utterances.

Sound", as depicted in "The Glen Miller Story", is naturally corny and means little in 1976.

But this chronological package is very interesting, at least to nostalgia buffs and students of popular music history, for the dynamic way in which it shows Miller's tremendous impact.

Miller was as progressive in 1938 as Pink Floyd were in 1968, turning on an entire generation to swing fever.

The 24 tracks with chat between them are performances recorded live over a three-year period of Miller's popular radio broadcasts from such evocative-sounding venues as the Cafe Rouge of the Hotel Pennsylvania.

In addition to fine renderings of most of the Miller classics, there are some fascinating moments recorded here — historical, musical and emotional: Miller being presented with the first-ever gold record (for "Chattanooga Choo Choo"), trumpeter/band leader Harry James (Betty Grable's old man) sitting in on "Juke Box Saturday Night", some splendid cornet solos from Bobby Hackett and amusing but flawless vocal performances by Marion Hutton, Tex Beneke and the Modernaires.

There are also some previously unreleased numbers, including a real curiosity in "Jack and Jill", which was quickly banned from radio for suggestive lyrics — la plus ca change toots?

My favourite track captures Miller and his orchestra being

piano phrase, but these things do not a good song make.

The overall impression is one of listlessness and a lack of genuine inspiration. If only they had a Hillman or a Leadon to feed off . . .

The majority of the material falls in the contry-rock genre (three parts contry, one rock) but there are exceptions like the single "Building Fires", a sophisticated piece of studio work, and side one's closing "You Left The Water Running" has more to do with cajun rock 'n' roll than anything else and isn't bad at all.

If you really want to listen to some hip contry music, then EmmyLou Harris is for you. Otherwise try the Burrito's "Close Up The Honky Tonks", an excellent compilation. There you can hear Parsons and Hillman doing it like it should be done.

Steve Clarke

### GLENN MILLER: A Legendary Performer (RCA)

A MILD CASE of Millermania seems to be going around: The

kids at Canvey Island were the first to come down with it, striking poses as jitterbugs; now Deodata and the Manhattan Transfer have two terrific covers of Miller numbers out and the original of his signature tune, "Moonlight Serenade" is in the charts.

While all this may be passing by ageing acid heads and baby boogie freaks, RCA have been quick to spot a market in the mood — hence the re-release of this double set, initially produced in 1974.

Now, that Hollywood hokey about Miller's search for "The



No, this gentleman is not one of Gerry Ford's challengers for the Republican Party's Presidential nomination — though had he lived, who knows? After all, Glenn Miller (For it is he) was a big star when Ronald Reagan was a b-movie actor.

announced the landslide winners of a national poll for "America's No. 1 Band" to thrilled screams from the youthful audience.

As the jubilant band swings through "Tuxedo Junction" the crowd joins in and guys cry out "Hey, hey" and "Yeah! Oh, yeah!" until suddenly you can picture your father, maybe, acting like a kid at a Rory Gallagher gig.

The set ends on Miller's sad-in-retrospect farewell speech

and a fervent response from the audience as he leads the band into "Moonlight Serenade" for the last time before joining the troops in Europe. Two years later he was dead.

30 years later he's a legend brought to life on this lovingly-compiled release, a good buy with plenty of gems for the interested.

Mind you, I did feel the need to put on Lou Reed straight after.

Angie Errigo

# PLATTERS

## IMPORTS

AS I'VE OFTEN mentioned, obtaining imports need not mean some costly trip to a distant specialist shop.

It's possible to lay your hands on a whole heap of goodies merely by placing an order with your actual just-around-the-corner, top-twenty orientated record dealer.

For instance, if you want to add the first Z.Z. Top elpee to your collection, all you have to do is walk into any record store, quote the catalogue number IPS 584 and tell whoever is behind the counter to order the disc through Selecta. They should know what you're talking about because just about every shop in the country deals with Selecta, which is the import and distribution side of Decca and kinda King Kong sized.

You'll find that the record will be delivered in just a couple of days and all you've then got to do is find £3.50 to settle the bill.

What else can you obtain through Selecta you ask? Fair question.

Which is why I recently snooped around the company's warehouse to find out exactly what they had in stock.

My first discovery was that they're now bringing in a batch of Hi issues that include Al Green's "Green Is Blues" (SHL32055), a 1972 set that features the Arkansas soulman's versions of "My Girl", "Get Back", "The Letter" and "I Stand Accused"; Ann Peebles' "Part Time Love" (SHL32059) with its chartbusting title track and gritty renditions of "Steal Away" and "It's Your Thing"; plus a couple of Ace Cannon's country-funk sax offerings in "Country Comfort" (SHL32080) and "Ace Of Sax" (SHL32051).

Also available is a huge range of Teldec/Nova stuff from Germany, items like Michael Chapman's "Pleasures Of The Street" (AS6.22321, £2.99), a recent issue recorded live at Hamburg's Onkel Po Club; "The Rolling Stones' Greatest Hits" (AG6.21614, £1.99), the cheapest Stones album on the market, now decked out in a new sleeve (nice shot of Brian Jones) and selling well despite the success of the home-grown "Rolled Gold" compilation.

There's also "The Golden Era Of Hits — Vol. 2" (DP.28126, £3.75), a double that includes Brian Poole's "Twist And Shout", Heinz's "Just Like Eddie", The Applejacks' "Tell Me When", Jimmy Powell's "Sugar Babe", The Move's "Night Of Fear", Dave Berry's "Memphis Tennessee" and the Moody Blues' "Go Now"; plus "Kings Of Skiffle" (DS 3212/1-2, £3.75), a double-helping of nostalgia that remembers the days when the inhabitants of these isles first latched on to guitars in a big way and young Alexis Korner trotted out his versions of

"Ain't Gonna Worry No More" and Leadbelly's "Sail On" in competition with the offerings of Lonnie Donegan, Bob Cort, Alan Lomax's Ramblers and the Avon City Skiffers.

Another line marketed by Selecta is a range of BASF titles, one of the healthiest sellers in this category being "George Duke And Feel" (BASF 21.22312, £2.99) with its star-studded line-up comprising Duke, Airto, Flora Purim, John Heard, Ndugu and Frank Zappa.

Also worth checking out though is Peter Herbolzheimer's "Wide Open" (21.21948, £2.99) which contains solo contributions from altoist Herb Geller and Philip Catherine the Belgian guitarist who gave a pretty impressive display of technique on "OGWT" just a few weeks ago.

Geller has an album of his own on Teldec CX6.28332, a £3.75 double that has both vocal and instrumental versions of four original numbers. Jazz pollwinner Mark Murphy and Earl Jordan provide the tonsil power on the first part of the set while Catherine turns up once more to handle the guitar pyrotechnics.

Jazz-wise Selecta have one of the strongest catalogues in the country, being able to draw on French RCA's Black and White and Kings Of Jazz series, over 200 titles in all, ranging from the Original Dixieland Jazz Band's 1917 cuts — the first jazz ever committed to wax — through to albums by Charlie Parker, Billie Holiday and Miles Davis. C&W represented through such elpees as "Country Music Hall Of Fame Vol. 5" (Starday DP6.28314, £3.75) a collection of tracks by such as Del Reeves, Bill Clifton, T. Texas Tyler (no relation), Red Sovine, Moon Mullican and Buck Owens.

But it's possible that much of the future success of Selecta lies with the African music to be found on their Fiesta releases.

Rock and soul orientated, yet retaining an identity of its own, Fiesta's brand of Black Music could easily be the next step on from Marley and Co.

Already Manu Dibango, who has two Fiesta albums in "Makossa Man" (360.048) and "Manu Dibango" (360.045, both £2.50), has made a fair impact on the disco scene, while Rochereau's "Mana Mana" (360.008) has attracted a lot of attention via airplay of various radio soul shows.

However, the man Selecta name as the guy most likely to tip the scales is one Emkambi Brilliant (think about that name!), an erratic performer whose "Africa Oumbi" (360.054) has moved more than a few copies on the other side of the Channel.

Will down-home Dahomey be the next Big Thing? Who knows? ... with everyone getting back to the roots, it could easily happen.

Fred Dellar



King unbridled

Pic: ANDY KENT

## Rock's Arkle lacks sparkle

**CAROLE KING: Thoroughbred (A & M/Ode)**

I DON'T understand it. Carole has gone back to recording demo discs again.

I have always loved her voice, particularly on the early records where she was always so out of tune. She's flat here as well, but now it doesn't gell so well with the L.A. professionalism of her smoothie backing group.

Can't blame her for them, she put them together five years back for her "Tapestry" album. Russ Kunkel on drums, Danny Kootch on guitar and even old James Taylor back again on background vocals.

They all do such a good job, they're all such good friends. Ho-Hum.

Actually some are new friends. She has been singing "High Out of Time" and "I'd Like To Know You Better" on stage with David Crosby and Graham Nash, joining them on their Wind On The Water tour when it reached Miami. They back her, with James, on these two numbers on the album.

Dare I say she sounds a bit like Carly Simon on "Daughter Of Light", a number recently written with ex-hubby Jerry Goffin?

There are four Goffin-King comps here and they all sound like demos. I can hear them all sung by Carole's usual artists: Roberta Flack, Aretha Franklin, Anne Murray, Linda Ronstadt and even Labelle.

It would be interesting to know who "There's A Space Between Us" is addressed to. It's one of the numbers that

and an easy, mellow, feeling way with a song.

And on other counts, "Together" has plenty of class.

Produced by Tom Catalano, the album has a lush, sensuous effect with a massive but sensitively-arranged horde of good musicians and no less than the wonderful Dusty Springfield doing stylish but subtle back-up vocals.

Of the better numbers, "Sunday Sunrise" is beaty and melodic, with zingy strings wrapped around Murray's powerful alto undulations.

"Out On The Road Again", yet another travelling artist's complaint of the 'boy is this rough, wish I was home where I belong' ilk, is even nice, with a sweet, lyrical wistfulness and a twist to the effect that she loves it all, really.

Her treatment of the David Gates song "Part-Time Love" is beautiful — slow, fluid and full of impressive strength.

The big fault of the album is that it is quickly rather monotonous. With so much going for her, Murray's just missed on this one by failing to inject more surprises and sturdier material.

"Lady Bug", for example, is rescued by the affecting dynamics of her voice, but is a tiresome — if uncharacteristic for Murray — touch of the cosmetics: "No one sees like you can see/when you let your mind flow free."

"Everything Old Is New Again", a satirical swipe at nostalgia delivered with silky gusto, and the honky-tonky "Blue Finger Lou" are quite show-biz jazzy, but lack real bite, and the title track "Together" closes side two in disappointing, old-fashioned tv-star style, despite her fresh, sincere singing.

First-rate, heavyweight material for women singers always seems to be a bit thin on the ground unless they write well themselves, but a little more imagination and punch would have made this album just about perfect.

If Anne Murray could let herself rock out a bit more, she could have as much impact as she has talent. **Angie Errigo**

**EARTH, WIND & FIRE: Gratitude (CBS)**

PROOF AT last that EWF deserve all the acclaim that's been heaped on them in the last couple of years.

Their previous albums were impressive, scoring massive sales in the States, but never quite capturing the full spirit of the group as envisaged by leader Maurice White. A little too much technique perhaps, and not quite enough soul.

Now we get to hear them at their very best and it's suddenly apparent that they knock most other "progressive" black groups into a cocked hat.

This double L.P. runs for just over an hour, three quarters of which is made up of eight live tracks, each from a different



**ANNE MURRAY: Together (EMI)**

ANNE MURRAY has developed really nicely as a singer of art and warmth since her initial Canadian-folkie emergence.

Throughout this set she demonstrates a rich, pretty voice

Ms. Murray — very good, but she should still let it all hang out **Pic: IAN DICKSON**

American concert.

While it might be argued that such selectivity presents the group in a flattering light, it does at least ensure good listening.

Most of the songs have appeared on their previous albums, but without exception these versions are superior to the studio recordings.

On songs like "Yearning Learnin'", "Africano", and "Shining Star", their rhythms are stronger than before without becoming boring; their playing is more stretched out, allowing room for imaginative solos to change the moods; and above all, there's so much more vitality than in their studio work.

Contrasting with the funk, there's the Curtis Mayfield-influenced "Devotion", a straightforward soul ballad "Reasons", the latin hit they had with Ramsey Lewis' "Sun Goddess", and a lengthy montage of different textures which they call "New World Symphony", all of which successfully convey their stage impact, as witnessed in Britain last Autumn.

Only their vocals let them down, for while high, light harmonies can be effective in the right context, they begin to irritate when every song is treated the same way.

The five studio tracks are a development of their previous work, providing an excellent postscript to the concert recordings.

Particularly good is a hybrid from Curtis Mayfield's Impressions and The Blackbyrds called "Sing A Song" (already a hit in The States) and the title track of the album, which is a really fine offshoot from the Stevie Wonder branch of Funkology.

Probably by coincidence, and because of Stevie's influence on both acts, it's very similar to Johnny "Guitar" Watson's recent American hits.

If you haven't bothered to investigate EWF before, start right here. **Cliff White**

**BETTE MIDLER: Songs For The New Depression (Atlantic)**

THIS IS easily the most infuriating record I've forced myself to co-exist with for any length of time over and above the call of rock reviewer's duty.

On the one hand I'm openly contemptuous of what might be diagnosed as the motif behind this piece of product — that of the "new depression" being orchestrated and simultaneously lavishly capitalised on by Ahmet Ertegun and all those cats who populate Atlantic Records' inner sanctum, fronted for this little outing by their own favourite hula girl chanteuse.

This is such a damnably "slick" piece of product, starting with ... well let's start with the cover then. That's what first got me interested in the whole thing anyway.

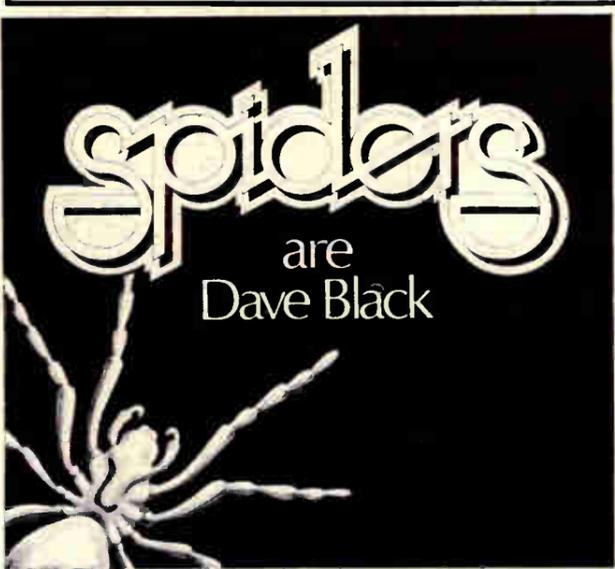
A grainy black and white shot of our Bette, bedraggled like some unholy kid sister of Phyllis Diller, swathed in bulbous white chiffon rags and red ballet slippers walking away from having just defiled a street poster of some elegantly air-brushed lovely with big tits.

Of course, you soon recall that the poster (upon which a bright red moustache and goatee have been scrawled) was the same one that graced the back sleeve of the "Divine Ms. M" album — that our Bette therefore is publicly desecrating her former glittering persona in the face of hard times.

An impressive display, I thought, worthy of further investigation.

Gestures, schestures!

The new Bette Midler, vinyl model, is really nothing more or less than the same big-bazoomed high camp warbler of yore ('yore' being three years back when Ms. Midler was the bonafide 'next big thing', having paid her dues crooning at a Manhattan dive called the Continental Baths) in so far as all



# PLATTERS

**ALLMAN BROTHERS:  
The Road Goes On  
Forever (Capricorn)**

**LISTENING TO** this double album compilation, sub-titled "A collection of their greatest recordings", which encompasses the Allmans' career from their debut album in 1969 through to their penultimate "Brothers And Sisters" epee, one is struck by the paradoxes that exist around the band.

Although a highly respected band in their formative years, they didn't really become America's most successful band until 1974, a good 18 months after the death of Duane Allman.

Their time at the top was brief and soon The Eagles took over as America's premier rock act, their more commercial music eventually penetrating into the heads of British record-buyers; the Allmans never did to any really large extent.

While playing with the group, Duane was their biggest asset, being one of the few white guitarists with an unquestionable feel for the blues. I can only think of Eric Clapton and Peter Green who fall into the same peer group.

And yet, record-wise at least, the band oddly enough reached new heights after this brilliant guitarist's untimely death.

The Dicky Betts instrumental "Jessica" (the full unabridged version is rightly included here on side four) is arguably the finest thing the band ever recorded. As with the two other cuts included here from

## Moanin' Macon style

"Brothers And Sisters" ("Ramblin' Man" and "Wasted Words"), the Allmans play better as a band that they ever did in their days with Duane.

On each cut one is struck by the ease at which they flow through the material, Betts and pianist Chuck Leavell, who was brought in after the fourth album "Eat A Peach", standing out as strictly first class rock musicians. Leavell has a wonderful feel for the piano and constructs his solos in a way which seems totally original.

Through-out the Allmans' career (because of their recent lack of activity, one is forced to speak of the band in the past tense; but they never were a prolific recording band), Betts playing has always been more than competent, but it wasn't until "Brothers And Sisters" that he really came out of the shade and shone as a truly great guitarist.

Before, his playing was essentially rock-blues based, and beside Duane's masterly guitar work, seemed stilted. Check out the live cuts here (from the band's third "Live At The Fillmore East" album and one cut from "Eat A Peach") where

Duane's slide playing always shines in its exemplary way.

There are exceptions, however, as on Betts' song "Blue Sky" from "Eat A Peach".

Without this cut, this album would have no right to its title; includes a stunning guitar duet for Duane and Betts. Here, Betts is anything but stilted, sounding lyrical and inspired so that I'm not sure which guitarist is playing what. No matter, the lengthy solo is a masterpiece.

The weak link in the band has always been Gregg Allman's singing, especially his blues singing which sounds uncommitted, as on the live cut "Stormy Monday". His voice lacks any feel for the blues. As a songwriter he's erratic, coming up with gems like "Midnight Rider" and "Melissa" while his blues-based songs like "Black Hearted Woman" (all three included here) are ordinary.

All this brings me to the conclusion that the Allman Brothers are an erratic band, capable of some truly inspired moments, and some lamer ones too. This album succeeds in representing that.

Retailing at just £3.25, "The Road Goes On Forever" is nevertheless very good value, despite the cover design, seemingly hurried liner notes and thoughtless title, the road goes on forever indeed. That sounds like one of Gregg's ideas.

If you haven't got any of the Allman's other albums then this is for you. And if you really want to hear the genius of Duane Allman, get your hands on Capricorn's anthology, volume one and you'll see that oddly enough much of his best work was outside of the band.

Steve Clarke



"Say, did I ever tell you 'bout mah weddin' night?"

Pic: BRAD ELTERMAN

the formulas are still stolidly being adhered to.

Let's see now... ah yes, the disco revamp of an oldie but goldie, this time a sure-fire hit version of Frankie-bake Sinatra's "Strangers In The Night" (it was "Do You Wanna Dance?" before, remember?) a splattering of earnest 'intimate' renditions of toons penned by exciting 'relevant' new composers — before it was the likes of John Prine, this time round it's the similarly debilitated/inebriated likes of Tom Waites, with Phoebe Snow for snow-driven seconds.

The 'chic' factor is heavily leant on by the time one reaches side two and receives an earful of cookeen-light bossa nova called "Samedi Et Vendredi," wherein our Bette runs off a list of the 'chic-er than her' — De Niro, Dylan, Marcello Mastroianni, Ursula Andress, etc., embellishing the whole produc-

tion by vamping it up in French.

The final track "Let Me Just Follow Behind", a Moogy Klingman (he produced the whole thing) composition which sounds like a direct sequel to the "Jesus Christ, Superstar's" "I Don't Know How to Love Him." Bah! and Eat your heart out, Yvonne Elliman.

Wierdest of all however is Bette's attempt at "Buckets Of Rain" the "Life is sad-life-is-a-bust-all-you-can-do-is do-what-you-must" exit from Dylan's "Blood on the Tracks."

You may recall Ms. Midler holds the record for complete desecration of a Dylan song when she ritually slaughtered "I Shall Be Released" on her second album.

This time round though, it's just plain bizarre, Dylan's in tow here, actively aiding and abetting Midler in her dilution of the song's sentiments into just another good-time vaudeville romp.

Dylan sings out of tune and even cracks at the end "Paul Simon should have done this," proving he still possesses a sense of humour somewhere.

I won't dare go into further analysis as to the exact nature of this self-desecration, seeing as it sounds like ole' Bob was blind drunk for the duration of this time in the studio.

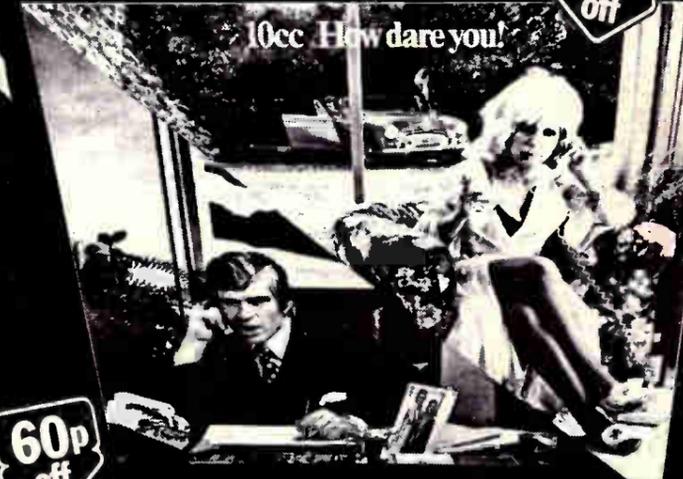
So there you have it. The arrangements are all exquisitely slick and Mr. Midler stays admirably, intimately in tune throughout. I even like parts of it despite my better judgement.

Oh and that cover shot again. Check the "new" Ms. Midler's profile and you'll probably be able to discern the less jagged projectile twixt upper lip and forehead.

That is, Ms. Midler has indulged herself in a costly nose-job for her new persona. Some depression.

Nick Kent

BURNING UP THE CHARTS!



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# Was this how it all started?

## An NME Consumers' Guide



By  
**BRIAN  
CASE**



LEON ABBEY  
FAMOUS SWEET SWING QUARTETTE

**F**EW ARTISTS are even in output. Some hit their peak in a brief outburst, and then level out. Others tire of the diet of integrity 'n grits, and sign on the dotted. The economics of the jazz world — nightclubs, the road, poverty, the fads and pressures of record companies — hacks at creativity, makes a miracle of the artistic survival

of even the most average performer.

Sometimes, as in the '40s and '60s, a musical revolution in methods will overtake a player and shunt his work up the siding of public indifference. Climb on, keep clear: either defence can produce good jazz. Like any healthy organism, jazz is not exclusively concerned with the latest and greatest. No waves without sea, baby. It is about the continuation of traditions.

Improvisers have good nights and

■ *Continues over page*

... Well, not exactly, but you gotta begin somewhere for a speedy, analytical run-down of where all the cats are at. Part 1 gets you through The Old Thing and The New Thing, as we jazzers say, and next week there's the rest of The New Thing and The Very New Thing ...



THELONIOUS MONK



JOHN COLTRANE



HORACE SILVER:



CHARLES MINGUS



ART BLAKEY

■ From previous page

nightmares. Records put an unreal focus onto one area of the musician's working life, and any local cat dug over a year in the neighbourhood boozier will give you a truer picture of jazz than a one-off glimpse of an American giant.

To talk about the vacuum left by the death of a Parker or a Coltrane is to miss the point. Great innovators spring out of the rich soil of yesterdays' traditions which were the day-before's revolutions. The compost is alive and well...

Any survey of the current scene must fall back on the old Friday-afternoon-in-the-Art-Room gluepot and scissors. Styles and schools. Easy to gum up the works. A label that reads 'New Thing' is asking for fast redundancy; 'Swing'? — don't everybody? The genealogical tree of jazz is a monkey puzzle, with clear and direct descendants as rare as navels in Eden. Some cats will bristle with little sticks like the martyrdom of St. Sebastian, others, influencing no one, will feature just one disappearing up their own khyber.

The jazz lineage is more of a gang bang than a marriage.

**WEST COAST**

JAZZ LOVES to squabble. Get two in a room and they'll polarise apart: one cat on his own and he's probably a schizophrenic. Trad v Modern. Acoustic v Electric. Chords v Free.

The West Coast v East Coast controversy dominated the jazz hustings in the 50s. West signifying cool, bloodless academicians, East raw vitality. There's nothing in the ozone. Sure, a lot of Californians pulled Hollywood sessions, played contrapuntally, hoed the 12-tone row; a lot more blew ball-sie jazz.

Shorty Rogers' band hit like a bitch, the Curtis Counce groups hung as heavy as Horace back East. Drummer Frank Butler had all the authority of a Philly Joe; Art Pepper was the finest alto between Bird and Ornette: fact. The whole dust-up was remaindered when Contemporary, a West Coast label, signed Ornette Coleman and Cecil Taylor in the late 50s.

"The Fox", Harold Land (Contemporary 7619); "Cool And Crazy," Shorty Rogers (RCA Victor LPM 3138); "Landslide", Curtis Counce (Contemporary 7526); "Intensity", Art Pepper (Contemporary 3607); "Smack Up", Art Pepper (Contemporary 3602); "For Real", Hampton Hawes (Contemporary 3589).

**COOL**

ANOTHER BUM label: the dose is the same as HOT, except the tension rests on phrase distribution rather than that big butter-and-eggs sound. The disciples of pianist Lennie Tristano make most of the running.

LEE KONITZ: Long elegant, serpentine alto lines weaving in and out the trellis of a metronomic beat, Bach-like unisons, low-profile emotions. Ex-Mulligan, ex-Kenton. Lee can show plenty of bottle with the rougher boys like Elvin Jones.

WARNE MARSH: Considered by some to be the greatest tenor alive. A deliberately monochrome, squawky tone to focus attention away from cheap excitement and onto the content which is unique.

"The New Tristano", Lennie Tristano (Atlantic 1357); "Lee Konitz (Milestone 1217); "Satori", Lee Konitz (Milestone 9060); "Jazz From The East Village," Warne Marsh (Wave LP 10); "Peter Ind Sextet" (Wave LP 13).

**STAN GETZ**

COOL BEGINNINGS, raunchy mid-period, temporarily relaxed. Stan is a descendant of the Lester Young tenor: sneaky with the beat, pretty eyes for a ballad. He enjoyed a great success with the bossa nova fad in the 60s, sits well with Chick Corea. A master craftsman.

"Stan Getz" (Prestige 24019); "At The Opera House" (Verve 68490); "Getz Gilberto" (Verve 9065); "Sweet Rain" (Verve 9178); "Captain Marvel" (Verve 2304225).

**HARD BOP**

THE DOMINANT style in the '50s was Hard Bop, consolidating the harmonic advances of Bebop, and introducing a greater rhythmic variety and emphasis. The drummer pushed up front to parallel the soloist: Art Blakey, Max Roach, Philly Joe Jones. Hard Bop used sketchy arrangements, felt like a blowing session, laid a blatant emphasis on punch.

Typical units were Art Blakey's Jazz Messengers and the Horace Silver Quintet. Between them they've fielded a rare gang of talent: Hank Mobley, Kenny Dorham, Lou Donaldson, Clifford Brown, Freddie Hubbard, Lee Morgan, Junior Cook, Joe Henderson, Jackie McLean, Bill Hardman, Johnnie Griffin and Wayne Shorter.

In either band, they had to be plenty buoyant to ride the relentless prodding of the Silver piano or Blakey drums.

Griffin is probably the ideal Hard Bopper, fast, bristlingly combative, with a short fuse that flared into hysterical excitement once the ankle snapping started.

The "soul" formula crept in by the mid-'50s and restricted the sensurround drumming to a baptist backbeat.

**Less = marriage of a generation**

Silver who started it all with "The Preacher", and Blakey with "Moanin'", usually rose above the general predictability to deliver the goods; Blakey still does, but Silver seems to have opted for a&r direction.

The soul movement led on to Cannonball Adderley, Les McCann and the tenor and organ combos of Jimmy Smith. Meanwhile, the below-stairs revolt of the drummers led to more peripheral time-keeping, to Elvin Jones, Ed Blackwell, Billy Higgins and the soft watch boys, Sunny Murray and Milford Graves: goodbye ching-a-ching.

Horace Silver: "Horace Silver & The Jazz Messengers" (Blue Note 81518), "A Night At Birdland, Vol. I & II" (Blue Note 81521/2), "Finger Poppin'" (Blue Note 84008), "Stylings Of Silver" (Blue Note 81562), "Song For My Father" (Blue Note 84185).

Art Blakey: "Jazz Messengers At The Cafe Bohemia" Vol I & II (Blue Note 1507/8), "Moanin'" (Blue Note 4003), "Buhaina's Delight" (Blue Note 4104), "Free For All" (Blue Note 84170).

Johnny Griffin: "The Man I Love" (Polydor 583 734), "Blues For Harvey" (Steeplechase SCS 1004).

Hank Mobley: "All Stars" (Blue Note 81544), "Roll Call" (Blue Note 84058).

Jackie McLean: "Bluesnik" (Blue Note 84067).

Dexter Gordon: "Doin' All Right" (Blue Note 84077), "Go" (Blue Note 84112).

**SIGNPOSTS**

**SONNY ROLLINS**

THE BOSS tenor in the '50s. Laid a classic set of albums that contain all that is best in Hard Bop, and plenty that pointed ahead. Thematically structured solos, an increased range of tonal effects and a grandeur that looms from the first note. Thrown off-stride by the radical changes of the New Thing, Sonny has finally resolved himself in a lot of the old and bits of the new. Probably past his peak, but remains the Master.

Sonny Rollins: "Saxophone Colossus And More" (Prestige PR 24050), "Sonny Rollins At The Village Vanguard" (Blue Note 1581), "Newk's Time" (Blue Note 4001), "The Freedom Suite Plus" (Milestone 47007), "Our Man In Jazz" (RCA Victor 7546), "Horn Culture" (Milestone 9051), "The Cutting Edge" (Milestone 9059).

**JOHN COLTRANE**

WHERE ROLLINS was terse and sardonic, at a distance from his material, Coltrane's tenor was headlong, smack up. Only by running permutations into wailing legato screams could he cover the vast harmonic implications of his early style. Following stunts with Miles and Monk, he achieved a balance — and then discarded it.

The switch to modal improvisation led to the formation of his classic quartet, centring on a musical dialogue between Trane and Elvin Jones. Paradoxically, all this boiling intensity works to liberate trance, a primitive, pre-



THELONIOUS MONK



CECIL TAYLOR



STAN GETZ



ROY ELDRIDGE

# of a e...more ng bang

European state of ecstasy.

In the '60s, he introduced many of the New Wave players — Shepp, Pharoah Sanders, Rashied Ali, Marion Brown — to a wider public through collective ventures like "Ascension". Since Parker, the patron saint of modern jazz. Still, eight years after his death, the most influential sound around.

"Giant Steps" (Atlantic 1311), "A Love Supreme" (Impulse A77), "Transition" (Impulse A9195), "Ascension" (Impulse A95), "Meditations" (Impulse A9110).

**MILES DAVIS**

AFTER A promising start with Charlie Parker, Miles formed the influential "Birth Of The Cool" band. In the mid-50s he began to shuck off the Grace Kelly label and increase the wallop with Philly Joe Jones drumming for the famous quintet. Miles, like Monk, leaves out the easy bits, and concentrated on cutting the fat from his trumpet until it spat the hippest morse.

Modal experiments in the late 50s led to a new quintet, more sinuous and mobile than the first, but not necessarily better.

What happened to Miles after that is included under JAZZ ROCK. What happened to jazz trumpet after The Great Schism is Don Cherry and Lester Bowie.

"Miles Davis" (Prestige 24001), "Kind Of Blue" (CBS 62066), "Miles Smiles" (CBS 62933), "In A Silent Way" (CBS 63630).

**CHARLES MINGUS**

THE GREAT bassist's wild handclapping overlapping bands focussed on collective improvisation. Influenced by Monk, Duke, Bird, gospel, Mingus's music rages, pleads and moans, proves conclusively that composition does not have to be a still-life of spontaneity. Volcanic climaxes, shifting textures, with Mingus urging his sidemen into areas that had previously been cordoned off as noise.

After a doldrum, he's back in business again with a lethal tenorman, George Adams, and the legendary piano of Don Pullen.

"Pithecanthropus Erectus" (Atlantic 1237), "Tijuana Moods" (RCA Victor 7514), "Blues And Roots" (Atlantic 1305), "Black Saint And Sinner Lady" (Impulse A35), "Mingus Mingus Mingus Mingus Mingus" (Impulse A54), "Mingus Moves" (Atlantic 50 040), "Mingus At Carnegie Hall" (Atlantic 1667 0698), "Changes Two" (Atlantic 1678 0698).

**THELONIOUS MONK**

PIONEER OF Bebop with Bird, Diz, Bud Powell, Charlie Christian and Kenny Clarke, Monk has been at a tangent to every school. In the '50s, his angular, dissonant piano and uniquely knotted compositions were picked up on by the Hard Boppers and jazz public at large.

His weirdly off-centre symmetry, economy and unpredictable rhythmic sense had a vast influence on Rollins, Coltrane, Miles, and, later, Cecil Taylor. His work suffered first from under-, then from over-exposure: he still startles me.

"Genius of Modern Music" Vols 1&2 (Blue Note 1510/1), "Thelonious Monk" (Prestige 24006), "Pure Monk" (Milestone 47004), "Thelonious Monk and John Coltrane" (Milestone 47011), "Brilliance" (Milestone 47023), "The Man I Love" (Black Lion 2460 197), "Pure Monk" (DJM DJSLM 2017).

**GEORGE RUSSELL**

THE COMPOSER's groups, brandishing his formidably abstruse-sounding Lydian Concept of Tonal Organization, laid some of the most vivid and varied music of the decade. Modes were declared the mainstream of jazz tradition, chord sequences binned. Underrated, Russell's work, like Monk's before him, took another generation to assimilate.

"Outer Thoughts" (Milestone 47027).

**SUN RA**

FIRST BEAMED at our planet as Sonny Blount, straight Swing-to-Modern bandleader, he has gradually sloughed the earthsuit to emerge as the original but loony vortex, Sun Ra, around whom whole galaxies of sound-undreamed-of whirl. Bizarre pairings, maverick borrowings, dense collectives, a massive strike-force of percussion, sound-for-sound sake, the great eccentric in the light up hat is also light years ahead.

"Magic City" (Impulse AS 9243), "Angels And Demond At Play" (Impulse AS 9245), "Fate In A Pleasant Mood" (Impulse AS 9270), "The Helicopter World Of Sun Ra" (Fontana 858 107 FPY).

**ERIC DOLPHY**

THE MULTI-instrumentalist of the '60s, Dolphy played with Coltrane, Mingus and Russell and died on the threshold of new departures. Like Coltrane, blazed the trail for the New Wave without quite signing up. Extreme vocalisation of tone on alto and bass clarinet, and an approach so original and convoluted that he was bars ahead before the listener missed his watch and braces.

"Eric Dolphy" (Prestige PR 24008), "At The Five Spot" Vol. 1. (Prestige 7611), "Out To Lunch" (Blue Note BLP 4163).

**THE NEW WAVE**

JAZZ'S THIRD revolution detonated around the turn of the '50s and '60s and down came Europe like the walls of the Bastille. It seemed as if the rule book of harmony, melody and rhythm had been ripped apart, and chaos enthroned. The new music was atonal, jaywalked across bar lines, kept no set time and operated at a level of intensity that suggested the onset of epilepsy.

Its spokesmen, divided between universal brotherhood and getting whitey's ass in the wringer, declared emancipation from the strait-jacket of Hard Bop.

In fact, plenty of 50s musicians — see Signposts — had already shucked a strap or two and got at least an arm free to point over the wall. The revolution drew from these, from New Orleans — which was the first revolution — and from the primitive pre-jazz field holler.

Thus, a conservative revolution. It no longer paralleled the development of European classical music, and sought a running mate elsewhere — either to the East, or in its own archetypes.

**CECIL TAYLOR**

TAYLOR WAS first into the forecourt with a piano style that sounded closer to Bartok than Bud Powell. Not so: his overwhelming creations jostle with the entire jazz tradition, but are so radically transformed by atonality, clusters, discordancy and sheer fingerpopping speed of execution, that surrender is plumb inevitable. Ex-alumni include Lacy, Shepp, Murray and Rivers.

Like Mingus, Taylor goads his ensembles into restless textures, boiling confrontations, and the results vary between muddle and masterpiece. Trio, and particularly solo performances,

show clearly that if the mantle of Coltrane fits anywhere in the 70s, it fits here.

"In Transition" (Blue Note 458 H2), "Innovations" (Polydor 2383 094), "Unit Structures" (Blue Note 4237), "Spring Of Two Blue-J's" (Unit Core 30551), "Silent Tongues" (Arista AL 1005).

**ORNETTE COLEMAN**

THE MOST obviously melodic and infectious swinging of the New Wave, altoist Coleman still causes hackles to rise in Chord City. Instead of shaking the bars, like Trane or Dophy, he simply played somewhere else, outside in jazz's back-country past.

Ornette's patterns follow a mood, a tonal area, or feed on themselves — a lot of liberty to handle, but the richest pasturage in the hands of a lyrical genius.

With Don Cherry, Charlie Haden and Ed Blackwell, Ornette mapped out most of the alternatives in a series of classic albums, added a second quartet — INCLUDING Dophy — for the influential "Free Jazz" album of 1960. Since then, he's added Dewey Redman on tenor, and a violin and trumpet to his own armory, but essentially, he is still working through his original manifesto. That's enough for a lifetime.

"The Shape Of Jazz To Come" (Atlantic 1317), "Change Of The Century" (Atlantic 1327), "This Is Our Music" (Atlantic 1353), "Ornette" (Atlantic 1378), "Free Jazz" (Atlantic 1364), "Ornette On Tenor" (Atlantic 1394), "At The Golden Circle" Vols 1 & 2 (Blue Note 4224/5).



SAM RIVERS: after the New Wave... see next week's instalment.



SONNY ROLLINS

Main pix: VALERIE WILMER

# Information CITY

EDITED BY FRED DELLAR

## Ric Lee, several years after...

WHAT'S HAPPENED to Ric Lee, who used to be drummer with Ten Years After? — WATT UNDEAD, Cricklewood Green, Stonehenge

● Ric has formed a production company, in partnership with guitarist

John Jones (ex-Jonesy), called Fast Western Ltd. He says that six Lee-Jones produced records will be coming out through M.A.M. during the next few months, one of them being "Man On The Run", Ric's own solo



RIC LEE: solo album soon single, scheduled for February. (See News pages)

I HAVE two 78 rpm singles made by the late Josh White. One is "The House Of The Rising Sun"/"Strange Fruit"

(Brunswick), the other being "Hard Times Blues"/"I'm Gonna Move To The Outskirts Of Town" (London). Both are in good condition and what I want to know is — how old are they and are they worth anything? — W. BENNETT, Bishopston, Bristol

● Dating them is the easy part — "Rising Sun" was cut in November '44, "Fruit" stems from a session that took place in 1946, while the two titles on the London disc were recorded in a British studio during July 1950. Placing a valuation on them is harder — obviously such discs are now hard to come by but, on the other hand, neither figure among the really sought-after White items. The stuff Josh did during the 20s and 30s (some under the pseudonym of Pinewood Tom) is more likely to make a collector's hair turn on end.

Anyway, your letter provides me with an opportunity to air my view that Josh, who died in 1969, was a much more important figure than many people realise. Bob Groom, in his book *The Blues Revival*, lists Josh as being, along with Leadbelly, one of the first black folk performers to play for New York audiences, while he and Bill Broonzy were certainly responsible for sparking off the post-war British blues boom during the early 50s.

However, Josh was much maligned because he had a sophisticated style that allowed him to earn bread in nightclubs, variety halls and other places considered unworthy of a true bluesman and (cries of "shame" from the purists) he even had a huge hit with a song called "One Meat Ball", which was kinda the "One Mint Julep" of the 40s.

PLEASE COULD you tell me if Thin Lizzy had any singles released prior to "Whiskey In The Jar"? Also, is Eric Bell doing anything (musically) since he left the band? — DAVID BUDGEN, Basildon, Essex.

● Phil Lynott claims that "Whiskey" was his first "real" single though Lizzy did have a maxi-single titled "New Day" released on an Irish label before their Decca debut. Eric Bell is now working with the Noel Redding Band, who recently did a new album, "Clonakilty Cowboys", for RCA.

AMONG THE imports advertised in NME I have seen a Small Faces album titled "The Autumn Stone". Could you tell me which songs are featured on this album? — L. G. GRAY, Reading, Berks.

● "Autumn Stone" is a double-album containing the following tracks: "Here Comes The Nice"; "The Autumn Stone"; "Collibosher"; "All Or Nothing"; "Red Balloon"; "Lazy Sunday"; "Call It Something Nice"; "I Can't Make It"; "Afterglow Of Your Love"; "Sha La La La Lee"; "The Universal"; "Rollin' Over"; "If I Were

A Carpenter"; "Every Little Bit Hurts"; "My Mind's Eye"; "Tin Soldier"; "Just Passing"; "Itchycoo Park"; "Hey Girl"; "Wide Eyed Girl On The Wall"; "Whatcha Gonna Do About It" and "Wham Bam Thank You Mam".

IS IT possible to get hold of an early Tamla-Motown single — "Function At The Junction" by the late, great Shorty Long? It came out just prior to "Chantilly Lace" (TMG600) in 1967. If that's any help. — RAY BROWN, Horbury, Nr Wakefield, Yorks.

● "Function" was released on British Tamla-Motown TMG573 but has been deleted for some considerable time now. I can only suggest that you contact Record Corner, Selecta Disc or one of the other golden oldie dealers who regularly advertise in NME — I'm sure they'll be able to help you. However, your letter brought to light one interesting fact about the doings of the late Frederic

Long. According to *Jazz Records*, he used Marvin Gaye as drummer on his 1961 "I'll Be There" single for Tri-Phi. Seems you never stop learning things in this business!

I AM a chart freak. I've already bought the first three volumes in Charlie Gillett's *Rock File* series and I'm anxious to know when we can expect Vol.4 — if there is to be one. — DAVE RUST, Clapham, Beds.

● Fear not, my corroding friend, for *Rock File 4* has been completed, though it's unlikely to be in the shops much before early summer. This volume, which will have nearly 400 pages, will not only list every Top 20 single in the British charts between 1955 and the end of '74 but also those appearing in the U.S. Top 20 during the same period.

Charlie Gillett hopes that the book, which will be published by Panther, will retail for around 90p and adds the information that Stephen Nugent, the chart freak who actually compiled all the *Rock File* listings, has been living somewhere up the Amazon since he completed this latest project.

I DON'T know whether this one should go to Information City or your Lonely Hearts page but what I want to know is — who's the cute thing pictured on the inner-sleeve of Edgar Froese's "Epsilon in Malasian Pale" album? Is it Edgar's kid? Is it a he or a she? Please don't fail to answer else I'll stop buying your literature which I'm compelled to buy at import price! — DANIEL MESSNARD, Somewhere in France.

● Mon Dieu! Not another threatening letter? Well the lad in the pic is Edgar's son, though his dad reckons he won't be available to applicants of a female nature for a few years yet. That's my bit towards the old entente cordiale for this year.



PHIL LYNOTT: pre-Whiskey recording

## impulse!

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## FRIDAY 13th

In The Beginning ...



*Not that the KURSAAL FLYERS are worrying, mind you. CHAS DE WHALLEY is, though. But then again, the band aren't taking much notice of him*

**P**AUL SHUTTLEWORTH'S Secret Ambition is to become a member of Equity, the Actors' Union. "Trouble is though," he told me. "You can't just pay your money and take your place . . . you have to be invited."

But then, should you have seen the Kursaal Flyers live, you'll doubtless agree with me that if anybody currently working in Rock is heading towards that sort of recognition, Paul Shuttleworth is the man.

He has a warm but sleazily theatrical smile and a penchant for adopting bizarre personae both on and off the stage. But more than anything his outstanding ability to interpret a song in terms of body language, while simultaneously poking fun at every melodramatic vocalist there's ever been, marks Shuttleworth as a born performer.

And as a band, the Kursaal Flyers are one of the most electric and dynamic in the business.

Much has been said of their Image — Shuttleworth the eau de cologned dancehall wideboy, with a suitcase full of silk stockings and cigarettes, drummer Will Birch in his Tour de France togs and banjo and bassman Ritchie Bull's Rhinestone Cowboy outfit and Natty Dread hat.

The fanzines will have told you too about songwriters Will Birch and Graeme Douglas' musical roots, their warm but never blinkered affection for the Golden Age Of Rock 'n' Roll and the way they restructure the country music cliches and r'n'b riffs into fresh new songs with a native Southend wit and aggression. Country rock perhaps, but country rock with a difference.

Just let it suffice to say that with their lightshow to add an unreal Candy gloss to the visual aspects of the act and a hard sharp almost crystalline sound, the Kursaal Flyers are one of the most cinematically exciting live bands working in Britain.

Their off-stage lives too share the same intensity. The five Flyers possess a highly developed sense of the incongruous that thrives on the bad taste and predictable behaviour of Joe Public. They also have the imagination and the spontaneity to take advantage of the merest hint of humour in any situation.

At a Cambridge May Ball, for example, they filched champagne using a stage-prop dinner jacket, and in Aberystwith once, Ritchie Bull found himself in his underwear in the Irish Sea at four o'clock in the morning, all for a bet he was too drunk to remember. At Reading University a backstage shoot-out with starting pistols and Mafioso shades had passing students fleeing in fear of their lives. While a frequent delight is spinning local newspaper journalists the most fantastic yarns with the straightest of faces.

Sometimes the stunts backfire. In between sets at the Marquee, Paul Shuttleworth shaved off his moustache in order to confuse the BBC TV crew who had been filming the band for a documentary scheduled for screening at the end of February. That night, though, the cameras weren't rolling and one joke and one moustache later Shuttleworth was still laughing.

Another time the Flyers were on the boat back from Sweden after the Flying Burrito Brothers tour, and guitarist Graeme Douglas suggested they consult the I Ching, just for fun.

"It was really wierd," remembers Ritchie Bull. "The first thing it said was that we were due for two days on water, and then after that everything it said came true. That really shut us up, you know. We were terrified."

Being on the road for the Kursaal Flyers means nonstop travelling since they still return home to Southend after every gig to cut hotel expenses. But rough with the smooth, they find it all incredibly exhilarating.

"We'll call it a day when we stop enjoying what we're doing," says Will Birch. "That may sound simplistic, I know, but it's true. If you don't enjoy doing something then there's no point to it, is there?"

Will Birch is a rock 'n' roll connoisseur with a mind of matrix numbers. He writes the lyrics to the Kursaal Flyers humorously nostalgic songs and also takes it onto himself to be one of the band's spokesmen. In fact, it's very hard to stop him talking once he has begun; but I had shaken him a little by suggesting that I could see the writing on the wall for the Southend Express.

"Last year," he said, "was incredibly eventful for us five blokes, and when you're put through that kind of thing, in that short space of time, you become very, very confident. This is the first time I've been talking as if the tombstones are on the horizon for us.

# Surely This Band Is Too Young To Die?

I've never thought about it before. In fact the idea freaks me out a little."

But it's all on the cards, isn't it? Consider their career so far: The Kursaal Flyers have been in existence for barely eighteen months, and ever since their professional debut in the London pubs at the tail end of 1974, they have been universally touted as a band Destined For The Bigtime. Some of the claims made for them were just too heavy for an outfit in their position.

"Look," says Birch. "We burst onto the scene, so to speak, in London and because we entertained a lot more people than a lot of other acts, everybody said we were the greatest thing since sliced bread, right? And everybody expected our debut album to be double dynamite, including, I might add, us."

Ah, yes. "Chocs Away" on Jonathan King's UK label. That elpee marks the first point on the road to stardom where the breakers were applied to our Up And Coming Wonderband's hurtling career. "Chocs Away" was disappointing, as the band now admit. The material was fine, but the presentation was nowhere. The Kursaal themselves played dispiritedly on many of the cuts, and as a producer Hugh Murphy was unadventurous. The live magic of the Kursaal Flyers never made it onto plastic.

Hard on the heels of that came a blown set at the Reading Festival and an unimpressive broadcasting debut on Radio One's "In Concert" show. When it came to bigger leagues than the pubs, and less sympathetic audiences — less sympathetic than the country fans who gave the band a good reception when they opened up the Burritos tour this time last year — it began to look as if the Kursaal Flyers really couldn't get it together.

Right now, of course, that's all water under the bridge. The stains largely erased by two nation-wide tours, supported by the late Duke Duke and the Dukes and latterly by fellow Southenders Eddie and the Hot Roads.

But I say 'largely' because, while the Kursaal pack 'em in down South and in University towns everywhere, they are still finding it heavy going in the more remote country areas.

In Malvern, for instance, the one and a half thousand capacity Winter Gardens was barely one third full when the Kursaal came to town the other weekend. Those who were there didn't sound over-struck with the band's distinctive concoction of rockabilly and humour. And when Paul Shuttleworth did his Arthur Conley bit, calling out "Do You Like Soul Music?" at the beginning of "Just Like The Rain", a good proportion of the audience answered in the negative.

The Winter Gardens normally book acts like Thin Lizzy and Heavy Metal Kids, which might explain it all.

But could it be that the Kursaal's strangely anachronistic image and unfashionably esoteric approach to music doesn't quite make the connection with kids who can't remember the Hollies at their peak, let alone recognise the name of Billy Stewart or the face of George Cole?

Will Birch doesn't think so.

"I reckon, in the main, we're being successful with the crowds. Even Malvern was a good gig really. At least they all got up and danced, which, so they tell me, created quite a good precedent down there. But I'm getting to think more and more that it's a gradual process. The audience we're picking up is a genuine one. If we had a hit record tomorrow and went out and did some dates, those halls would be full, but I would imagine that a lot of the audience wouldn't come back if we stopped having those hits. The loyal audience we're building up is there for the music not for the pop group playing. There's a couple of guys from Birmingham who travel all over to see us and they're very critical, they tell us when it was bad and when it was good, but they still come.

"It's a hard slog though, it's not overnight. I don't think you can go out playing stuff that a lot of people aren't used to and go . . . WHAM. Stardom!

"Since 'Chocs Away' was released, though, we've been playing to bigger and bigger crowds, and a lot of people seem to have heard the record. We're becoming quite well-known really, and the TV documentary is going to help

too.

"But our second album, 'The Great Artiste', is coming out anytime now, and although we like it very much, I think people are expecting that one to be dynamite too, aren't they?"

It's got to be really, if the Kursaal Flyers hope to retain their credibility and stay in the running. A few mistakes, a few errors of judgement here and there are always allowable, but in a business that ultimately respects sales figures and little else, the Kursaal Flyers cannot stay the Young Hopefuls all their lives. As excellent outfits like Patto or Brinsley Schwarz discovered long ago, the point comes when all Young Hopefuls turn into Young Losers and nod out.

"I suppose you're right really," said Will. "Critical acclaim and audience reactions don't pay record companies, do they? But in our case I think it's slightly unfair to look at it like that. I think it's going to take about three albums at least to discover fully the sort of music, the sort of dream or vision — if that doesn't sound too pretentious — that we've all got in our heads. Some people take a lifetime. We haven't got heavy recording careers behind us. Although we're not teenagers we were an incredibly young band, only a few months old, when we signed with UK. It was like a dream come true, getting a record contract, and musically we were very naive, you know? It's just going to take time to get it all on tape, that's what I would say."

But nevertheless, should "The Great Artiste" not be a significant improvement, upon "Chocs Away", the Kursaal Flyers will be forced to level off for a time and the question to be asked is whether a band as mentally energetic

as the Flyers could take a setback like that in their stride?

"I can't answer that, I really don't know. But we always said we'd never go down. Maybe we'll level out for a bit, talking in terms of months that is, but we'd never go down.

"Let me give you an example. We backed up the Sutherland Brothers and Quiver last year when they were still with Island Records, and they had a big PA, lights, a five man roadcrew, the lot. A little while ago they played behind us and they had just the bare minimum. Now I guess perhaps the band isn't the biggest thing in their lives, I mean Iain and Gavin have their songs and Tim (Renwick) could earn a good living doing sessions.

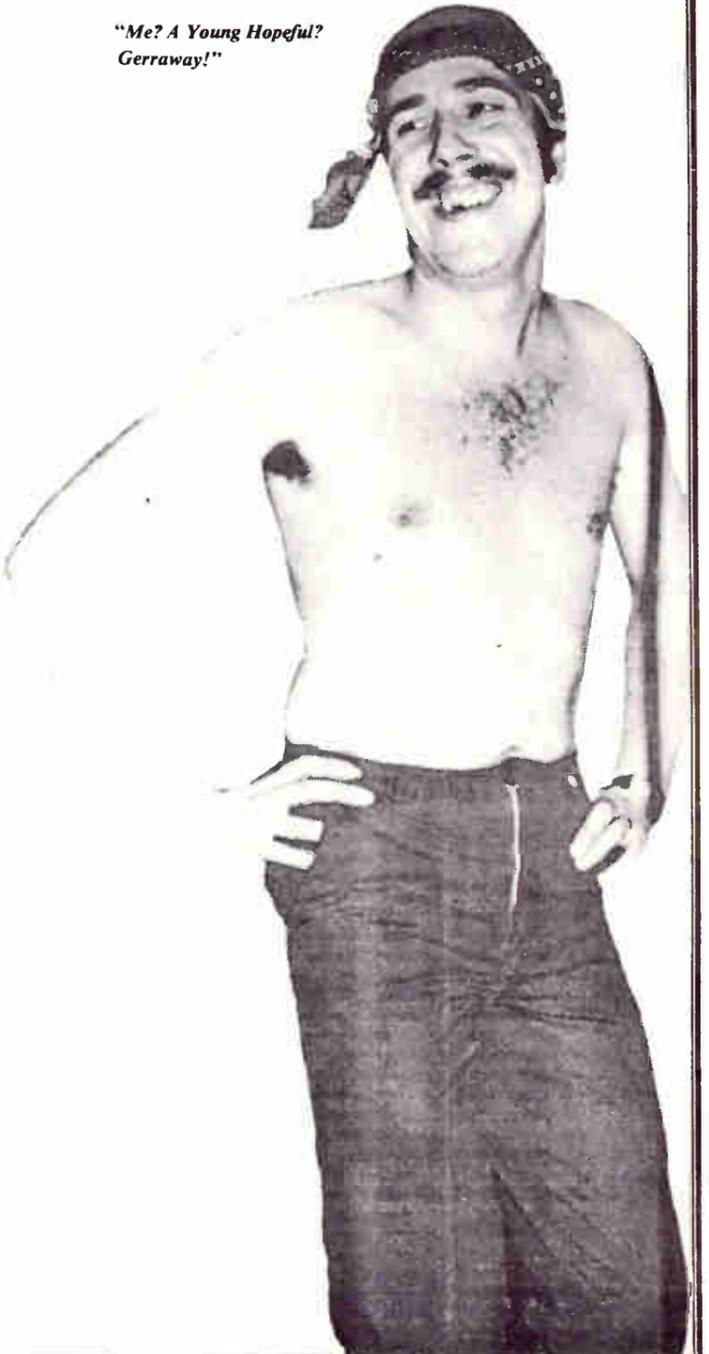
"But the Kursaal Flyers is the only, well the *biggest* thing in our lives and I don't think we'd allow it to slide like that. There's no way that I would play the Hope and Anchor again," says Graeme Douglas, "except perhaps for fun. But as 'the Kursaal Flyers on the way down' how could we lift our heads up down there? It would be impossible."

So there we have it. With the Kursaal luck. They have the talent and the imagination, and indeed the drive, to fulfill every potential. But their music has evolved in such a way, and such is the psyche of the band itself, that they could neither settle into a rut with nothing to strive for, nor deflate the Kursaal Flying machine in any way at all and still retain their essential magic.

Which means, ultimately, Stardom or a huge explosion over Southend for one of the most innovative bands ever to emerge from the London pub-circuit.

Either could come a lot sooner than you might think.

"Me? A Young Hopeful? Gerraway!"



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LYLE (left) and GALLAGHER:

Pic: JOE STEVENS

# Try Gallagher and Lyle —they're blended better

TWO NUMBERS into Gallagher and Lyle's set at Glasgow's Apollo theatre: Benny Gallagher, bearded and dimmutive, gets up from his electric keyboards and smiling, announces to the full house, "That was a couple of wee folk songs we wrote."

With a five-piece band behind them and for a majority of the time Benny and Graham playing electric instruments themselves, Gallagher and Lyle can no longer be seen as an acoustic duo. Moreover their whole stage show is geared more towards presentation than before.

At one point in their set they resort to that old rock biz cliché, dry ice, definitely out-of-place when you consider their low-key stage persona, but the pre-recorded tapes introduced a couple of times during their show, particularly the aircraft noise at the end of "Breakaway", work well.

And more importantly their band is potentially excellent. A few rough edges have to be smoothed, but there's nothing remotely unprofessional about this band which includes the excellent Jimmy Jewell, late of the Keef Hartley band, on sax, a player who can knock spots off the ubiquitous Tom Scott even if he does go out with Joni Mitchell.

The other horn player, John Munford contributes a charming English sound to the music, playing euphonium and trombone.

It's Jewell and Munford who introduce Gallagher and Lyle's set, playing a series of ascending phrases as by way of an improvised introduction to "Sign Of The Times", side two, track one of "Breakaway".

But good musicianship aside (and the rest of this band are no turkeys, drummer Ray Duffy gets a very tough sound from his instrument, and the bass lines of Alan Hornell are always well defined), Gallagher and Lyle are essentially all about songs. They've been writing together for something like 15 years, although apart from a couple of hit singles with the long-defunct McGuiness Flint, with whom the two played with for a time, they haven't themselves experienced the chart success they deserve. Last year Art Garfunkel gave the duo a boost they badly needed by, under the direction of producer Richard Perry, recording "Breakaway", a well-crafted song, high in melodic flair, that the two wrote last year as one of a batch of 30 to take into the studio to record their fifth album from.

STEVE CLARKE travels North to sample a choice, hand-selected mixture of mature Scottish tonsils.

So impressed were Garfunkel and Perry that they made it the album's title track to boot.

To date that album has sold in the region of two million copies, and the single version of "Breakaway", recently released by Garfunkel in the States, is likely to meet with more success.

All this has enabled Gallagher and Lyle to finance the current road band, something which will be as permanent as money allows. Still, royalties from that song alone should flow in for the next couple of years at least.

THE GLASGOW audience (a home-crowd for the duo) respond enthusiastically as Benny plays the mellow electric piano intro to "Breakaway" — and the song is certainly a stand-out, although there are others within the extensive Gallagher and Lyle catalogue just as good.

Two in particular come to mind. The first is a short but very melodic song called "Green Fingers" that Graham sings solo backed by just his own acoustic guitar; it dates from the McGuiness Flint days when the band used to rehearse in a shed on a cricket ground, was inspired by the ground's caretaker, and wouldn't sound out of place on Simon and Garfunkel's best album, "Bookends".

The other is "Work Song", every bit as good, which harks back to the days when Benny worked as an electrician on the Clyde.

Despite its extensive radio exposure, the penultimate "I Believe In You" — executed on-stage with a sound and arrangement that verges on Spector proportions — failed to make it as a hit single. Lord only knows why, it's so damn catchy. "Rock Writer" relies more

on rhythm than melody, the syllables of the title neatly breaking down into a cohesive riff, and is an indictment of the rock press — the two of them feeling that these days musicians are experiencing unnecessary hang-ups, because they're worrying all the time what will be written about them.

Inevitably, "When I'm Dead And Gone" (the number one McGuiness Flint hit they wrote in the 60s) is the encore, and it sounds a lot better than it used to, with Benny playing mandolin.

The Glasgow crowd roar appreciatively. Like Gallagher says later on, Glasgow audiences are the best in the world.

ONSTAGE Gallagher and Lyle aren't exactly full of personality. They seem shy and self-effacing — principally. I'm later told, because they were afraid of letting the home ground down.

But it's hard to imagine them ever coming across as strong personalities onstage. In many ways it's part of their charm.

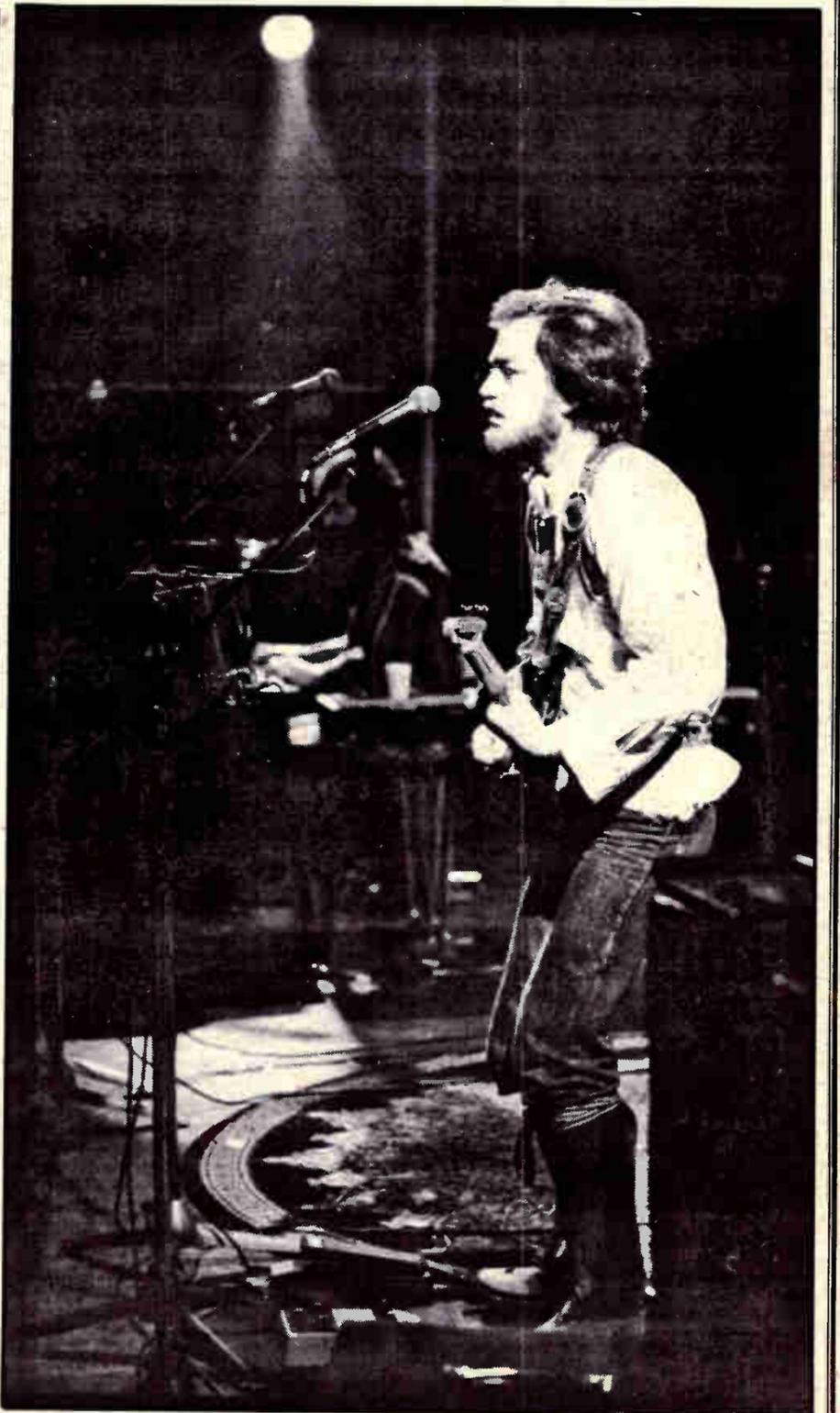
The vibe you receive from watching them is like no other rock show I can think of — there are none of the same old clichéd techniques that rock bands far too often resort to.

BACK AT Glasgow's Albany hotel it's yer typical apres-gig situation. The couple hail from Largs, a coastal town in Ayrshire, north-west of Glasgow and friends and family are here tonight.

The only other celebrity around is Lynsey De Paul, who chats to Benny.

The duo stay up and get smashed and next morning it's Graham who's feeling worse for wear.

Breakfast in the form of bacon, egg, coffee and a shot of



Glenfiddich is served and we talk a little about their past. Both are from working class families. Benny Gallagher is the son of a labourer and one of 11 children. Graham's an only child.

Their accents are much softer than the Glaswegian. Benny's in particular having a soft lilting quality which reflects his singing style. Graham's voice is a shade more abrasive, on the previous evening occasionally sounding a little like John Lennon's nasal drawl.

As singers their voices aren't over distinctive, but they sing well whether alone or in tandem.

Although brought up in the same town, they didn't meet until their teens in a rock 'n' roll band.

If their music today has little

to do with rock, then their past has — in the early days they played rock 'n' roll and Tamla. Chuck Berry is one of Benny's favourite writers . . . as is Cole Porter, and naturally Dylan.

"I've always thought of Dylan as a shrewd poet who's sussed out the fact that his books wouldn't sell," Benny says quite seriously. "I really do, because if you listen to Dylan he doesn't present any really strong melodies himself. It's when other people do his songs that the melody comes out. When I heard Dylan's version of 'Mr. Tambourine Man' I didn't realise it was the same song, apart from the words."

When the two of them made the inevitable journey to London, it was at the time when Apple were looking for new

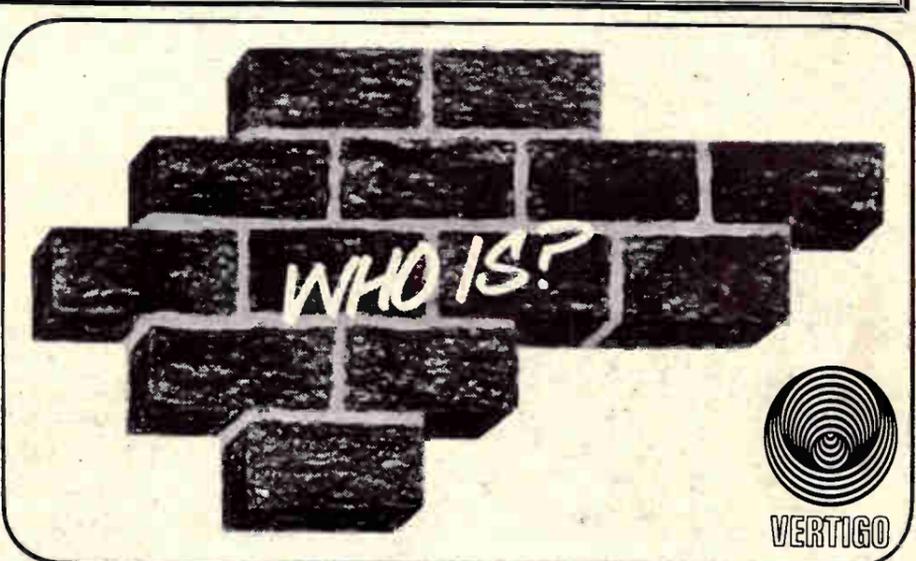
talent. An introduction to Paul McCartney led to a three year stint as songwriters for The Beatles' company, but we all know what happened to that, and Gallagher and Lyle, like everybody else, got caught up in the chaos.

Says Graham: "It was a good atmosphere but it was just chaos. I remember we went into the Apple offices and one of the guys there said, 'I really feel guilty about you boys. The best thing you can do is just leave!'"

While at Apple only two artists got to record their songs — McCartney's protegee Mary Hopkin and Rex Harrison's son, Noel.

To this day, they feel that not enough artists have covered

Continues over page



From previous page

## GALLAGHER AND LYLE

their songs, and Benny blames British music publishers. "I don't think the contact between the songwriter, the publisher and the artist is very good in this country. You'd think in a business sense there'd be so much economic value in having the best contacts possible."

While at Apple, they were asked — on McCartney's recommendation — to write for a projected musical about the Profumo affair, the early 60s scandal in which ex-Tory minister John Profumo was involved with prostitute Christine Keeler.

Journalist Quentin Crewe was involved in the script writing, but like so many other Apple projects the idea never reached fruition. It did, however, train Benny and Graham to write in a workman-like fashion, and so today they can work for two or three months and write somewhere in the region of 30 songs, as they did immediately before going into the studio to record the "Breakaway" album (which, incidentally, they would have preferred to have, titled something else to avoid confusion with Garfunkel's elpee).

Gallagher and Lyle are fairly critical of their own song-writing, Lyle even going as far to say that he considers some of the lyrics they've written in the past to be on the trite side.

Also they appear to realise their own limitations. They do, however, think that their song-writing is getting better all the time. "I think fairly recently we've made a big jump," says Graham. "Our approach to it hasn't been, we'll just write a song about the first thing that comes into our mind and once it gets to a presentable stage we'll leave it at that. That's a natural attitude to have, but now we write with something more specific in mind."

Benny: "It's like an apprenticeship. You go on learning all the time because if you didn't we'd have died long ago as writers."

To write a song one of them must first get an idea about something outside of themselves. For instance, "Breakaway" was inspired by Graham's sister-in-law moving away to France. "King Of The Silence", a song about a silent movie actor who's convinced that the talkies are just a passing phase, was inspired by a visit to Charlie Chaplin's old studios which are now part of A and M's lot in Hollywood. "Willie" — the title track of "Willie And The Lap Dog", their third album — takes its title from the old man who used to work in a graveyard where Graham was employed for a ne.

Very rarely will they write songs about their own personal problems, "There's no joy in listening to other people's problems," says Benny — a point which is often true.

One gets the feeling that Gallagher and Lyle will be writing songs for a long time to come and surely somewhere along the line they'll have the hit records due to them. After all at one time they were receiving more radio-play throughout Britain than the Carpenters.

# From the Dread Depths of Despair

The anguished career of JUNIOR BYLES traced by PENNY REEL

JUNIOR BYLES emerged as the supreme talent of the year, if not of the decade. His moving "Bur O Boy" was without peer.

In a previous incarnation, manifest as a dread, dread one-eye man. Junior Byles urged all sufferers, youth and rasta brethren to overwhelm Babylon the wicked and slaughter its iniquitous disciples. More recently, his resentment has been self-directed; his music, drained of vanity, an anguish; his personal life, a bleak confusion.

Last spring, rumour established Junior in an institution for the mentally afflicted, and further embellished itself with stories of racist catharsis, paranoia and artistic withdrawal. One account described a man confounded by an inability to reconcile creation in spirit with actual creation. Tormented between *impulsion and computation*.

His first success came with Lee Perry and the tune "Beat Down Babylon", back in 1972. It was a huge JA hit, and by a curious irony won the Song of the Year award. Subsequent efforts such as "Pharaoh Hiding", "Place Called Africa", "Chubby", and later "Rasta No Pick Pocket", all Upsetter productions, established him in the front line of rebel-dread artists.

In 1974 he recorded the perennial "Curly Locks" — "Curly locks, now that I'm a dreadlocks, your daddy says you shouldn't play with me/curly locks two roads before you, which one will be your choice?" — a stunning single that encouraged a whole spate of ver-

sions, and even had the distinction of topping the *Time Out* other singles charts in this country, some nine months after its original release. It also displayed Junior Byles' new direction: salvation through personal choice.

"The Long Way", a snarl from the abyss, was his follow-up to "Curly Locks", and also his last record for Lee Perry. Carl Gayle, reviewing the disc in *Black Music*, recommended it, but said that Junior sounded stoned and confused. But there was more to "The Long Way" than a hovering on the brink of insanity: between the lines there was an optimistic strength, a light at the end of the dark, contorted tunnel.

A part of the answer was contained in his next British release, "Fade Away", produced by the Mighty Diamonds' engineer Joe Joe Hookin. "The man who's always acting smart, and don't carry no love in his heart, shall fade away."

One of the first releases on the Jama subsidiary, Eagle, it sank virtually without trace. An indifferent rhythm could not have exactly endeared the disc to the youth hanging out for bass and percussive ecstasy. Byles' message of Franciscan moderation fell on deaf ears.

It was about this time, last summer, that the rumours began. People on the reggae scene talked of Junior's complete nervous breakdown; although Scratch, during his stay over

here, said that they were all lies.

Then "Bur O Boy" was released in Jamaica on Lloyd Campbell's Ting label, with spiritual advice from Jah Printer. The nearest equations are Dylan of "Blonde On Blonde": Lennon at the time of his primal therapy: John Clare penning despair from the confines of the Bethlehem — Bedlam — hospital.

"One more life has gone, so uselessly. Poor people in the ghetto still fighting to be free. Tell me one more thing, aren't we all God's children, yeeeah? What is your meaning of equality when you're giving guns to mi breddas? When will this violence ever cease?"

In naked print the impact is lost. It was the singer's sustained despair that carried the song into the realms of — dare I say it? — genius.

Of late, we have witnessed the long road to recovery. Two releases from top import specialist Lasco's Music Den, selling at pre-release prices. "Remember Me" and "Chant Down Dabylon", illustrate this succinctly. On the former he sings, "remember me when you reach Mount Zion I. Remember me when you get to the other side." "Chant Down Babylon" contained the lyric: "We have come a long way, still got a long way to go."

Both Swaby/Hollett productions, released at the tail end of 1975, they indicate that however far Junior Byles does in fact have left to go, he indeed already has come a long way.

On availability: "Curly Locks" and "The Long Way" were both issued in this country on the Dip label, and you may be lucky enough to find them in your local reggae dealers, although the lady at Dip tells me that both tunes have been deleted from their catalogue.

Likewise with "Fade Away"; either your man's got a few odd copies left, or it's down to the second-hand bins. I bought my pre copy of "Bur O Boy" from Ethnic's Larry Lawrence, and a friend got his from the same source a week later. I haven't seen it other than that, and confess that you'll be very fortunate to find it anywhere. Perhaps some record company will get their finger out and release it here in the near future. The two Lasco sides are available from the Music Den direct (01-986 9441), or from any shop that deals in pre-releases. Daddy Kool of Hanway Street, WC1; Lozells in Brum; Intone in Peckham. Although officially released, they won't come any cheaper than £1.15 apiece.

Finally Junior's first album



JUNIOR BYLES: the finest talent of last year?

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One odd note. Another recent Junior Byles tune has been the old Barbara George classic "I Know", on the pre-release label Top Secret, produced by "King" Watty Burnett. My advice is forget it and look for his Little Joe sides on the Zima Saw label instead.

Finally Junior's first album

"Beat Down Babylon", an excellent early rebel-dread set, is still available on Trojan.

SHORT CUT fe draw blood: Ethnic/Fight are back in business once again, and have just released Leo Graham's "Big Tongue Buster", Scratch's "Black Candle" rhythm for the nth time: a definite must.

Winston Jarrett and the Flames seem stuck in a Bob Marley rut; their latest Grounation waxing "Slaving In" sounds like a mixture of about half-a-dozen Wailers' tunes. If you like that kind of sound, it is worth getting. I find it immensely pleasant. Also Marley's own "Jah Live" (Island) of course: the record hasn't got quite the same amount of airplay as "No Womarr No Cry", although it is streets ahead. Stick with Upsetter, Bob.

"Whip Them, No Skip Them" by one Sir Lee is one of the most exciting, and popular. DJ tunes currently doing the rounds and is wholeheartedly recommended. Also available on the Grounation label. I don't usually go overboard for Jamaica's British-produced (B. B. Seaton) efforts, but I do confess a weakness for Claudette Miller's rendition of Betty Wright's "Tonight Is The Night"; although some will find the dub a pretty messy affair. Also, "Laugh It Off" from Phil Francis, out of the same stable. A worthwhile, if not too gutsy, tune.

Pre-release picks: "Young Love" from Lloyd Sparrow.

Clarke is one of my favourite records at the moment, and it is still quite easily available. I can't be too sure, but it sounds like the Lloyd Clarke of Bluebeat fame: "You're A Cheat" et al. Fans of Rupie Edwards will like his Paul Kelly production "Politics And Babylon", although it is not quite to my personal taste. I prefer Linval Thompson's "Help Us Father", another song from the production booth of Topper Zukie. I wish Topper himself would get back in the studio though. Finally, excellent Max Romeo's "Sipple Out Deh", yet another production from the ubiquitous Upsetter. A little too frantic for a blues it nevertheless compensates with lyrics that I still haven't stopped singing.

I'm gonna whip you with the Rod of Correction, showing you the right direction, but you won't take direction y'all!

RIGHT NOW mi 'ave a turn-on I'er, rhythm rock-er, as I present this musical version called Ital Shank with a flick of my wrist.

In tune to many readers' requests for the 1975 sounds that lead the way, as I and I spoken unto you would play them, I give you the top twenty-five musical discs of the year. Come let I tell you the truth:

- 1 Bur O Boy ..... Junior Byles (Thing)\*
- 2 Step Forward Youth ..... Prince Jazzbo (Count Shelly)
- 3 Jah Jah Children ..... Howard Isaac (H. Shot)\*
- 4 Another Moses ..... The Ethiopians (Tropical)
- 5 I Man A Grasshopper ..... Pablo Moses (Treble C)
- 6 Babylon Wrong ..... Jah Ted (Living Music Inc)\*
- 7 Beggar Round Town ..... Gladstone & Duncanes (Dip)
- 8 Slavery Days ..... Burning Spear (Fox)\*
- 9 Bring The Chochie Come ..... Reggae Crusaders (Ethnic/Fight)
- 10 Legalize It ..... Peter Tosh (Intel Diplo)\*
- 11 Come Mi Bredda ..... Levi Williams (Locks)
- 12 House Of Dreadlocks ..... Big Youth (Attack)
- 13 Dreader Locks ..... Lee & Junior (Dip)
- 14 Back Weh (You No Mafia) ..... The Mighty Diamonds (Locks)
- 15 Commercial Locks ..... Dellinger (Justice)\*
- 16 The Long Way ..... Junior Byles (Dip)
- 17 Wolf In Sheep's Clothing ..... Big Youth (Trojan)
- 18 Young Love ..... Lloyd Sparrow Clarke (Super Star)\*
- 19 Welding ..... I Roy (Love/Phillips)
- 20 Blood Dunzer ..... Pablo Moses (Treble C)
- 21 Burn Babylon ..... Silford Walker (Locks)
- 22 Remember Me ..... Junior Byles (Ja Man)
- 23 Jah Jah Jehovah ..... Ronnie Davis (Live And Love)
- 24 Rasta Shall Overcome ..... Basil Miller (Heavy Duty)\*
- 25 Woman A Follow Man ..... Sang Hugh (Thing)

The discs marked with an asterisk denote JA release only; although in the case of "Slavery

Days", a slightly remixed version is available on the Island LP "Marcus Garvey".

## REGGAEMATIC CHARTS

- 1 None A Jah Jah Children ..... Ras Michael and the Sons of Negus (Grounation)
- 2 Wolf In Sheep's Clothing ..... Big Youth (Trojan)
- 3 Jah Live ..... Bob Marley and the Wailers (Island)
- 4 Whip Them No Skip Them ..... Sir Lee (Grounation)
- 5 Dat ..... Pluto (Opal)
- 6 Baby Hang Up The Phone ..... Lloyd Parkes (Trojan)
- 7 Peace And Love ..... The Royals (Mango)
- 8 I Need A Roof ..... The Mighty Diamonds (Black Wax)
- 9 Give Rasta Praise ..... Ily P (Grounation)
- 10 Rock Children ..... Rad Bryan (Love)

Chart compiled by "Pressure Drop"



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## Hard Times of Old England

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ON **Chrysalis** RECORDS

## Cmdr Cody: Good timin' in the Ozone zone

### Commander Cody

HAMMERSMITH ODEON

I GUESS, way down on the most basic level, you could say that the whole show on this particular freezing night in glorious Hammersmith was rooted in drinking, smoking and cussing.

If that's not a splendid basis for a rock and roll show, I don't know what is.

I went to the Doctor Feelgood concert a couple of days before and the first thing that struck me as I came into the Cody show, from out of the blizzard, was the contrast between the audience for Cody and the audience for Feelgood.

The crowd that showed up for the Canvey boys was young, stumbling, rowdy and anxious to get down with some ultra-violent rocking. The audience for Cody was old (if 25-30 is old), mellowed out, and content to lay back in their seats, snap their feet and stomp their fingers.

If nobody's noticed before, the rock and roll scene seems to be sub-dividing faster than algae in a stagnant pond.

The second thing that struck me after I came in out of the snow was Barry Melton. He was down in the middle of the audience cussing out the theatre management for not turning on the house lights so he could see who he was playing to.

When he got no change out of that game he turned on the crowd, and started haranging them on how come they didn't tear down the theatre.

The crowd seemed to love every minute of it. There's nothing the rock 'n' roll oldsters like better than a flash of cozy, crazy revolutionary nostalgia.

After a bit more cussing and clowning, Melton decided to get back on the stage, and play some rock and roll. It was good, tight, very San Francisco, and totally adequate — for a support band.

Unfortunately it was hardly Barry Melton.

Sure, there were some tasty guitar licks, but it was hard to reconcile the figure on the stage with the man behind the beautiful work on Fishy things like "Eastern Jam".

After an interval when the entire audience tried to cram themselves into the bar, the Commander took the stage.

The Cody show breaks down in virtually three separate parts. They represent the three main branches of country music.

The changeover of style depends totally on the change of front man. The first facet is good solid country rock, and the signal for the Lost Planet Airmen to start rocking is when Billy C. Farlow, the punk of the band, moves up to take control.

Billy C is short, energetic and looks for all the world like Bob Tyner of the late lamented M.C.5. He personifies the rol-

ling mutation of mainstream country that was produced by Gene Vincent, Buddy Holly and Jerry Lee Lewis.

This is the rock section of the show, that seems to be inserted every time the energy level starts to flag. Billy C's specialties are tunes like "Too Much Fun", "Midnight Shift" and "Good Rockin' Tonight", but he can also slow it down for the Cody school of truck driving parodies like "Truck Drivin' Man".

Only after the first couple of rockers do you notice that the big sunburst semi-acoustic Gibson that Billy C. flourishes while he's singing isn't actually plugged into anything. It's a touch of punk pretension that seems just right.

Mainstream country, albeit tongue-in-cheek mainstream country, reasserts itself when tenor player Andy Stein puts down his horn and picks up a fiddle, and lead guitarist Bill Kirchen takes the centre stage.

Kirchen gouges the Merle Haggard vein of country singing with precise but loving satire. This is the second face of the Ozone review. Straight country tack, dope fiend country tack like "Down To Seeds And Stems", trucker tack ("Looking At The World Through a Windshield") or even a nod towards Cajun stomping: These are his forte.

It's only the immaculate playing of the entire band and the obvious energy that they put into even the slowest country weepy that stops the humour becoming so heavy-handed that it swamps the music.

Glimpses of how Bill Kirchen must have spent his youth worshipping Elvis Presley also help to keep things rolling in a light, jovial manner. The Presley influence shows itself most strongly during "Milk Cow Blues". Although they do the tune in a much more laid-back manner than the Elvis version, Kirchen easily falls into Presley's phrasing and even the odd discreet leg movement once the tempo begins to cook.

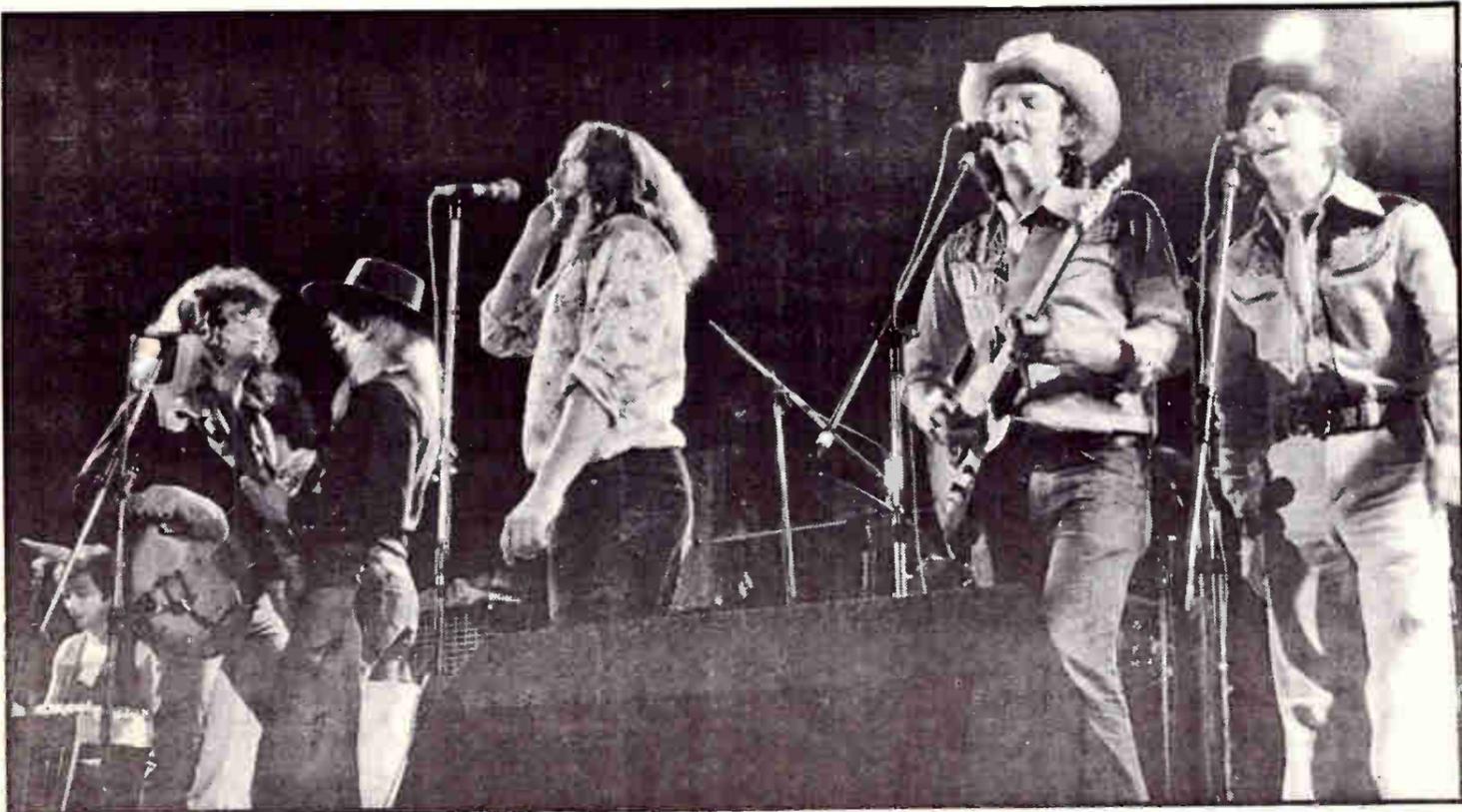
The third face of the show is, of course, the Commander's. It becomes very plain that Cody's first love is western swing when he gets up from the piano to lead the band in up-tempo numbers like "Smoke That Cigarette", "Beat Me Daddy Eight To The Bar" or "It Should've Been Me".

To many people, western swing is a country music offshoot of the late forties and early fifties, and if served cold can be a taste that is hard to acquire. Once again, however, it is put across with such good humour energy that nobody in the crowd has any difficulty dealing with it.

As well as these three main prongs of the Ozone attack there is also Norbern Buffalo. Norbern Buffalo is a newcomer to the Lost Planet Airmen. He is a short, weird looking figure, like a cross between Alfred E. Neuman and a rodeo rider who's been dropped on his head a few times too many.

Apart from being a bizarre stage presence, Norbern is also a virtuoso multi-instrumentalist

# ON THE TOWN



"Beat Me Daddy Eight Pints To The Bar"... COMMANDER CODY. Pic: JOE STEVENS

who excels at the trombone, the full chromatic harmonica, and a mutant, semi-yodelling vocal style.

His big moment came when the rest of the band went off stage claiming that they needed to take a piss and left Norbern and pedal steel player Bobby Black to give a tear-jerking rendition of "Danny Boy".

As Norbern's harmonica swamped the melody in a cascade of twirls and vibrato, you realised that you were watching an exercise in maudlin pathos that couldn't be equalled in an Irish pub act closing time on Saturday night.

At face value, the overwhelming success of Cody on stage is something of a minor

miracle. The band walk a number of simultaneous knife edges. The three distinct styles of playing could easily lead to an unhappy fragmentation. The obsession of what are obviously a bunch of city boys for the obscure backroads of C&W, and the country ethic of truck driving, hog-slopping and self-pitying drunks could produce

an overbearing tediousness. Even their visual presentation is a grab-bag of every possible cowboy imate. There's bass player Bruce Barlow in chaps, huge bandana and ten gallon hat, looking like twenties western star William S. Hart. There's Billy C., the archetypal urban rocker in a nude shirt, Bill Kirchen done up like one of Dolly Parton's back-up band, or Cody himself, the traditional burly freak in second-hand store clothes.

Despite all these potential problems, they pull it off. Their blind enthusiasm steam-rollers the audience into a total suspension of either criticism or belief until they're rocking along with Cody's Ozone ethic.

At the end they're on their feet and yelling for more. The band come out and do a slightly predictable medley of rockers. Still the crowd want more. The band come out again and, after demanding did we really want another encore, went into an accapella version of "Diddle Diddle Daddy".

That was it. We went out into the cold happy, and, much more important, completely entertained.

Mick Farren

course, you get used to it after a few numbers, but the ringing in my ears was loud enough to wake my wife when I got home.

Inevitably, the set was composed mainly of the songs from Boxer's just released album — the one with the controversial sleeve, as you'll no doubt be aware. But since the sleeve has very little to do with the music, I shall forget it forthwith.

All of the first side of the new LP was played, including the single, "All The Time In The World", which was slightly reminiscent of The Who.

One was also left with a slight feeling of deja vu because this group is not really so different from Patto, in which Patto himself and Ollie Halsall were the leading lights. Admittedly, a different rhythm section of Tony Newman on drums and Keith Ellis on bass is used in Boxer, but several of the familiar, and I might say pleasing, facets of Mike Patto's previous group were still visible.

Of the material played which was not self composed, "Hey Bulldog" from the "Yellow Submarine" album, which I confess I didn't recognise, came off very well, as did a pair of songs by the urban guerilla songwriting team of Terry Stamp and Jim Pitman-Avery, "Dinah Low" and "Town Drunk", the latter of which is on Boxer's album.

The connection here is presumably that Halsall and Newman played on Stamp's recent neglected LP "Fatsticks". At any rate, their violence quotient fits in well with the kind of frantic image which Patto and Halsall put over so well.

There was one original, "The Teacher", which is not on the album, and which provided

both the highlights and the low points of the set. It's a number on which Halsall, Newman and Ellis do their solo bits, and the guitar and drum solos were excellent, Halsall's predictably so.

On the other hand, Ellis proved little during his bass solo, although perhaps I should be charitable and blame the sound equipment for the holocaust that occurred when his turn came. Even so, using a mike stand as an enormous bottleneck and finally throwing it to the floor is something I could have well done without.

With that one exception, the standard of playing was high. Both Patto and Halsall played some keyboards, Patto played some guitar on a couple of numbers, and there is no question of the group's potential. They were called back for an encore of "I Don't Know Why" (Stevie Wonder) and "Jumping Jack Flash", and despite the volume problems, were well received by an audience who I imagine considered themselves lucky to get such a fine band, even allowing for the fact that the band considered the gig as a preliminary to the main part of their tour.

I'm looking forward to seeing them again, but in a place equipped for this band. Now I must try and turn my ears off.

John Tobler

## Blackbyrds

### HAMMERSMITH ODEON

BETCHA DIDN'T know there's such a thing as Blackbyrdomania. Neither did I until this concert, when a quietly slumbering stalls suddenly became a heaving sea of bumpin' and jumpin' bedlam. And that was before the group were even halfway into their first number.

By the end of the show it was every man for himself and watch out for flying whistles, tambourines, and overbalancing dancers. In other words, get off your butt and parrrry or be killed in the confusion.

If nothing else, the evening demonstrated why EMI/Fantasy have recently been lavishing so much attention on the group. There's now absolutely no doubt that in The Blackbyrds they have acquired an extremely valuable commodity (for such is the way that companies usually judge their acts), although I still can't fully appreciate what it is about the group that generates such excitement.

Unquestionably, they're all extremely proficient, and likewise their act is very slick — by which I mean that they bash out every song without hesitation, deviation, or imagination — but as far as I'm concerned the whole affair gradually slid from very exciting to numbing to mildly irritating to "If I leave now I'll miss the mass exodus".

And I did. Leave before the end I mean. In the middle of their encore as a matter of fact.

To put it in a nutshell, The Blackbyrds are a great backing

Continues over page

## JAZZ DIARY

**THE STAN TRACEY Quartet** played a gig at the 100 Club recently to launch the new album, "Captain Adventure", on the Steam label. Well, there's launchings and launchings, and a lot I get to go off like Lourdes. Stan's was a moonshot. I'm playing the record at this minute, and the group is unbeatable.

Let's start up the end that doesn't get talked about. Bassists share monitors' reports: dependable. Well, dependable is what Dave Green is about in Stan's band, and just as well with everybody else standing things on their heads.

Here, he's among guvnors and it's down to simultaneous translation in three dimensions, pontoons and stepping stones levered out of that bass like the levee broke. Dependable? Try glamorous for a change.

Bryan Spring began with all the right excesses for his craft: over-inventiveness, overwhelming energy. Sassy. You get the feeling that if drums hadn't channelled him, he'd be kicking old ladies up the bum. Quite right, too. The proper instinct

in a drummer. Somebody Up There Liked Him. Watch the way he turns his face away from the beat, sticks blurring on his left like its ahead of the moment, planning. One of the strongest drummers anywhere. Less than your tiptoe best, and Bryan'll eat ya.

Art Themen, along with Evan Parker and Warne Marsh, is the most sheerly interesting tenor on the globe. His imagination is 12th Dan at least, can prop your understanding on its last beleaguered corner, and ankletap it out from under. He can take the straight left and fanciful footwork of the 12 bar blues, find the fulcrum beneath the bearhug, tug here, chop there, twist, reduce the skeletal remains to a malleable putty and play pat-a-cake with it.

Phrases emerge by breech presentation so that his line — and he does suture up a line — is as convoluted as a star's signature. From mellifluous to hoarse and often both chafing within the bar.

And Stan. Nothing to say about Stan Tracey except he's The Master. If you missed the launching, get the album. If you caught the launching, get the album.

Also at the 100 club, Mongesi's Tribute. Just about everybody is playing which gives you some idea of the little trumpeter's stature.

### THURSDAY

BARNES Bulls Head: ALAN STUART OCTET  
BIRMINGHAM Repertory Theatre: RED BRASS  
LONDON SW1 ICA. The Mall: BOB DOWNS, LINDSEY COOPER, MARK MEGIDDO  
STRUCTURE THEATRE:  
LONDON W.1 Ronnie Scott Club: Until Feb. 7. ELKIE BROOKS AND HER BAND.  
GLASGOW Charing Cross Hotel: JOE TEMPERLEY + EDDIE RICHMOND TRIO

### FRIDAY

BARNES Bulls Head: BILL LE SAGE/DON WELLS/TONY LEE TRIO  
BISHOPSGATE Kings Arms: PEANUTS CLUB — MIKE OSBORNE AND FRIENDS  
BIRMINGHAM Rep. Theatre Studio: RED BRASS  
KEELE Staffs University: INTERMODULATION  
LONDON W.1 100 Club: ORIGINAL CRANE RIVER JAZZ BAND + MONTY SUNSHINE/KEN COLYER  
STOCKWELL The Plough: DICK MORRISSEY/TERRY SMITH QUARTET

### SATURDAY

BARNES Bulls Head: TOMMY WHITTLE + TONY LEE TRIO  
BIRMINGHAM Repertory Studio Theatre: RED BRASS  
CHALK FARM The Roundhouse: RON RUBIN QUINTET — lunchtime (RES)  
ILFORD Barons Club: EDDIE THOMPSON TRIO (RES)  
LONDON W.1 Soho Poly: DEREK BAILEY + TRISTAN HONSINGER  
LONDON W.1 100 Club: ROY KIRBY'S PARAGON JAZZ BAND/STEVE LANES SOUTHERN STOMPERS  
MIDDLESBROUGH Town Hall: EDDIE BURNS  
SHEFFIELD Hurlfield Campus: DICK WELLSTOOD  
STOCKWELL The Plough: MAX COLLIE RHYTHM ACES

### SUNDAY

BARNES Bulls Head: Lunchtime and Evening — DICK MORRISSEY/LOUIS STEWART/TONY LEE TRIO  
NEWCASTLE YMCA: DICK WELLSTOOD  
WOKINGHAM California Jazz Club: ALAN LEISHMAN AND FRIENDS  
WALTHAMSTOW Brewery Tap: JOHN WILLIAMS ORCHESTRA

### MONDAY

BARNES Bulls Head: KATHY STOBART QUINTET with HARRY BECKETT  
LONDON W.1 Crackers — Wardour St.: EDDIE THOMPSON DUO (RES)  
LONDON W.1 Ronnie Scott: WOODY HERMAN AND HIS ORCHESTRA — 2 shows nightly — till Feb. 14  
LONDON W.1 100 Club: TRIBUTE TO MONGEZI FEZA: ISIPINGO. STAN TRACEY TRIO + MALCOLM GRIFFITHS. ART THEMEN. ALAN SKIDMORE. EVAN PARKER

### TUESDAY

BARNES Bulls Head: HUMPHREY LYTTLETON  
BRIGHTON Sussex University, Gardner Arts Centre: JOHN STEVENS. TREVOR WATTS, etc.  
BIRMINGHAM Opposite Lock Club: KATHY STOBART  
BRISTOL Sailand Hall: DICK WELLSTOOD  
LONDON S.W.1 ICA. The Mall: FILM BLUES ACCORDIN' TO LIGHTNING HOPKINS — JAZZ CENTRE SOCIETY

### WEDNESDAY

BIRMINGHAM Arts Lab: SME  
BARNES Bulls Head: BRIAN SMITH/LOUIS STEWART  
BASILDON Sweeney's: JOHN PICARD BAND  
BETHNAL GREEN Rochelle School: JOHN STEVENS JAZZ WORKSHOP  
LONDON W.1 The Phoenix, Cavendish Square: JAZZ CENTRE SOCIETY — JOHN WARREN BAND

## Boxer

### COLLEGE OF FOOD TECHNOLOGY, WEYBRIDGE

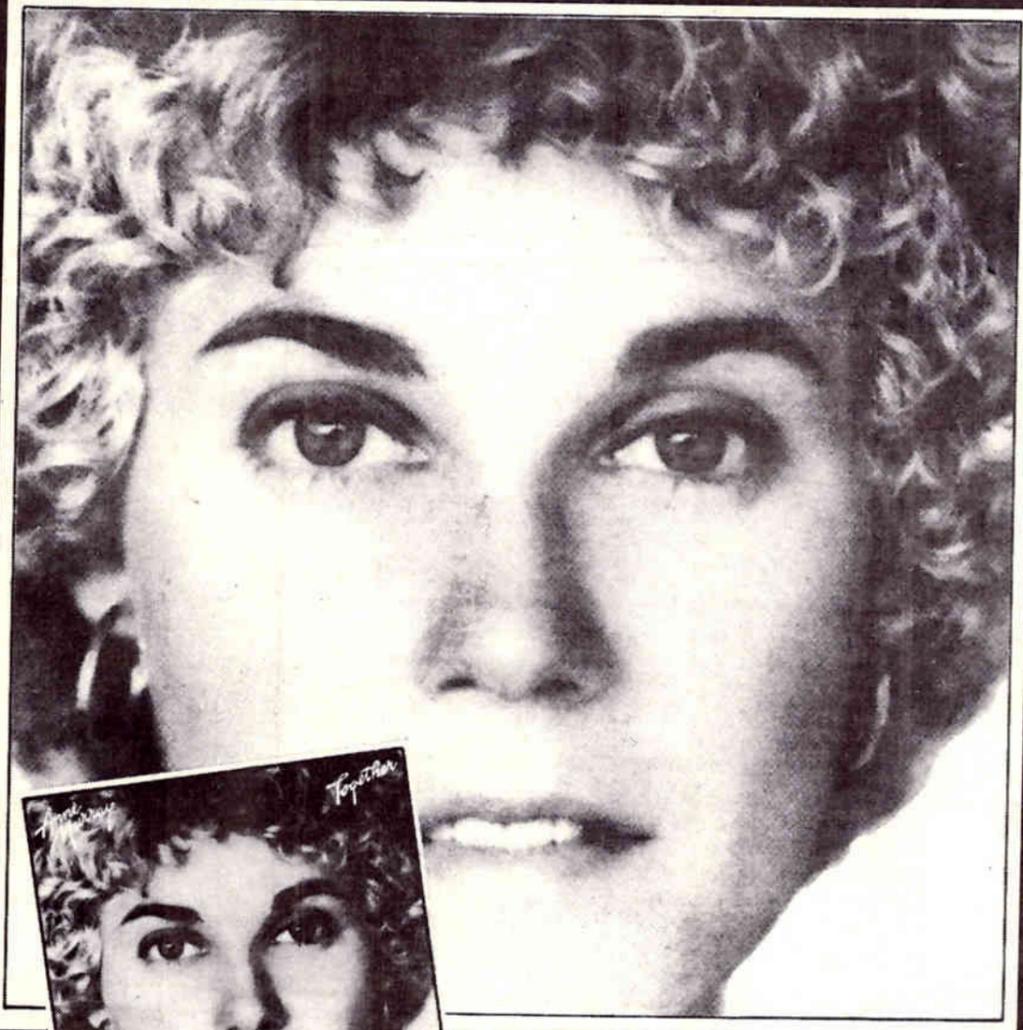
BOXER'S WARM-up gig, one of a few, prior to their major tour which starts shortly... and the hall was about a third of the size which would have been appropriate for their P.A. The result was a volume sufficient to stun elephants. Of

# The First Ladies of Capitol



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From previous page

group in need of a dynamic leader. They've got a wealth of talent and a lot of power (far more oomph than on record), but all they do with it is churn out riff after riff, most of which are very derivative and all of which go nowhere but on and on and on.

Acting as token frontman-cum-mumbling M.C. was Donald Byrd, who I'm assured used to be a much respected jazz trumpeter. All I can say is that if any jazz buffs attended this concert they probably threw themselves in the river straight afterwards.

Acting more like a disinterested imitation of Barry White than a musician, he wandered around the stage a lot, occasionally tried to sing, picked up his horn about four times, blew a few bars that couldn't be heard above the pulsing rhythm of the group, then abandoned the instrument in favour of bags of the aforementioned whistles and tambourines which, with the help of two embarrassing minions, he directed onto the heads of the seething masses.

In short, on stage he was irrelevant.

Having lost my scribbled notes in the melee, I can't recount the whole set, but I do remember that they played for about three quarters of an hour and performed all of their few hits, from "Do It Fluid" to "Rock Creek Park", plus several of their popular album tracks, including one number that had a guitar, bass & drum figure that was lifted straight out of James Brown's "Give It Up Or Turnit A Loose".

Contrasting sharply with The Blackbyrds' professional but sterile performance was a far looser yet somehow more acceptable set from Ghanaian group Boombaya.

Perhaps because I'd never heard of them and therefore had no great expectations, I quickly warmed to their irreverent mishmash of various styles. From their own ethnic, and largely rhythmic chants, to enthusiastic versions of "Don't Let Me Be Misunderstood" and Jimi's arrangement of "All Along The Watchtower", they were fun to watch and interesting to listen too.

Unfortunately, a lot of the audience weren't there to enjoy them with me. I guess they were still in the bar or the bogs, tanking or toting up in readiness for The Blackbyrds.

Cliff White

## Ace

### HEMEL HEMPSTEAD

ACE ARE quite simply a very, very good band.

They are *not* an outfit who have had one huge hit single and are just working themselves frantic trying to follow it up.

I figure we ought to view "How Long" in the same way that "Albatross" or "Oh Well" fitted into the Fleetwood Mac scheme of existence — as merely strengtheners to a reputation founded primarily on supremely adept and distinctive musicianship in both live work and on albums.

This is the last night of their tour — and just listen to Phil Harris pick that Gibson. Look: no plectrum. For about the first ten minutes of the set I just sit there and try and work out how the hell that high, rich-tasting waterfall of licks is being guided by his right hand. Give up. Just hear it happen.

Then there's Paul Carrack's acoustic grand — "Last tuned in the Second World War" he mumbled, though it wasn't really noticeable — shifting between alternate lead work with Harris and gliding along as a lazy, floating rhythm machine complementing the liquid sinuosity of his vocals.

And the rhythm section proper — Tex Comer's bass, the new cropped-locked Fran Byrne's muscular drumming

and Bam King's fluid rhythm guitar — floats in a way that let these boys s-t-r-e-t-c-h out just a little in the kind of way that has you slurping your head and your face muscles around with its tasty laziness.

Listen, there is most certainly an Ace sound and, perhaps more important, an Ace feel.

Even if not all the numbers on their two albums have integral strength as songs they all have that feel and that flavour. Sterile this band is not.

Chris Salewicz

## Henry Cow

### LSE

SOMEHOW HENRY Cow all seem slightly amused to be on stage. This is one of the many communications going on between them, but mostly they are busy remembering what comes next because Henry Cow play numbers which are usually scored out for musicians.

Xylophone and bass figures, drum and guitar figures, woodwind tootles and honks from Lindsay Cooper on bassoon and oboe, both double-reed instruments with round warm hollow tones. Tim Hodgkinson, the single-reed shrillness of the clarinet. Mouse squeaks from Dagmar.

Each sound the group makes is compartmentalised, highly organised. Explosive rattling percussion. Chris Cutler seems to almost play a lot more notes than he actually hits. As if he's exploring the possibilities all the time. Or maybe it's restraint. He looks like he's got a big gob-stopper in his mouth. He ruminates, reflects, does a muffled roll or a depth charge dump on bass drum and sides.

Then comes a familiar Henry Cow sound, as if a swarm of bats were about to descend on your head. They are playing "Beautiful As The Moon — Terrible As An Army With Banners" — an endless tune, all the time suggesting new possibilities.

Dagmar stands in silence a lot of the time, just listening. She shakes her head at a Zappaesque riff, eyes closed, nose in the air.

They must be the most introverted group since French groupies ran screaming after penetrating backstage at the Olympia only to find The Soft Machine reading Proust and drinking tea.

During intermission someone climbs on stage and has a swig of Dagmar's cider.

Second half and they all return all smiles. Lots of cymbal tapping, snare drum rattling and magnificent echo effects on organ. They are playing "Living In The Heart Of The Beast".

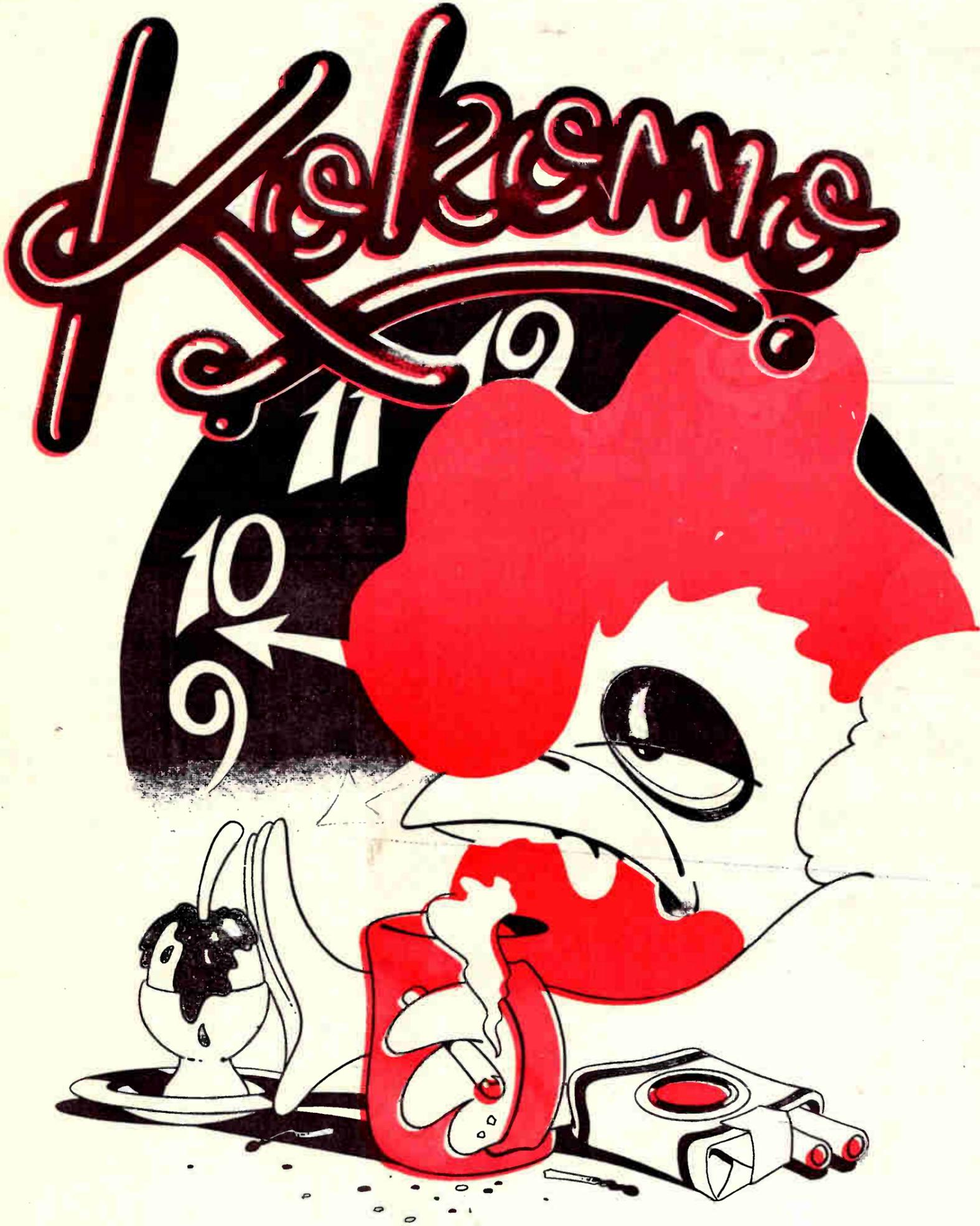
Dagmar sighs and cries, in outrage more than sexuality, she uses her voice as an instrument. She stands, the focus of attention in her blue velvet pants and henna hair, stock still in the spotlight, eyes closed as the music swirls around her.

The music throws you in on yourself. Is it really interesting to you, the reader, for me to tell you that Fred Frith played a good guitar solo? There's a good church organ passage which is like the Victorian social order cracking apart at the seams. Lindsay plays a bassoon solo which just sort of peters out... the silence is dramatic, then it melts into smiles and applause.

As an encore, an alto solo by Tim, bringing to mind passages of Sonny Rollins, Coltrane and an Albert Ayler ending. Then they were gone.

To their critics who feel that a left-wing group should sing good solid working class folk music: "Works of art which lack artistic quality have no force however progressive they are politically." Mao Tse Tung. Henry Cow are both artistic and they make ya think.

Miles



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***Kokomo are on tour***

**FEBRUARY**

- 6th Edinburgh University
- 7th Queen Margaret's Union—  
Glasgow University
- 13th Brunel University—Uxbridge
- 15th Guildford—Civic Hall
- 16th High Wycombe—Town Hall
- 17th Barbarella's—Birmingham

- 19th Leeds Polytechnic
- 20th Newcastle Polytechnic
- 21st Loughborough University
- 24th Tunbridge Wells—Assembly Rooms
- 25th Swansea University
- 26th Bournemouth—Village Bowl
- 27th Brighton—University of Sussex
- 28th Fox at Skindels—Maidenhead
- 29th Hemel Hempstead Pavilion

**MARCH**

- 5th Bradford University
- 6th Manchester University
- 7th Middlesbrough—Town Hall
- 10th Sheffield Polytechnic
- 11th **London—New Victoria Theatre**
- 12th Bath University
- 13th Bristol Polytechnic
- 14th Swindon—Oasis Leisure Centre

**"Kokomo: Rise and Shine is what they do."** Steve Peacock: Street Life.



# NATIONWIDE



**AN EXTREMELY** heavy week on the gig circuit, which is now virtually at its winter peak. Last week saw the opening of four new tours, and during the next seven days no fewer than nine tours set out on the road. And there are also several one-off concerts of considerable importance. Now for the details...

## GIG HIGHLIGHTS

● **MUD** are playing a string of February gigs, prior to spending several months touring around Europe. And for the first time, they are devoting this new schedule mainly to college venues, although there are also a couple of public halls in the itinerary. Opening dates are at Bristol (Thursday), Cardiff (Friday), Exeter (Saturday), Oxford (Monday) and Gillingham (Wednesday). The Bristol gig replaces a projected concert by the band in December, which had to be postponed.

(Thursday), Eastbourne (Friday), Southampton (Saturday) and Norwich (Sunday).

● **MARC BOLAN** and **T. REX** set out on their first full tour of Britain for two years, when they open at Chatham on Thursday — followed by St. Alban's (Friday), Folkestone (Saturday) and Southend (Sunday). It's a fairly extensive tour, running through until mid-March, so they should be coming your way sooner or later. And of course, they'll be featuring much of the material from their new album "Futuristic Dragon".

● **THE FATBACK BAND** undertook a brief British tour last year, at a time when their appeal was limited to the soul fraternity. But since then they've gained greater recognition by way of their hit single "Do The Bus Stop". So presumably the Top Thirty addicts will swell their audiences on this occasion. They're playing a mixture of concerts and club dates, and their initial venues are at Spennymoor (Friday), Chatham (Saturday), Manchester (Sunday), Southend (Tuesday) and Brighton (Wednesday).

● **SLIM WHITMAN** has few peers as a country entertainer, even though his own brand of c-&w music is heavily commercialised. It's over 20 years since he first appeared in the NME Chart, but he still has a vast following in this country, and his 1975 tour here was a complete sell-out. We can expect a similar situation this year when he begins his lengthy trek at Croydon

● **KOKOMO** have now graduated out of the London pub'n'rock rounds, and have become an established name on the concert and college circuit. Their new tour lasts until the middle of next month and includes a prestige concert at London New Victoria on March 11. First gigs are in Edinburgh (Friday) and Glasgow (Saturday).

● **SAILOR** have already proved themselves to be the first major success story of 1976, thanks to their chart-topping hit "Glass Of Champagne", even though they only stayed at No. 1 for one week! In mid-March they set out for the United States, in an attempt to break through over there. But prior to that, they're playing 26 dates around Britain, and are no doubt hoping that this tour will consolidate their status here at home. First dates are at Bristol (Saturday), Chatham (Monday) and Guildford (Wednesday).

### THURSDAY

ABERYSTWYTH University: FRED WEDLOCK  
 BEDFORD Angel Hotel: MIRIAM BACKHOUSE  
 BEDWORTH The Furnace: LEFT HAND DRIVE  
 BIRMINGHAM Railway Hotel: VALHALLA  
 BLACKBURN Lodestar: GRACE  
 BRIGHTON Sussex University: THE DRANS-FIELDS  
 BRISTOL Colston Hall: MUD  
 BRISTOL Granary: MOTHER SUPERIOR  
 BURY ST. EDMUNDS R.A.F. Honnington: BETH-NAL  
 CHATHAM Central Hall: MARC BOLAN & T. REX / LENNIE McDONALD  
 CLEVELAND Spa Pavilion: STEVENSON'S ROCK-ET  
 COVENTRY Warwick University: MIKE ABSALOM  
 CROYDON Fairfield Hall: SLIM WHITMAN  
 DERBY Cleopatra's: CLANCY  
 ERDINGTON Queen's Head: HOOKER  
 FAREHAM H.M.S. Collingwood: LIVERPOOL EX-PRESS  
 FARNHAM Maltings Association: STEFAN GROSS-MAN  
 FOLKESTONE Toby's: JIMMY JAMES & THE VA-GABONDS  
 GLASGOW Apollo Centre: 10 c.c.  
 HIGH WYCOMBE Nags Head: UPP  
 LEEDS Town Hall: COMMANDER CODY & THE LOST PLANET AIRMEN / BARRY MELTON  
 LONDON CAMDEN Dingwalls: MOON  
 LONDON City Polytechnic: PRIDE OF TEXAS  
 LONDON ENFIELD Middlesex Polytechnic: EDDIE 'GUITAR' BURNS  
 LONDON EUSTON RD. Bettina's: STEALER  
 LONDON FULHAM Golden Lion: SLACK ALICE  
 LONDON HAMMERSMITH Odeon: TRAMMPS  
 LONDON HAMMERSMITH Red Cow: RACING CARS  
 LONDON ISLINGTON Hope & Anchor: JIVE BOMBERS  
 LONDON KENSINGTON The Nashville: CAFE SO-CIETY  
 LONDON Marquee Club: MICK ABRAHAMS BAND  
 LONDON REGENTS PK. Bedford College: CITY WAITES  
 LONDON Royal Albert Hall: SUPERTRAMP  
 LONDON Speakeasy: RUDI & THE ZIPPS  
 MONMOUTH White Swan Hotel: NIGHT BIRD  
 MOTHERWELL Concert Hall: RALPH McTELL  
 NOTTINGHAM Imperial Hotel: MENSCH  
 PAIGNTON Festival Theatre: WOODY HERMAN ORCHESTRA  
 PENZANCE The Garden: SORAHAN  
 SHEFFIELD City Hall: BE-BOP DELUXE / DOC-TORS OF MADNESS  
 SWANSEA Llanlan Bay Hotel: DRAGONFLY  
 SWANSEA Students Association: BRIDGET ST. JOHN  
 SWANSEA University: DANA GILLESPIE  
 WENTWORTH Rockingham Arms: DAVE BUR-LAND  
 WOLVERHAMPTON Lord Raglan Club: ROBIN HALL & JIMMIE MacGREGOR  
 WREXHAM Wasps: LIGHT FANTASTIC

### FRIDAY

ABERYSTWYTH University: JACK THE LAD  
 AYR Pavilion: STEVENSON'S ROCKET  
 BEDFORD College of Education: SNAFU  
 BIRMINGHAM (Edgbaston) Bell & Pump: ROBIN HALL & JIMMIE MacGREGOR  
 BIRMINGHAM Odeon: COMMANDER CODY & HIS LOST PLANET AIRMEN/BARRY MEL-TON  
 BIRMINGHAM Polyannas: LIGHT FANTASTIC  
 BOURNEMOUTH Winter Gardens: WOODY HER-MAN ORCHESTRA  
 BRADFORD University: ANDY FAIR-WEATHER LOW/JIVE BOMBERS  
 BRIGHTON Buccaneer: STICKY WICKIT  
 BRIGHTON Sussex University: IAN CARR'S NU-CLEUS  
 BRIGHTON Union Hall: SO AND SO'S TRAVEL-LING WHATSITS/PICK UPS  
 BRISTOL Thornbury Castle School: FRED WED-LOCK  
 BRITTON FERRY Rugby Club: BRIDGET ST. JOHN  
 CAMBRIDGE Corn Exchange: SASSAFRAS  
 CARDIFF University: MUD  
 CASTLE LEAZES Freeman's Hall: FIVE HAND REEL  
 CLEVELAND Lazenby Social Club: ENGLISH TAPESTRY  
 COVENTRY La Chaumiere: BAND CALLED CHARLIE  
 COVENTRY Lanchester Polytechnic: KURSAAL FLYERS/EDDIE & THE HOT RODS  
 CRAWLEY College of Education: FRUUPP  
 CRAYFORD Technical College: CASINO  
 DERBY College of Technology: MOON  
 DUDLEY JB'S Club: NEIL INNES & FATSO  
 DURHAM St. Chad's College: GENO WASHING-TON BAND  
 EASTBOURNE Congress Theatre: SLIM WHIT-MAN  
 EDINBURGH University: KOKOMO  
 GLASGOW Apollo Centre: 10c.c.  
 GREAT YARMOUTH Tiffany's: THIN LIZ-ZY/WATTROCKY-McCOY  
 GUILDFORD Civic Hall: SUTHERLAND BROTH-ERS & QUIVER  
 HODDESDON The Crown: NIC JONES  
 KENDAL Brewery Arts Centre: AGNES STRANGE  
 KNARESBOROUGH Stable Folk Club: MIKE EL-LIOTT  
 LEEDS Trinity College: HELLRAISERS  
 LEIGHTON BUZZARD Hunt Hotel: LEFT HAND DRIVE  
 LIVERPOOL Polytechnic: GAS WORKS  
 LIVERPOOL St. George's Hall: MIKE HARDING  
 LIVERPOOL University: SILLY WIZARD  
 LONDON CAMDEN Dingwalls: RACING CARS/SALUTATIONS  
 LONDON CANNING TOWN Bridge House: SLOW-BONE  
 LONDON CHISWICK Polytechnic: STRETCH  
 LONDON EUSTON RD. Bettina's: THE SQUIRREL  
 LONDON ISLINGTON Hope & Anchor: PLUM-MET AIRLINES  
 LONDON ISLINGTON Kings Head: CAMDEN GOODS

LONDON KENSINGTON The Nashville: STARRY EYED & LAUGHING  
 LONDON KENSINGTON Queen Elizabeth College: COCKY  
 LONDON KENSINGTON Commonwealth Institute: CAJUN MOON/GAY & TERRY WOODS/ANDY ROBERTS  
 LONDON KENSINGTON The Nashville: RUDI & THE ZIPPS  
 LONDON Marquee Club: TIM HARDIN  
 LONDON North Polytechnic: 101-ers  
 LONDON STRATFORD Cart & Horses: DOG WATCH  
 LONDON University Union: DEAF SCHOOL/AL-BION DANCE BAND/ROCKY SHARPE & THE RAZORS/BOOMBAYA  
 LONDON Upstairs at Ronnie Scott's: TROPEA  
 MANCHESTER Free Trade Hall: GALLAGHER & LYLE  
 MANCHESTER University: STEFAN GROSSMAN  
 MATLOCK Black Rocks: MATARKA  
 NEWCASTLE Polytechnic: SHAKIN' STEVENS & THE SUNSETS/BANDYLEGS  
 NORWICH East Anglia University: RONNIE LANE & SLIM CHANCE  
 NOTTINGHAM Trent Polytechnic: NATIONAL HEALTH  
 READING University: JON HISEMAN'S COLOS-SEUM II  
 ROSSON-WYE Harvey's: LIVERPOOL EXPRESS  
 SALFORD University: DANA GILLESPIE  
 SCARBOROUGH Spa Grand Hall: JULIE FELIX  
 SOUTHAMPTON University: SCREAMIN' LORD SUTCH  
 SPENNYMOOR Top Hat: FATBACK BAND  
 STAFFORD North Staffs Polytechnic: JAILBAIT  
 STALYBRIDGE Indoor Sports Club: MAGNA CAR-TA/JOHN RENBOURN & JACQUI McSHEE/TONY CAPTICK/OLDHAM TINKERS  
 ST. ALBANS City Hall: MARC BOLAN & T. REX/LENNIE McDONALD  
 STROUD Subscription Rooms: MR. BIG  
 SUTTON-IN-ASHFIELD Golden Diamond: NOVA  
 SWANSEA College of Education: CITY BOY  
 UXBRIDGE Brunel University: PRETTY THINGS  
 WALSALL Spiders Web: MAGNUM OPUS II  
 WOLVERHAMPTON Lafayette: ROCKING PNEU-MONIA

BRISTOL Polytechnic: SAILOR  
 CAMBERLEY Ragamuffins: GENO WASHING-TON BAND  
 CARLISLE Cosmo's: CHAMPAGNE/DANDY  
 CARMARTHEN Trinity College: CITY BOY  
 CHATHAM Central Hall: FATBACK BAND  
 CHELTENHAM St. Paul's College: THE DRANS-FIELDS  
 CHICHESTER Bishop Otter College: NATIONAL HEALTH  
 COLCHESTER Essex University: HENRY COW  
 COVENTRY Warwick University: AJ WEBBER  
 CROMER Links Pavilion: SNAFU  
 CROMER West Runton Pavilion: THIN LIZ-ZY/WATTROCKY-McCOY  
 CROYDON Technical College: MEDICINE HEAD  
 DURHAM University: STEFAN GROSSMAN  
 EDINBURGH Usher Hall: 10 c.c.  
 EXETER University: MUD  
 FALKIRK Large Municipal Hall: RALPH McTELL  
 FOLKSTONE Leas Cliff Hall: MARC BOLAN & T. REX/LENNIE McDONALD  
 GLASGOW Shuffles: DOWNTOWN FLYERS  
 GLASGOW Strathclyde University: MOTT  
 GLASGOW University: KOKOMO  
 HARLOW Technical College: UPP/BASTILE/NEW DIXI SYNCOPATORS  
 HASTINGS Pier Pavilion: MR. BIG  
 HAVERFORDWEST R.A.F. Brawdy: BATON ROUGE  
 HENLEY Turville Folk Club: FLAKY PASTRY  
 HOVE Town Hall: BARRON KNIGHTS  
 HULL University: NEIL INNES & FATSO  
 LEEDS University: MIKE HARDING  
 LEICESTER University: SHAKIN' STEVENS & THE SUNSETS  
 LINCOLN Aquarius: JIVE BOMBERS  
 LIVERPOOL University: CLANCY  
 LONDON CAMDEN Dingwalls: PRIDE OF TEXAS  
 LONDON HAMMERSMITH Red Cow: BRAG  
 LONDON KENSINGTON The Nashville: CAROL GRIMES & THE LONDON BOGIE BAND  
 LONDON Marquee Club: YELLOW BIRD/RAZOR-BACKS  
 LONDON North East Polytechnic: SLOWBONE  
 LONDON PECKHAM Newlands Tavern: 101ers  
 LONDON SOHO Polytechnic: DEREK BAILEY  
 LONDON School of Economics: ANGE  
 LONDON Upstairs at Ronnie Scott's: TROPEA  
 LONDON WOOLWICH Thames Polytechnic: SUTHERLAND BROTHERS & QUIVER  
 LOUGHBOROUGH University: JON HISEMAN'S COLOSSEUM II  
 LUTON Cesar's: WOODY HERMAN ORCHES-TRA  
 MANCHESTER U.M.I.S.T.: KURSAAL FLYERS  
 MANCHESTER University: FRUUPP  
 MANSFIELD Civic Hall: JULIE FELIX  
 MATLOCK Black Rocks: JEVUTSHTA  
 MELTON MOWBRAY Melton W.M.C.: MATCH-BOX  
 MIDDLESBROUGH Town Hall: EDDIE 'GUITAR' BURNS  
 MILLOM Cumbria Club: BANDYLEGS  
 NELSON Nelson's Column: PRETTY THINGS  
 NEWCASTLE Guildhall: FIVE HAND REEL  
 NOTTINGHAM Boat Club: WHEELS  
 NOTTINGHAM University: RONNIE LANE & SLIM CHANCE  
 OXFORD College of Further Education: STRAY  
 OXFORD Polytechnic: ROCK ISLAND LINE  
 RIPLEY Cock Hotel: BAND CALLED CHARLIE

### SATURDAY

ABERDEEN Kintore Town Hall: STEVENSON'S ROCKET  
 ASHFORD Wye College: STAN ARNOLD  
 AYLESBURY Friars at Vale Hall: JACK THE LAD/EDDIE & THE HOT RODS  
 BARROW Civic Hall: STU STEVENS/REDWOOD  
 BATH Pavilion: STRETCH  
 BATH Technical College: GAS WORKS  
 BIRMINGHAM Barbarella's: GONZALEZ  
 BIRMINGHAM Barrels Folk Club: SILLY WIZARD  
 BIRMINGHAM Railway Hotel: BEAU FLYER  
 BIRMINGHAM Town Hall: BE-BOP DELUXE-/DOCTORS OF MADNESS  
 BIRMINGHAM University: STARRY EYED & LAUGHING  
 BRIGHTON Polytechnic: F.B.I.  
 BRIGHTON Sussex University: COMMANDER CODY & THE LOST PLANET AIRMEN/BAR-RY MELTON  
 BRISTOL Granary: KRAZY KAT  
 BRISTOL Naval Volunteer: JACOB MARLEY

COMPILED BY DEREK JOHNSON

# GIG GUIDE



● symbol denotes details in "Gig Highlights" panel



## FOR THIS WEEK

● **STEVE HARLEY AND COCKNEY REBEL** begin their provincial tour in Scotland on Monday, playing a total of 12 concerts at eight different venues. There will be no support act, and they'll be playing the entire two-hour show themselves. Rebel have a new album out this week titled "Timeless Flight", as well as a single extracted from it "White White Dove", and these will doubtless be the mainstay of their new act. They open with two days in Glasgow on Monday and Tuesday. Their London date at Wembley doesn't take place until April, after they've undertaken a European tour.

● **GRIMMS** had to scrap their proposed autumn tour when two of the members of the cast were taken ill, but they are now about to rectify that. Their new itinerary takes them all over the country, and they kick off with concerts in Birmingham (Sunday), Portsmouth (Monday) and Sheffield (Wednesday).

● **LYNYRD SKYNYRD** are the last, but by no means least, of the acts starting this week. It's a relatively brief schedule, comprising just five gigs, but the main object of the exercise is to promote their new album "Give Me Back My Bullets". First two dates are at Bristol (Tuesday) and Manchester (Wednesday). Support group is the promising Steve Gibbons Band, who fared so well in a similar role on The Who's autumn tour of Britain.

● **SUPERTRAMP** are playing a one-off date at London Royal Albert Hall on Thursday, which is intended as a "thank you" concert for all the

support they received on their lengthy autumn tour. Don't go along without tickets, because it's sold out. And immediately afterwards, the band are off to the States, and we're unlikely to see them in action again over here until the tail end of the year.

● **VANGELIS** (as he now chooses to be called, having dropped his Papatnassiou surname) is also appearing at the Albert Hall, and his date is on Wednesday. For the benefit of the uninitiated, he's the former leader of European band Aphrodite's Child, who was being tipped for Wakeman's job in Yes a couple of years ago. But now he's emerged as a major solo artist, and in this concert — timed to promote his "Heaven And Hell" album — he'll be backed by over 60 musicians and singers.

● **JON HISEMAN's Colosseum II** begin an extensive two-month tour next weekend. But prior to this, they are playing a few warm-up gigs during the coming weekend. You can catch them at Reading (Friday), Loughborough (Saturday) and London Twickenham (Sunday).

● **STEVE MARRIOTT'S All Stars** have a solitary concert at Croydon Fairfield Hall on Sunday, though there's a good chance he'll be playing more dates in a couple of month's time... and lined up for major London concerts on Sunday, as the highlight of their respective tours, are **BE-BOP DELUXE** and **RONNIE LANE** and Slim Chance.

A hectic week, indeed. But don't forget there's always the chance of last-minute alterations or cancellations — so take our advice and check with venues beforehand, specially if you're having to travel some distance to a gig.



**SHEFFIELD** University: ANDY FAIR-WEATHER-LOW  
**SOUTHEND** Pier Bar: CRAZY CAVAN & THE RHYTHM ROCKERS  
**STALYBRIDGE** Indoor Sports Centre: HEDGEHOG PIE  
**SOUTHAMPTON** Gaumont: SLIM WHITMAN ●  
**SWINDON** Oasis (doubling BRISTOL Yate Entertainment Centre): TRAMMPS  
**TAUNTON** County Ballroom: BETHNAL  
**TEWKESBURY** Roses Theatre: CAJUN MOON- /GAY & TERRY WOODS/ANDY ROBERTS  
**TORKSEY** Castle Inn: HELLRAISERS  
**TORQUAY** 400 Club: LIVERPOOL EXPRESS  
**WALSALL** Spiders Web: MAGNUM OPUS II  
**WATFORD** College of Technology: ROSKO ROAD SHOW  
**WATFORD** New Penny: CASINO  
**WOKING** Centre Halls: WILDER  
**WOLVERHAMPTON** Polytechnic: LIGHT FANTASTIC

### SUNDAY

**ACCRINGTON** Lakeland Lounge: FACTORY  
**BANFF** Fyffe Lodge Hotel: STEVENSON'S ROCK-ET  
**BATLEY** Variety Club: ALVIN STARDUST  
**BIRMINGHAM** Barbarella's: SUPERCHARGE  
**BIRMINGHAM** Railway Hotel: GRIT  
**BIRMINGHAM** Repertory Theatre: GRIMMS  
**BIRMINGHAM** Town Hall: TRAMMPS  
**BRIGHTON** Alhambra: SO AND SO's TRAVELLING WHATSITS  
**BURNLEY** Bankhall Miners' Welfare: FATGUT & THE REST OF THE WORLD  
**CAMBRIDGE** Arts Theatre: HARVEY ANDREWS / PETE SAYERS  
**CROYDON** Fairfield Hall: STEVE MARRIOTT'S ALL STARS ●  
**CROYDON** Greyhound: CURVED AIR  
**CRUMLIN** Viaduct Hotel: DOZY  
**EDINBURGH** Usher Hall: 10 c.c.  
**EGHAM** White Lion: BREEZE BLOCK / TURF DUST  
**EPPING** Blacksmith's Arms: HEDGEHOG PIE  
**GLASGOW** Shuffles: MOLLS MYRE  
**GOSPORT** John Peel: WILDER  
**GRAVESEND** Woodville Hall: HARRY SECOMBE  
**GUILDFORD** Civic Hall: ANGE  
**HEMEL HEMPSTEAD** Pavilion: ANDY FAIR-WEATHER-LOW  
**HULL** Arts Centre: EDDIE "GUITAR" BURNS  
**ILFORD** General Havelock: GORDON GILTRAP  
**LEEDS** Fforde Green Hotel: LIGHT FANTASTIC  
**LEIGH** Pied Bull: NIC JONES  
**LIVERPOOL** Centre Hotel: FIVE HAND REEL  
**LLANHARRAN** Rugby Club: SECOND HAND BAND  
**LONDON CHALK FARM** Roundhouse: SNAFU / SHANGHAI  
**LONDON DRURY LANE** Theatre Royal: BE-BOP DELUXE / DOCTORS OF MADNESS ●  
**LONDON FINCHLEY** Torrington: KILBURN & THE HIGH ROADS  
**LONDON FULHAM** Golden Lion: SHAKIN' STEVENS & THE SUNSETS  
**LONDON HACKNEY** Adam & Eve: HELLRAISERS  
**LONDON HAMMERSMITH** Red Cow: LITTLE ACRE  
**LONDON ISLINGTON** Hope & Anchor: PRIDE OF TEXAS

**LONDON KENSINGTON** The Nashville: COMMANDER CODY & THE LOST PLANET AIRMEN (lunchtime) / BRYAN BOWERS (evening)  
**LONDON** Marquee Club: PALM BEACH EXPRESS  
**LONDON** Queen Elizabeth Hall: "THE STORY OF RAGTIME" with KEITH NICHOLS' RAGTIME ORCHESTRA  
**LONDON** Shaftesbury Theatre: RONNIE LANE & SLIM CHANCE ●  
**LONDON TWICKENHAM** Winning Post: JON HISEMAN'S COLOSSEUM II  
**MANCHESTER** ABC Theatre: FATBACK BAND ●  
**MELTON MOWBRAY** Melton W.M.C.: MATCH-BOX  
**MIDDLESBROUGH** Town Hall: KURSAAL FLYERS/EDDIE & THE HOT RODS  
**NORWICH** Theatre Royal: SLIM WHITMAN ●  
**NOTTINGHAM** Boat Club: COLD RIVER LADY  
**OCKLEY** Red Lion: JUICE DOG  
**PLYMOUTH** Drake Club: LIVERPOOL EXPRESS  
**PORTSMOUTH** Guildhall: WOODY HERMAN ORCHESTRA  
**REDCAR** Coatham Bowl: STEFAN GROSSMAN  
**ROMFORD** Albemarle Club: HEAVY WATER / LIFE STYLE  
**SALFORD** University: BRIDGET ST. JOHN  
**SOUTHEND** Cliffs Pavilion: MARK BOLAN & T. REX / LENNIE McDONALD ●  
**STRATFORD-ON-AVON** Folk Club: SILLY WIZARD  
**WHITEHAVEN** Civic Hall: RALPH McTELL  
**WOLVERHAMPTON** Civic Hall: JACK THE LAD

### MONDAY

**ABERTILLERY** Rose Heyworth Club: SECOND HAND BAND  
**BRIGHTON** St. Mary's Hall: LUNAHARE  
**CASTLEFORD** Roundhall W.M.C.: LIGHT FANTASTIC  
**CHATHAM** Central Hall: SAILOR ●  
**CHESTER** Quaintways: JACK THE LAD  
**CHIGWELL** Camelot: SOUNDS COUNTRY  
**DARLINGTON** Civic Hall: RALPH McTELL  
**DERBY** Bailey's (doubling STOKE Bailey's): TRAMMPS  
**DONCASTER** Outlook Club: ROOGALATOR  
**DUNDEE** Royal Centre Hotel: STEVENSON'S ROCKET  
**EXMOUTH** Samantha's: MR. BIG  
**GLASGOW** Apollo Centre: STEVE HARLEY AND COCKNEY REBEL ●  
**LONDON CAMDEN** Dingwalls: STRANGLERS  
**LONDON FULHAM** Greyhound: BETHNAL  
**LONDON HAMMERSMITH** Red Cow: JIVE BOMBERS  
**LONDON KENSINGTON** The Nashville: MUNROE  
**LONDON** Marquee Club: HOBO  
**LONDON OXFORD ST.** 100 Club: ISIPINGO  
**LONDON PADDINGTON** Western Counties: SLOWBONE  
**LONDON PECKHAM** Newlands Tavern: CAFE SOCIETY  
**NEWCASTLE** City Hall: 10 c.c.  
**NOTTINGHAM** The Test Match: GREAT EASTERN  
**OXFORD** Polytechnic: MUD  
**PORTSMOUTH** Guildhall: GRIMMS ●  
**PORTSMOUTH** Locarno: SHAKIN' STEVENS AND THE SUNSETS  
**SUTTON-IN-ASHFIELD** Golden Diamond: ANGE

### TUESDAY

**BIRMINGHAM** Barbarella's: EDDIE "GUITAR" BURNS  
**BIRMINGHAM** Town Hall: GALLAGHER & LYLE  
**BLACKPOOL** King's Arms Hotel: NIC JONES  
**BRADFORD** University: STRETCH  
**BRIGHTON** Top Rank: RACING CARS  
**BRISTOL** Colston Hall: LYNYRD SKYNYRD /STEVE GIBBONS BAND ●  
**CARDIFF** Top Rank: ASYLUM  
**CROYDON** Red Deer: CADILLAC  
**DONCASTER** Taps Folk Club: HOT VULTURES  
**GLASGOW** Apollo Centre: STEVE HARLEY & COCKNEY REBEL ●  
**HUDDERSFIELD** Ivanhoe's: THIN LIZZY  
**LANCASTER** University: STEFAN GROSSMAN  
**LEICESTER** Bailey's: TRAMMPS  
**LONDON CAMDEN** Dingwalls: SHANGHAI  
**LONDON CHELSEA** The Drug Store: ROSKO ROAD SHOW  
**LONDON HAMMERSMITH** Red Cow: KRAZY KAT  
**LONDON KENSINGTON** The Nashville: MICKEY JUPP BAND  
**LONDON** Marquee Club: MR. BIG  
**LONDON** North Polytechnic: CLANCY  
**LONDON OXFORD ST.** 100 Club: JIVE BOMBERS /STRUTTERS /THUNDERPUSS  
**MALVERN** Festival Theatre: JULIE FELIX  
**NETHER HEYFORD** Old Sun Folk Club: GARY & VERA ASPEY  
**NEWCASTLE** City Hall: 10 c.c.  
**NOTTINGHAM** Calverton Springwater Club: MAGNUM OPUS II  
**NOTTINGHAM** Clifton College: ANGE  
**SOUTHEND** Zero Six: FATBACK BAND ●

### WEDNESDAY

**BIRMINGHAM** Aston University: NATIONAL HEALTH  
**BIRMINGHAM** Bogart's: HOT PROPERTY  
**BIRMINGHAM** Elizabethan Rock: HOOKER  
**BOURNEMOUTH** Winter Gardens: ANDY FAIRWEATHER-LOW  
**BRIGHTON** Dome: GALLAGHER & LYLE  
**BRIGHTON** Top Rank: FATBACK BAND ●  
**CANTERBURY** Kent University: BRYAN BOWERS  
**CARLISLE** Coach House: NIC JONES  
**CROMER** West Runton Pavilion: SHOWADDY-WADDY  
**CRUMLIN** Viaduct Hotel: SECOND HAND BAND  
**EPSOM** Albion Folk Club: HOWARD HOPE  
**GUILDFORD** Bunters Club: ROCKING PNEUMONIA  
**GUILDFORD** Civic Hall: SAILOR ●  
**GUILDFORD** Surrey University: FRED WEDLOCK  
**GILLINGHAM** Classic Cinema: MUD ●  
**LEEDS** University: KURSAAL FLYERS/EDDIE & THE HOT RODS  
**LEEDS** University Little Theatre: BOB PEGG  
**LEICESTER** Freewheelers: STRANGLERS  
**LIVERPOOL** University: HARVEY ANDREWS / HEDGEHOG PIE  
**LONDON CAMDEN** Dingwalls: SWARBRICK, NICOL, PEGG & MAXINE  
**LONDON** City Polytechnic: MR. BIG  
**LONDON FULHAM** Golden Lion: KRAZY KAT  
**LONDON HAMMERSMITH** Red Cow: CAFE SOCIETY

**LONDON ISLINGTON** Hope & Anchor: DIVER-SIONS  
**LONDON** Marquee Club: ANGE  
**LONDON** Royal Albert Hall: VANGELIS PAPA-THANASSIOU ●  
**MANCHESTER** Free Trade Hall: LYNYRD SKYNYRD/STEVE GIBBONS BAND ●  
**NORTHAMPTON** Salon: GENO WASHINGTON BAND  
**RETFORD** Porterhouse: ALKATRAZ  
**RHYL** Talarly Hotel (doubling COLWYN BAY Dixieland Showbar) TRAMMPS ●  
**SHEFFIELD** Polytechnic: GRIMMS ●  
**STAFFORD** North Staffs Polytechnic: STEFAN GROSSMAN  
**UXBRIDGE** Brunel University: JACK THE LAD  
**WIRKSWORTH** County Youth Centre: MAGNUM OPUS II

## Gig Guide's new address

Please note that we have a new address effective from this week. It is **New Musical Express, Gig Guide, King's Reach Tower, Stamford Street, London SE1 9LS.**  
 From now on, please make sure that all gig details are sent to this address. Thank you!

### RESIDENCIES

**BATLEY** Variety Club: ROCKIN' BERRIES  
 Week from Monday  
**BEDFORD** Nite Spot: ROGER WHITTAKER  
 Tuesday (10) for five days  
**BIRMINGHAM** La Dolce Vita: GERRY & THE PACEMAKERS  
 Week from Sunday  
**BIRMINGHAM** (Moseley) Fighting Cocks: "YES-TERDAZE"  
 New rock musical. Thursday (5) for three days  
**DERBY** Bailey's: MARMALADE  
 Week from Sunday (except Monday)  
**GLASGOW** King's Theatre: "ROCK NATIVITY"  
 Monday for two weeks  
**LIVERPOOL** Allinson's: KEN DODD  
 Week from Sunday  
**LONDON CAMDEN** Nero's: GEORGIE FAME & THE BLUE FLAMES  
 Week from Monday  
**LONDON** Ronnie Scott's Club: WOODY HERMAN ORCHESTRA  
 Week from Monday  
**LONDON** W.I Penthouse Club: RIVENDELL  
 Week from Monday  
**LUTON** Cesar's: LENA MARTELL  
 Week from Monday  
**MANCHESTER** Golden Garter: BLACK ABBOTTS  
 Week from Monday  
**OLDHAM** Bailey's: ARROWS  
 Week from Sunday  
**SHEFFIELD** Bailey's: MUNGO JERRY  
 Week from Monday  
**STOKE** Bailey's: GUYS & DOLLS  
 Week from Sunday (except Monday)

# LIVE LIVE LIVE

## MARQUEE

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

Open every night from 7 p.m. to 11 p.m.  
Reduced admission for Students and Members

Thurs., 5th Feb. (Adm. 65p) <b>MICK ABRAHAM</b> Plus Support & Ian Fleming	Mon. 9th Feb. (Adm. 60p) <b>HOB0</b> Plus Support & Jerry Floyd
Fri. 6th Feb. (Adm. 70p) From the U.S.A. — the mighty <b>TIM HARDIN</b> Plus Friends & Ian Fleming	Tues. 10th Feb. (Adm. 70p) The only London date of <b>MR. BIG</b> Plus Support & Jerry Floyd
Sat. 7th Feb. (Adm. 70p) Free admission with this ad. before 8 p.m. <b>YELLOW BIRD</b> Plus Razorbacks & Ian Fleming	Wed. 11th Feb. (Adm. 80p) From France we welcome <b>ANGE</b> Plus Guests & Jerry Floyd
Sun. 8th Feb. (Adm. 65p) Free admission with this ad. before 8 p.m. <b>PALMBEACH EXPRESS</b> Plus Dave Paul & Mark Poppins	Thurs., 12th Feb. (Adm. 65p) The London debut of the incredible <b>STARS</b> Plus Support & Ian Fleming

Hamburgers and other hot and cold snacks are available

## VICTORIA PALACE THEATRE

VICTORIA STREET S.W.1  
SUNDAY 22nd FEBRUARY at 7-30 p.m.  
STRAIGHT MUSIC PRESENTS

# GIL SCOTT-HERON

# BRIAN JACKSON

AND THE MIDNIGHT BAND

WITH GUESTS

## CLANCY

TICKETS £2.00 £1.75 £1.50 £1.25 (INC. VAT) ADVANCE FROM THEATRE BOX OFFICE 834-1317, LONDON THEATRE BOOKINGS SHAFTS. AVE. 439-3371, PREMIER BOX OFFICE 240-2245, USUAL AGENTS OR ON NIGHT

## NORTH LONDON POLY

Prince of Wales Road, Kentish Town, NW5

TUESDAY, 10th FEBRUARY at 8 p.m.

# CLANCY

+ HUNGRY HORSE

70p NUS, £1 others. Bar, Disco, Lights

## bettina's 383 EUSTON ROAD, N.W.1

(GREEN MAN, opp. Gt. Portland St. Tube)

Thurs. Feb. 5th	<b>STEALER</b>
Fri. Feb. 6th	<b>NO GIG, WE ARE CLOSED</b>
Sat. Feb. 7th	<b>R.D.B.</b>

Now open till 12 midnight. Admission 50p

## LSE at houghton st. wc2

HOLBORN OR TEMPLE

Sat. Feb. 7th  
AT 7.45 FROM FRANCE

# ANGE

+ support  
disco: bar  
pay at the  
door 90p

## TICKETS . . TICKETS . . TICKETS

AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING:

Feb. 5 <b>SLIM WHITMAN</b>	Feb. 25 <b>GOLDEN EARRING</b>
Feb. 5 <b>TRAMMPS</b>	Feb. 27/28 <b>STATUS QUO</b>
Feb. 6 <b>CAJUN MOON</b>	Feb. 28 <b>SLIK</b>
Feb. 8 <b>STEVE MARRIOTT'S ALL STARS</b>	Feb. 29 <b>KINKS</b>
Feb. 8 <b>SNAFU &amp; SHANGHAI</b>	Feb. 29 <b>ANDY FAIRWEATHER LOW</b>
Feb. 8 <b>BE-BOP DELUXE</b>	Mar. 5 <b>ROBIN TROWER</b>
Feb. 8 <b>RONNIE LANE</b>	Mar. 5 <b>CHICK COREA</b>
Feb. 11 <b>VANGELIS</b>	Mar. 6 <b>BOBBY WDMACK</b>
Feb. 14 <b>SAILOR</b>	Mar. 7 <b>GROUNDHOGS</b>
Feb. 14 <b>FATBACK BAND</b>	Mar. 10/11 <b>TOOTS &amp; THE MAYTALS</b>
Feb. 15 <b>LYNYRD SKYNYRD</b>	Mar. 11 <b>KOKOMO</b>
Feb. 15 <b>BOXER</b>	Mar. 14 <b>MAN</b>
Feb. 18 <b>T. REX.</b>	Mar. 14 <b>GARY GLITTER</b>
Feb. 22 <b>GIL SCOTT-HERON</b>	Mar. 21 <b>FOCUS</b>
Feb. 22 <b>ANDY FAIRWEATHER LOW</b>	Mar. 24 <b>FATS DOMINO</b>
Feb. 22 <b>CATERINA VALENTE</b>	Mar. 30 <b>JAMES LAST</b>
Feb. 22 <b>ALBERTO Y LOST TRIOS PARANOIAS</b>	April 12 <b>STEVE HARLEY &amp; COCKNEY REBEL</b>
Feb. 23 <b>EMMY LOU HARRIS</b>	May 2 <b>NEIL SEDAKA</b>
	May 3/7 <b>DAVID BOWIE</b>

For more information send s.a.e. to:  
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Fri. 6th Feb.	<b>PRIDE OF TEXAS</b>
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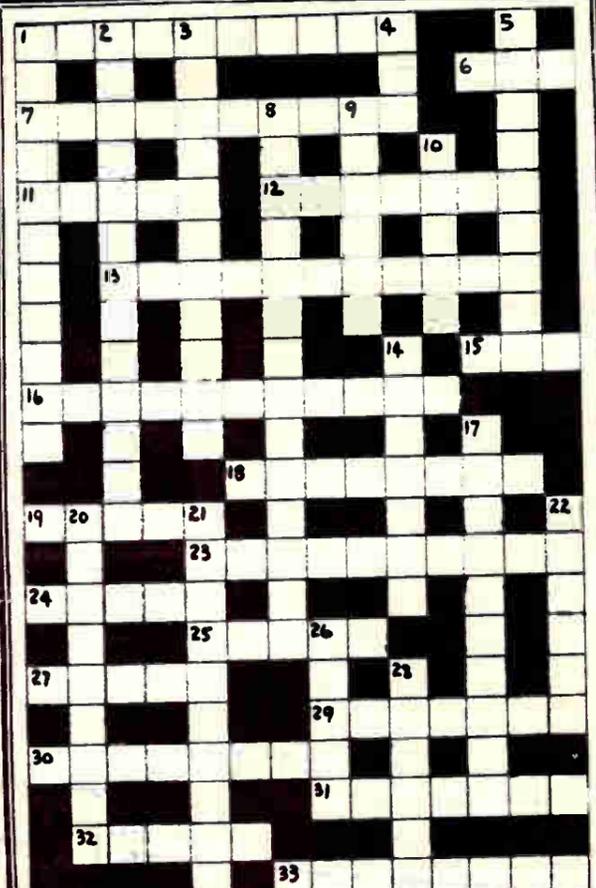
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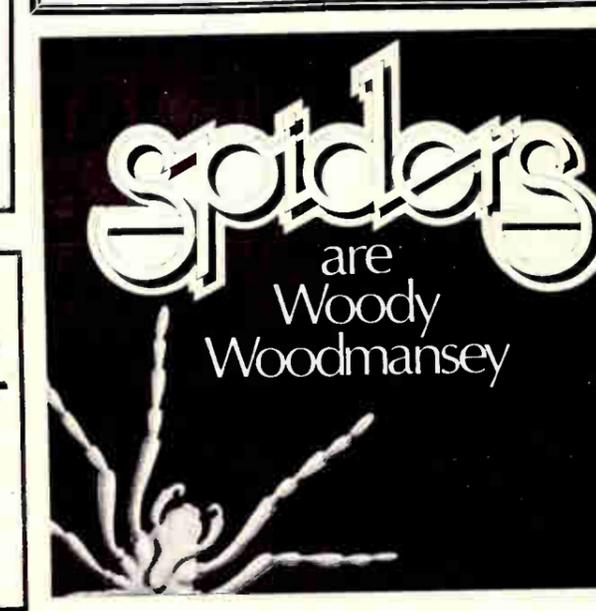
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- ACROSS**
- Sounds like a Red Indian folk group!
  - McCartney's song for Concorde?!
  - Faceless soloist (3,7)
  - Currently popular among immigrant New Yorkers, the word is Spanish for 'sauce'
  - Pressure cookers don't come any hotter!
  - "Rich man's Woman" is her first solo elpee (5,6)
  - Oh backward one!
  - Two bin error (5,6)
  - See 5 down
  - 'Eadgear for commoner Maddy?
  - The oldest punk in rock (4,6)
  - See 9 down
  - Featured Rory on guitar, Charlie McCracken bass, and John Wilson drums
  - First sang with sister Lucy, was once groomed by The Zim's manager Albert Grossman as 'female Bob Dylan'
  - Made chart comeback late '75 with "Jive Talkin'" (3,4)
  - Moustachioed former construction worker of "Bad Bad Leroy Brown" fame (3,5)
  - Jethro's second (5,2)
  - Featuring Steve Gadd on vocals, the poor man's Status Quo!
  - Socketless music!
- DOWN**
- Whoever heard of fishing out of water? (5,6)
  - Mr. Oldfield's taking the Latin class this morning! (2,5,6)
  - Soul group with weight problem?! (7,4)
  - Group of songs
  - & 18 Last album apparently concerned activities of cephalopod mollusc with subscription to Morning Star!
  - Fraudulent siblings with no cause for regrets (6,8) & 24 Had hit single with remake of old Monkees smash
  - Evidence of foul doings in studio slaughter — Bob Dylan's Great Murder Mysteries No. 1 (The engineer did it — Ed)
  - "M' lud, may I present in evidence this 1962 instrumental chart-topper by The Tornados? — "The who, sir?" — "No, The Tornados m'lud"
  - "I'm afraid there is no 15 down m'lud" — "Look, can we stop this nonsense and get on with the crossword...?"
  - Michael Des Barres old band
  - Pop Star In Schoolboy Disgrace Case: Jury Returns Guilty Verdict! (3,6)
  - "Look, I thought I'd put a stop to all this? What's this long playing record you've brought me?" — "It's Bob Marley, m'lud" — "Bob Mar... my God, what have you done to your wig?" (5,5)
  - Separate instrumentals from songs
  - "M'lud, if we could move on and consider case 4 on today's list: white punks accused of possession of dope. Mr. Bell appears for the defence..."
  - "Guilty, dammit! Seven days listening to the second long playing record by Messrs Crosby Stills Nash and Young (4,2). Now get them out of here and let me get on with my crossword. Where was I? Yes, I across. Sounds like a Red Indian folk group. The Squaws? No. The Wigwags? ..."

Last week's answers page 45



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| KIKI DEE<br>Amourouse                      | NAZARETH<br>Broken down angel            |
| JUDGE DREAD<br>Big Nine                    | QUEEN<br>Now I'm here                    |
| EXCITERS<br>Reaching for the best          | RUFUS<br>Tell me something good          |
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| ELTON JOHN<br>Candle in the wind           | WHO<br>The seeker                        |
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| TAMMI LYNN<br>I'm gonna run away from you  | BETTY WRIGHT<br>Where is the love        |

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| <b>SECTION ONE</b> This week's special offers<br>45 p.p. OLDIES 50p each.<br>Pink Floyd Time Us And Them<br>Deep Purple River Deep Mountain High<br>Honey Cones One Monkey Don't Stop No Show<br>Yes And You And I<br>Gary Glitter Rock And Roll<br>Who Behind Blue Eyes<br>Steven Stills Love The One You're With<br>Elton John Friends<br>Rolling Stones/Tumbling Dice<br>Stevie Wonder/Know On Running<br>L.P.'s<br>Fatback Band/Let's Do It Again Inc.<br>Street Dance £1.50<br>1. Rex Unicom £1<br>Moments A Moment With The Moments<br>Jackson Five Maybe Tomorrow<br>Kiss Alive £4<br>2 record set with 8-page booklet.<br>The Four Seasons Story £4<br>28 all time hits on a 2 record set<br>Tom Waits/Nighthawks At The Diner<br>2 record set recorded live £4 | <b>SECTION FOUR</b> Oldies 60p each<br>Chicken Shack I'd Rather Go Blind<br>Rolling Stones Honky Tonk Woman<br>Otis Redding My Girl<br>Wings Live And Let Die<br>Edwin Starr Agent 00 Soul<br>Booker T Time Is Tight<br>Jethro Tull Living In The Past<br>Rufus Thomas Funky Chicken<br>Derek/Dominos Why Does Love Have To Be So Bad<br>George McCrae Rock Your Baby<br>Timothy Thomas Why Can't We Live Together                                                                                                                                                                                                                        |
| <b>SECTION TWO</b> Our Disco Top Ten<br>1. Latin Hustle/Eddie Drennon (75p)<br>2. Inside America/Juggy Jones (65p)<br>3. Weak Spot/Evelyn Thomas (65p)<br>4. Bus Stop/Fatback Band (65p)<br>5. Toe Jan/Wee Willie (75p)<br>6. Do What You Feel/Rim Shots (75p)<br>7. I Love Music/O'Jays (65p)<br>8. Checkmate/Barbarras (65p)<br>9. Hold Hands With One Another/Terry Collins (75p)<br>10. Try To Hold On/Bobby Moore (75p)                                                                                                                                                                                                                                                                                                                                            | <b>SECTION FIVE.</b> Oldies 75p each<br>Wings Give Ireland Back To The Irish<br>Steely Dan/Rocky Don't Lose That Number<br>David Bowie The Smiler<br>Eddie Cochran/Cambiarumimus Blues<br>Frankie Ford<br>Led Zepplin/Overgrown Under Foot<br>Billy Paul Me and M.C. Jones<br>Nilsson Without You<br>C.C.R. Proud Mary<br>Ike And Tina Turner Nutbush City Limits<br>David Bowie Rock And Roll With Me<br>Archie Sugar Sugar<br>Roxy Music/Do The Strand/Virginia Squires<br>Elvis Presley All Shook Up<br>Moody Blues Go Now<br>Free A Right Now<br>Gene Vincent Be Bop A Lulu<br>Zombas/Shirley & Co<br>Dave Clark Five Bits And Pieces |
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LINK WRAY: Heavy Metal starts here ...

Pic. PENNIE SMITH

LOVELY MAN, Link Wray. Still believes in the goodness inherent in his fellow man, still wears his heart on his sleeve, still gets ripped off.

Well, maybe not ripped off — but manipulated. Take the example of his first album for Virgin after leaving Polydor — "Beans And Fatback".

First he ever heard of it was when his brother Ray, a local barber and sometime drummer, called him up to tell him a fan wanted him to sign a copy.

Turned out that his manager of the time had liberated the masters of an impromptu session with the editor of *Time* magazine on cowbell and a Polydor A&R man on bass. *Time's* Bill Bender had been down at Wray's shack — a three-track henhouse studio in the Californian desert — conducting an interview for the paper.

Manager then wings it to Britain, flogs session to Virgin — renowned for their experimental ethos — mainly on strength of Wray's semi-legendary status... the durability of this status being measured by the fact that the mediocre quality of the resultant album didn't damage it at all.

On the contrary, it secured Wray a new record contract.

Despite the fact that he hasn't had a hit in 20 years.

Without wishing to be unkind, Link Wray is probably the longest-running one-hit-wonder in the history of the recording business.

At the same time he is universally acknowledged as a patriarch of modern day rock music and the virtual founder of Heavy Metal. His style and guitar sound permeates the early hits of three of the most influential rock bands of the 60s — the Yardbirds, The Who, and the Kinks — while Pete Townshend and Jeff Beck have both cited him as a major influence on their early work.

# Hi I'm Link Wray — rip me off

*Twenty years waiting for a hit is a long time — especially when other guys are making millions with your tunes. Link seems happy enough, though, as he tells the whole, sad story.*

Part-Indian, Link Wray was born in North Carolina in 1930. After his two brothers, Doug and Vernon, were born the family moved to Arizona where the brothers formed a country band, playing bars and whore-houses.

Vernon was the first to pick up a record contract — with Cameo in 1957 — while Link worked part-time on disc jockey Milt Grant's TV show in Washington, backing Fats Domino and Rick Nelson. Then, he was known only as an instrumentalist, being unable to sing, initially, after having had one lung removed after serving in the Korean War.

That same year Link struck gold — or, perhaps, more apt-

ly, pinchbeck.

The band were playing at a record hop (the forerunner of the discotheque) in a car showroom in Fredericksburg, Virginia. A fight broke out in the audience during the set and Link, being an intuitive sort of guy, tried to reflect it with a brooding, murderously heavy guitar riff that he quickly knocked into a spontaneous instrumental.

The number registered instantly and became much-requested.

"Kids kep' on comin' back an' askin' for it," Wray recalled. "So I took 56 dollars, went into a studio an' cut it on a one-track 'grunt' machine.

"Biggest hit I ever had. Dave

Clarke Five sold two million on it — had it on one of their hit albums — 101 Strings done it. The Rockin' Rebels. Jack Nietzsche..."

"The Rumble" — as Wray titled the piece — sold one-and-a-half million and stayed on the US Chart for 14 weeks. Unfortunately, Wray, who was subsequently managed by the promoter of the record hop where he composed the piece, reckons he didn't see very much money from it.

"Jus' the same ole story," he says philosophically, "— about artists gettin' screwed ya know? Mah brother din' know any more'n I did. We sorta got took in."

By today's standards "The Rumble" still sounds weird — and very timeless. Its effect at the time must have been extraordinary, although, as a musical approach it was so advanced that it pre-dated even the earliest manifestations of rock 'n' roll that were to emerge from rockabilly. As has been said, it wasn't exploited until the early 60s, having been kept alive in the intervening years only in the minds of musicians.

"American pop at th' time was confined t' jazz n' country," Wray explains. "There was no such thing as th'rock n' roll beat ya know?"

Wray has weathered remarkably well. Looks a little like Alexis Korner, still thin enough not to look stupid in tight denim. He's hanging about in Richard Branson's office in Virgin Records waiting for the car that'll take him down to the East End to finish sessions with Kevin Ayers alumni Archie Leggett (bass) and Freddie Smith (drums) for a new album.

As yet, "The Rumble" guitar sound he fabricated has yet to be duplicated.

Turns out he was using an ordinary Les Paul Gibson.

"But I had a pretty good amplifier — one of the first with tremelo. Had two tweeters.

"What I did, see, was take a pencil and punch holes in them tweeters, then I put a mike on 'em an' a mike on the big speaker for clarity — then turned her full up. 40 watts!" He breaks out laughing at the sheer absurdity of this latterday bodging when compared to the sophistication of equipment currently in general use.

"Course, you probably also heard about the 'garden hose wah-wah?' he adds, still laughing.

"Back in 1953 me and my brothers were foolin' around in the shack an' I was toolin' around with one of them big outdoor speakers with drivers on th'back. Instead of puttin' the power through the speaker I took the speaker off an' put a hose — a garden hose — on the driver and put it in mah mouth — then hooked up the driver to mah amp so's the guitar would come through the hose an' I could control it with mah mouth.

"It'd sound like the guitar'd be talkin'."

I mention the electronic version supposedly pioneered by Sly Stone and later adopted by Jeff Beck and Stevie Wonder.

Wray is clearly embarrassed at being cited as the Guitar Hero's Favourite Influence.

"If all those guys did take from mah stuff then they took it 10,000 miles further than ah ever could have," he says modestly. "They're all a helluva lot better musicians than ah am — far as ah'm concerned Townshend's a genius, so's Jimmy Page, man..."

"But I guess, when ah really think about it, I guess I feel like it's like havin' a baby — you're kinda proud to see it growin' up."

Nevertheless, in true pioneering spirit, Wray has never been able to do much more than pursue a subsistence career demarcated by unsuitable managers and inappropriate recording conditions.

"That first manager ah had, he took me off the original label — Cadence — an' put me on Epic. I gave him another hit in 1959, 'Rawhide'. We did a Duane Eddy album together,

but after that the company wanted to 're-mould' me. I had to use Columbia studios and they didn't want the raunchy guitar sound."

Wray walked out of the session, went straight back to his three-track shack and cut "Jack The Ripper", in much the same raging, metallic style as "The Rumble". Epic turned it down so Wray quit the company, forming his own Rumble label to distribute his material.

"Ripper" sold nearly a quarter-of-a million and made number one in Boston after having been picked up by the Swan label.

Swan — almost inevitably — went into liquidation in 1965 and Wray, discouraged, 'retired' to the family hog farm before transporting "The Shack" *in toto* to Tucson where he continued to turn out a prodigious quantity of home recordings. The rest of the time he played local colleges and clubs and determined never again to become involved with the big business end of recording.

However, we next find him cropping up with production credits for a young A&M band called "Eggs Over Easy". Seeing that his feelings about becoming involved again with The Biz were beginning to mellow, Wray's musical colleagues persuaded him to make a comeback to the concert stage. He ended up opening for the San Franciscan band Earthquake at Winterland before a packed house; he was staggered to receive a 15 minute ovation at the end of his set.

So was Bill Graham — who gleefully signed Wray as headliner the following evening, setting a precedent for a continuing revival of interest in and recognition of the pioneering guitarist.

After the Epic fiasco — as

can be noted from aural scrutiny of the watered-down Dutch-released compilation, "Rockin' And Handclappin'" (confirming Wray's claim that the company was trying to market him as some kind of K-Tel Duane Eddy) — Wray signed with Polydor.

"Link Wray" (1971) was a fine example of the Real Wray, but "Be What You Want To" (1973) saw him steering closer to the more polite country/rock mainstream — probably in an effort to shake off the Rumble stereotype.

Sadly, it and the subsequent Virgin recordings, seem to suggest that Wray is unable to further his initial (albeit undoubtedly unconscious) avant-garde discoveries within the modern musical context without resorting to the kind of technology that denies the feeling behind his music.

He continues to steer an uneven course, compromising the potential of a modified return to simple, chordy emotional rock (to be found all over his best album, "There's Good Rockin' Tonite" on the Union Pacific label — which includes the original version of "The Rumble") of the type the Who abandoned for "Tommy", with sentimental easy-listening numbers.

Wray's happy enough, though, and completely lacking in both envy and cynicism. He numbers albums by all his 'disciples' in his collection, as well as stuff by Elton John and Kris Kristofferson.

"I've been at th' top an' I been at the bottom," he reflects as his car finally pulls up in the courtyard below. "But maybe I'm happier than they are. Money prevents 'em doin' a lot of the things they'd like..."

"Me? I've had three marriages and eight kids," he laughs. "I'm happy."

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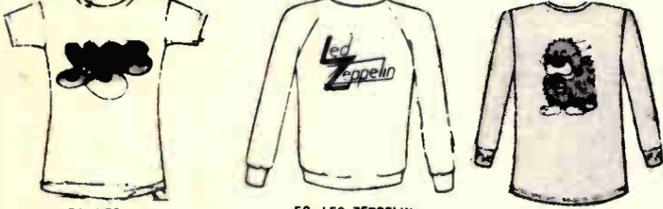


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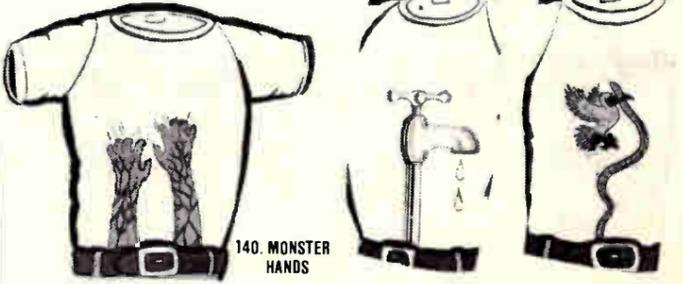
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64. NEW PINK FLOYD

**CRESTA**

57. CRESTA

**SOUTHERN COMFORT**

58. SOUTHERN COMFORT

**LIE DOWN**

59. LIE DOWN

**Work is the Curse of the drinking classes**

60. WORK

**CANT BE ALL BAD**

61. CANT BE BAD

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71. SWEENEY

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delivered by human hands  
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72. CONTENTS

**David BOWIE**

73. BOWIE

**BEETHOVEN**

74. BEETHOVEN

**WELLINGTON**

79. WELLINGTON

**Sworn to Fun**

66. SWORN TO FUN

**PATIENCE MY ASS!**

67. VULTURES

**GENESIS**

68. GENESIS

**Queen**

69. QUEEN

**LOOK!**

70. NO HANDS

**NO HANDS!!!**

70. NO HANDS

**THE SWEENEY**

71. SWEENEY

**CONTENTS**

72. CONTENTS

**BOOZE**

93. BOOZE

**JAMES DEAN**

94. JAMES DEAN

**DESIDERATA**

**G** O PLACIDLY AMID THE NOISE & HASTE, & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE. AS FAR AS POSSIBLE WITHOUT surrender be on good terms with all persons. Speak your truth quietly & clearly, and listen to others, even the dull & ignorant, they too have their story. Avoid loud & aggressive persons, they are vexatious to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. Keep interested in your own career, however humble, it is a real possession in the changing fortunes of time. Exercise caution in your business affairs, for the world is full of trickery. But let this not blind you to what virtue there is. Many persons strive for high ideals, and everywhere life is full of heroism. Be a realist. Estimate the value of your aims. Do not fail for a noble purpose.

80. DESIDERATA (Complete Poem)

**CONCORDE**

65. CONCORDE

**BLACK SABBATH**

75. BLACK SABBATH

**BOOT AND FRIEND**

76. BOOT AND FRIEND

**SMILE IT NEVER**

87. SCREW

**NEW ELTON**

89. NEW ELTON

**BAO COMPANY**

88. BAO COMPANY

**SAVE ENERGY**

92. SAVE ENERGY

**FOX**

90. FOX

**THE DEVIL MADE ME DO IT**

100. DEVIL

**BEER RUNS OUT**

101. BEER RUNS OUT

**PERVERT**

102. PERVERT

**HAWAII**

97. HAWAII

**THE WHO**

98. THE WHO

**NEW ZEPPELIN**

99. NEW ZEPPELIN

**ELTON JOHN**

105. ELTON

**JUST PASSIN THEM**

106. JUST PASSIN

**HORNY**

107. HORNY

**PILL**

119. PILL

**NEW ROXY**

120. NEW ROXY

**CPT. AMERICA**

103. CPT. AMERICA

**DIRTY OLD MEN**

104. DIRTY OLD MEN

**ELTON**

105. ELTON

**JUST PASSIN THEM**

106. JUST PASSIN

**HORNY**

107. HORNY

**PILL**

119. PILL

**NEW ROXY**

120. NEW ROXY

**EAGLE**

108. EAGLE

**WHY IS MAN ON THIS PLANET? WHY IS SPACE INFINITE? WHY ARE WE DOOMED? WHY ARE YOU READING MY BLOODY SLOGAN?**

114. BLOODY SLOGAN

**ALEX HARVEY**

109. ALEX HARVEY

**ROXY**

110. ROXY

**COCKNEY REBEL**

111. COCKNEY REBEL

**NAT. SEX WK.**

112. NAT. SEX WK.

**MAKE ME SICK**

121. MAKE ME SICK

**ENGLISH LION**

115. ENGLISH LION

**IRISH HARP**

117. IRISH HARP

**WELSH DRAGON**

116. WELSH DRAGON

**GRUNT**

118. GRUNT

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"TEN THOUSAND dollars at the drop of a hat?"

POSSIBLY, IF YOU make another two dozen references to a Small Faces reunion within the next fortnight, you will eventually manage to convince the gentlemen concerned that such a venture is the dearest wish of a large potential audience, i.e., commercially viable.

But why stop there? Maybe Eamonn Andrews and Leslie Crowther would return to *Crackerjack*, closely followed by Cathy McGowan and Keith Fordyce in a new series of R.S.G. to start off Friday night with that period flavour. Then we could put the kids to bed, run the Escort into the garage after fetching the baby-sitter, roll out the Vespa G.S., apologies to the secretary of the Badminton Club, parkas on, give the chrome one last polish, and off to see the Small Faces.

Don't forget to confirm your authenticity by mentioning Jimmy Winston, and how Steve always used to change his shirt at half time. ("I wish, I wish, I wish in vain.")

Steve would sing all their hits and it would be just like 1965 all over again. Wouldn't it? ... No it wouldn't.

If only it was just a sentimental hour-mingling with the Pepsi. But it isn't — it also tarnishes and irreversibly degrades what fond memories we may have of those years.

"Whatcha gonna do bout it?" — Nothing I hope.

"Tread softly, for you tread on my dreams". — D. LINDSEY, Clifton, Nottingham

■ Hang on pal, it was their idea to reform not ours. The last thing we want is to promote some phoney 'revival' movement — like the author of your first two quotes says: "I have seen what I loved desert me, but to go out and search for it would be greedy." Glad to see you still got your GS (Mark I, I hope). Collect the W. B. Yeats memorial LP token for romantic sensibility anyway, cruise down the swap shop and renew your copy of "The Stax Revue In Europe" to cheer yourself up. OK?

I WOULD like to take this opportunity to congratulate you on the consistent standard of your journal. However I think your contributor who produced the "Roots of Rock" article has over-stepped his mark with his references to the history of Dorset, or more specifically, his assertion that Maiden Castle was sacked by Vespasian in the second century.

This was not the case. Maiden Castle, stronghold of the Durotriges, was besieged and taken by the Legio II Augusta, under Vespasianus Flavius, sometime in the autumn of 43 A.D. The actual siege caused the Second Augustan Legion no difficulty whatever, due to the superb weapons with which it was equipped especially the Ballistae and Onagri.

I suggest your contributor reads up the life of Vespasian by Suetonius Tranquillus, who says:

"On the command of Claudius (Emperor) Vespasian proceeded to Britain where he fought thirty battles, subjugated two warlike tribes and captured more than twenty oppida (hill-forts), besides the Isle of Wight." — PETER LINNELL, Mitton, Tewkesbury.

■ Fascinating, fascinating, but in my press release it says that Vespasian was still in Rome working on his third album in 43 A.D., and hadn't even formed his "supergroup" — the so-called "Second Augustan Legion", let alone played that stunning British tour that made his name here. So there.

YOU MAY have named them aged men, but you forgot to quote Iggy Pop:

"Last year I was twenty-one Didn't have a lot of fun

This year I'll be twenty-two Oh My! and Boo Hoo!"

It's from "1969", O.K.?

— NICK O'TEEN.

EXCUSE ME interrupting, but what was the point of showing numerous famous faces with birthdates displayed underneath

and the triumphant headline "All the people on this page will be (tarantarrh) 30 or older during the next year?"

What are you trying to do when you ask "How will they live with it?" Is this a prophecy of impending doom to all who dare lift a microphone after they reach the ancient years of 29.

Yes, I agree it is about time 1976 launched more of its own teenage heroes... We all need more Bay City Rollers and Donny Osmonds, brilliant musicians, are they not? I think not!

I also went to see the Who at Hammersmith, and I along with everyone else, who does not write criticisms for a living, would have been disappointed not to hear Roger Daltrey belt out Pete Townshend's immortal lines "I hope I die before I get old?" My God he is only 31. Old to me means a minimum of 60 and that depends on the person.

Outdated fantasies? I don't think so; after all the Who and other ancient oldies don't have to fight to prove they're right and they don't need forgiving!

And isn't Pete Townshend still living in His Generation? I don't even think there is a boring lull in music (I presume that was what was meant). In fact I think that the music going around at the moment is rather excellent, but there again I am a veteran nearing my age of

LOU REED'S "Coney Island Baby" was released this week and was being hailed by rival papers as brilliant and his most vivid work for four years.

As with the work of the Velvet Underground, faultless it isn't — but the slating given to it by Charles Shaar Murray is totally unwarranted and biased. To say that it is even crummier than "Sally Can't Dance" and that it "is as useless and non-functional an album as we can hope to see this year" is narrow-minded and downright stupid.

Now, we are all allowed our opinions, but it seems strange to me that he reached the completely opposite opinion that other people have. Not only that, but he failed to mention half the tracks on the album, including the rocking "She's My Best Friend" which deserves to be placed amongst Reed's other rock 'n' roll gems, such as "Sweet Jane", "Wild Child", "Rock N Roll" and could even transcend them. Murray has totally missed the point of this album, and from the interview somewhere else in

explosion, the sands of time are running out for me, I mean I am 22. How old are you Mr. Bell? — G. JONES, Birmingham.

■ Mr. Bell is 59. — N.S.

■ 20, as a matter of fact — M.B.

## HULLABALOU

the same issue Lou Reed himself.

This is the first album since "Loaded" where Reed is once again a band member rather than the frontman — and he is obviously happy to be back in that position. Over three-quarters of the album show up the sheer unadulterated joyousness and optimism of the man, whilst the title track is a sincere, heart rendering song about his past, and all he has now is "the glory of love to see us through". And see him through it will, unless he gives it all up for you.

Lou Reed is the Joel Grey Master of Ceremonies character of the 70s. Epitomising a generations fears and belief into the medium of rock music. Songs like "Crazy Feeling", "She's My Best Friend", "Kicks" and "Coney Island Baby" display people's needs for love, friendship, satisfaction and shows up their paranoia, depression, sincerity, and optimism — and they enlighten us, just a little bit.

The music on the album highlights and pinpoints Reed's lyrics perfectly. Uncluttered, subtle and deceptively simple.

If Murray thinks that Reed is useless to rock in 1976 he might just as well stop being a music critic. He just doesn't know what rock is. — GLENN MARKS, London NW11.

■ Murray is skulking in darkest Islington, convalescing after a particularly fiendish form of Dutch Elm Disease, and is hence unavailable for comment. I'll just say that even if he did neglect some of the tracks on "Coney Island", you yourself fail to answer the cogently argued points he raised on the other tracks. I don't think, anyway, that Lou's sincerity was being brought into question — only his music and its relevancy to us. If you can find "unadulterated joyousness and optimism" from any Lou Reed album, good luck; I hate to think what you're like when you're miserable. — N.S.



"Uhh, somebody mention my name?" Pic: JOE STEVENS

Joe Rollers? — JULIAN HUTCHINGS alias Uraus and the Red Hot turds, Croydon.

■ The real point is that, in Mr. Edmonds' opinion, "Night-hawks" isn't a very good album (an opinion shared by most Waits fans I know). No-one round here has got anything against Kerouac to my knowledge. Have a picture of him.

I SEE Cliff Richard was on *Top of the Pops* this week performing his latest single. Why Cliff Richard? He hasn't had a hit for years, what does he mean to the average viewer of T.O.T.P.? Yet, practically every single he makes gets a plug on T.O.T.P.

A few years ago Richard and Vince Hill were on the same edition of T.O.T.P. In an interview, in *Disc*, the programme's producer, Robin Nash, was asked why two non-chart artists were included in a programme of current chart records.

His answer was to the effect that both these artists had a new television series coming up, and it was felt that if they each had a hit record it would give both their television series a little publicity.

I thought the BBC's function was to play music to entertain people; not to try and sell their pet artists' records — DAVE WATSON, York, Yorkshire.

■ Maybe they're trying to "educate" us.

IN HIS singles review 24-1-76 Bob Edmonds reviews "Tomorrow" by David Cassidy and says "And did Lennon and McCartney really write this?" The answer is, of course, No; only McCartney, it was on Wings' "Wildlife" album. Get your facts right Bob.

One album token for observation? — PHIL MOORE, Scunthorpe.

■ No, but collect some kudos and take a "Community Chest" card.

TWO DAYS ago I walked out of a Steve Gibbons Band gig with my ears bleeding. Will someone please tell Mr. Ian Hunter that "96 decibel freaks" have a point? — PERCY PINCHER, ALIAS E. RAKE, Lufbra.

■ Consider him told. And check out our T-ZER opposite on the advent of the formidable "Electric Orange" for further news on the decibel front.

## Precious Memories



Jack Kerouac, a classic from the . . .

# GASBAG

Literary Hall of Fame.

READERS LETTERS  
EDITED BY NEIL SPENCER

N.B. BAG PERSONS: Your favourite letters' column has MOVED to a new address. As from now G. Bag can be reached at . . . New Musical Express, Kings Reach Tower, Stamford Street, London SE1 9LS.

WITH REFERENCE to the article in NME January 24, 1976 in which Mick Farren reports on the Elvis Presley Dinner and Dance, may I ask, in all sincerity, is it possible for anyone to write anything about Elvis or his fans without somewhere during the article including snide, derogatory or just plain cruel comments?

For one thing, the reference to the lack of pony tails, drape suits, leather jackets etc., shows that MF just doesn't know a single little thing about the term "Dinner and Dance". I'd like to see him arrive at an event such as this with a leather jacket and see how far he got! He could possibly wear a pony tail!

I have been a devoted fan for some 20 years and will be for the next 20 and more; therefore I do not take kindly to the remark about the majority of fans being failures emotionally or otherwise and using Elvis as an antidote. I personally have a wide range of interests outside of the confines of the Elvis world, but if Elvis gives so much peace and pleasure to so many surely it's a good thing. So there may be the odd fan dotted around who knows no other world, what harm does it do? Their world is how they have made it and no ignorant little pen pusher such as MF can change it, neither could MF offer such fans any solace. Elvis can.

The comments about "the scattering of cripples", was both cruel and unwarranted. Being a cripple does not make a person a failure as the article implies. Should the day ever dawn when you yourself are a "cripple" then I sincerely hope you will remember your words, I already think of you as a cripple, the defect cannot be seen, but it's still there in your excuse for a brain. — PENNIE A. SAYER, London/Home Counties Branch Leader, Official Elvis Presley Fan Club.

■ Like Lennon says, "One thing you can't hide . . ." Seriously, the Elvis I knew was a high energy hoodlum with greasy hair, not a divine purveyor of "peace and pleasure". Who is deluding whom? — M.F.

REFERRING to 23 Across in your crossword of Jan. 31st: No, John Lennon was not the Walrus. As he said in "Glass Onion" —

"I told you about the walrus and me man

You know that we're as close as can be man

Well here's another clue for you all

The walrus was Paul."

— CONFUSED, Leamington, Warwicks.

■ He was only kidding, it was him all along really. — N.S.

IT WAS refreshing to see that NME has begun to lose its obsession in reporting the BBC's paltry and pathetic output, and has pointed out an alternative. (Radio Caroline article, Jan 31 issue).

Radio Caroline is the only all-album station broadcasting to the U.K., and although being "only a shadow of its former self", still manages to produce programmes of a con-

sistently high standard as far as musical quality is concerned.

Would it be too much to expect Radio Caroline's output to receive more attention when you are advising your readership on when and where to pluck Rock out of the ether. (Radio Caroline broadcasts in English from 6 p.m.-5 a.m. nightly on 259 m.)

Finally, a few mistakes were made in the article.

1) The idea for a floating radio station came from the "Voice of America" who have used ships for radio transmission since 1951, and not the Swedish Station "Radio Nord". It was they who supplied the "Mi-Amigo" to Allan Crawford, and although he might have got the idea from "Radio Nord", Ronan O'Rahilly was inspired by the UOA.

2) It was the original "Caroline" ship that sailed to the Isle of Man as "Caroline North", and not the "Mi-Amigo".

3) Radio Caroline never controlled Radio City, which was run by Reg Calvert and later his wife Dorothy Calvert until its enforced closure by the Home Office.

4) The ships were towed away, not because of lack of insurance, but because of a petty row between a member of the Caroline staff and the Wijsuller Tug & Salvage Co. of IJmuiden, Holland, who tendered the Station.

5) Ronan O'Rahilly never used Radio Northsea, it was more the other way round. — P. J. KORTY, Stourport-on-Seven, Wores.

THE Shadows don't come from Tyneside. They're from London. Hope the rest of the map is more accurate. — PHILIP WILLS, Larne, Co. Antrim, N. Ireland.

■ Yah boo sucks, everyone knows that at least Hank B. and Bruce W. were Geordies down in darkest Soho seeking for fortune and fame from this skiffle racket.

I'M AFRAID Bob Edmanus is way off the mark. Tom Waits has a genuine interest in both the literature and the lifestyle of the Beat Generation, and what's more he's doing something about it; if "Nighthawks at the Diner" is going to awaken an interest in Kerouac in this country, then that is all to the good.

As that guy pointed out recently in 'Gasbag', if it wasn't for Kerouac you wouldn't be able to write about Waits' Kerouac style in your own feeble New Journalism manner in the first place. Kerouac is keeping both of you in a job. The only difference is Waits does, whereas Edmonds just wishes he could.

And another thing, don't put him down just because you can't understand some of his allusions; the Beat Generation was an American phenomenon after all.

Incidentally, has anyone else noticed that the guitar riff in "Kimberly" on Patti Smith's "Horses" is the same as in "Money, Honey" by the Holy

Next week in NME

Would we be giving too much away to tell you that the NME Readers' Choice for 1976 Turkey Of The Year come from Scotland and wear sawn-off tartan trousers? Yes, you're right, it's ... Margaret Thatcher.

THIS AND ALL OTHER RESULTS FROM THE MOST IMPORTANT READERS' POLL OF ALL ... NEXT WEEK. PLUS: FREE PICASSO WITH EACH ISSUE!

Actually that last bit is a bare-faced lie. However, we do have an even more amazing giveaway coming up in a few issues time.

A CHANCE TO WIN THIS DEVASTATINGLY MAGNIFICENT WURLITZER JUKEBOX!

All for yourself. No kid. Watch this space.



TEAZERS

HEARD THE ONE about the Electric Orange? It's a little technological gizmo that could well be introduced at gigs by local authorities to monitor the decibel level of any band playing.

And get this, once the noise exceeds 96 decibels — the safe level — the orange cuts off the power supply to the band's gear. Cunning, eh? Just imagine you hit 97 decibels in the middle of "Johnny B. Goode" and ... nothing.

Fair enough, mebbe, but we'd like to see several hundred of the things strapped to Concorde, which is at its quietest at 108 decibels, and exceeds the pain threshold every time it lumbers skywards.

On Jack de Manio's radio programme David Kossoff announced he would be playing regular shows for any interested charities as act of gratitude to doctors and hospital staff who saved life of his son, Paul, recently — after which BBC were inundated with calls from charity organisations ... Paul meanwhile, recuperating and shaping up to take Back Street Crawler on the road ...

Studio news: Wings now cutting new album — should be ready for late spring release ... Camel in Island studios recording fourth album, provisionally titled "Moon Madness"... Peter Knight and Bob Johnson of Steeleye Span now living out their Gothic horror fantasies by recording with Christopher Lee ... The

Spanners, by the by, holding their annual Darts champion



Anyone know the way out of here?

ship today (Thursday). NME team has been in rigorous training all week; we hope to get past the first round for the first time.

Andy Fairweather Low — now less wide-eyed since being fined and banned from driving for a year on a drink/driving charge ... Also banned, this time for six months, Leslie McKeown for speeding ... Keith Ellis, bass with Boxer, spent night in jail last week: car he was driving was reported as a stolen vehicle and police stopped the car. Twas all a horrible mistake obviously ...

Following allegations by Judith Campbell Exner that, hard on her affair with President Kennedy, she had another with Frank Sinatra which she broke off because of blue eyes sexual proclivities were too much for her. Sinatra commented, "Hell hath no fury like a hustler with a press agent" ...

Bob Dylan's "Hurricane" now so popular it could prove counter-productive. His lawyers worried that at retrial of Carter prosecuting attorneys could challenge prospective jurors of certain age group and social status, claiming they may have been swayed by the song ... Natalia Gorbanevskaya (you heard), Russian political prisoner and subject of song on Joan Baez's "From Every Stage" (see review, page 18) has been granted exit visa and is now living in France ...

Have The Kinks signed with Warner Brothers? ... Neil Young, with Emmylou Harris as support act, will tour US in June, July and August ... In L.A., David Cassidy writing songs with Brian Wilson ... David Bowie has gained 17 — that 17 — pounds since leaving L.A. and beginning his tour; he's also doing daily karate exercises ...

According to *Oui* magazine Bob Marley smokes pound of herb a week ... "Siren" cover model Texan Gerry Hall flew over from the States and is keeping house in Holland Park for Bryan Ferry whilst Ol' Blue Hair sojourns in the sun of Mustique. Those who may joke about these things are referring to Bryan's Belle as Gerry Ferry. What can all this mean? ... CBS in the States a little surprised to learn that Aerosmith have sold three times the number of albums that Bruce Springsteen has shifted ...

New pinball machine model being commercially marketed in the States and installed in Las Vegas: The Elton John Pinball Wizard ... During the last Who US tour Keith Moon dressed up in a police outfit one night and stood by an entrance door where he confiscated certain "illegal substances" ... For Californian dates on her US tour Patti Smith wore a t-shirt inscribed with the words "Cult Figure."

Queen and Mike Oldfield *Top Of The Pops* films both made by same TV promo company — now advertising in music trade papers for new clients ... Large sum of money reportedly being offered to Dee Harrington (ex-old lady of one R. Stewart) for her version of his life-story ... All-night queues in Newcastle for tickets for Robin Trower gigs ... Don't expect Frankie Miller and Jeff Beck to be forming a band together — it wasn't pleasantries the two were exchanging at the Speakeasy last week ... Heard the one about Keith Moon recording with Bo Diddley? Neither had we, but seems it's true ... Jenny (ex-Steve) Marriott just opened furniture shop in darkest Chelsea ... MCA have just signed Man, now completing first album for the label, "The Welsh Connection" — MCA say expect more signings of big-name British acts ...

The Road To Damascus (part 76): Lester Bangs reportedly a changed man after seeing Patti Smith in Noo Yawk

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Janis Ian taking violin lessons so she can learn to score her own songs — she's also learning la francais so's she can perform an authentic rendition of "At Seventeen" on her forthcoming tour of France ...

This is from U.S. magazine *Daily Variety*: Rock concert entrepreneur Bill Graham hopes to break new ground with his latest project — "Bill Graham Presents The World Of Plants". The show will run February 11-16th at the Cow Palace, San Francisco, and will be a potted foliage free-for-all. Graham says his greenery hang-up dates

back to the time when he stuck daisies, carnations and greens on the tables at Grossinger's (a local restaurant) as a 14-year-old assistant waiter. Perhaps, adds *Variety* wistfully, one of the daisies was named Rosebud.

Last Monday (Feb. 2nd) the 16th anniversary of Buddy Holly's death ... This week the end of an era for us. No more the fetid squalor of down-home Long Acre; they're moving us to palatial offices south of the river. Trouble is, they're on the 25th floor of a towering inferno and anyway, we liked living in fetid squalor ...

FRIDAY 13th

A Perfect Day For A Trick Of The Tail

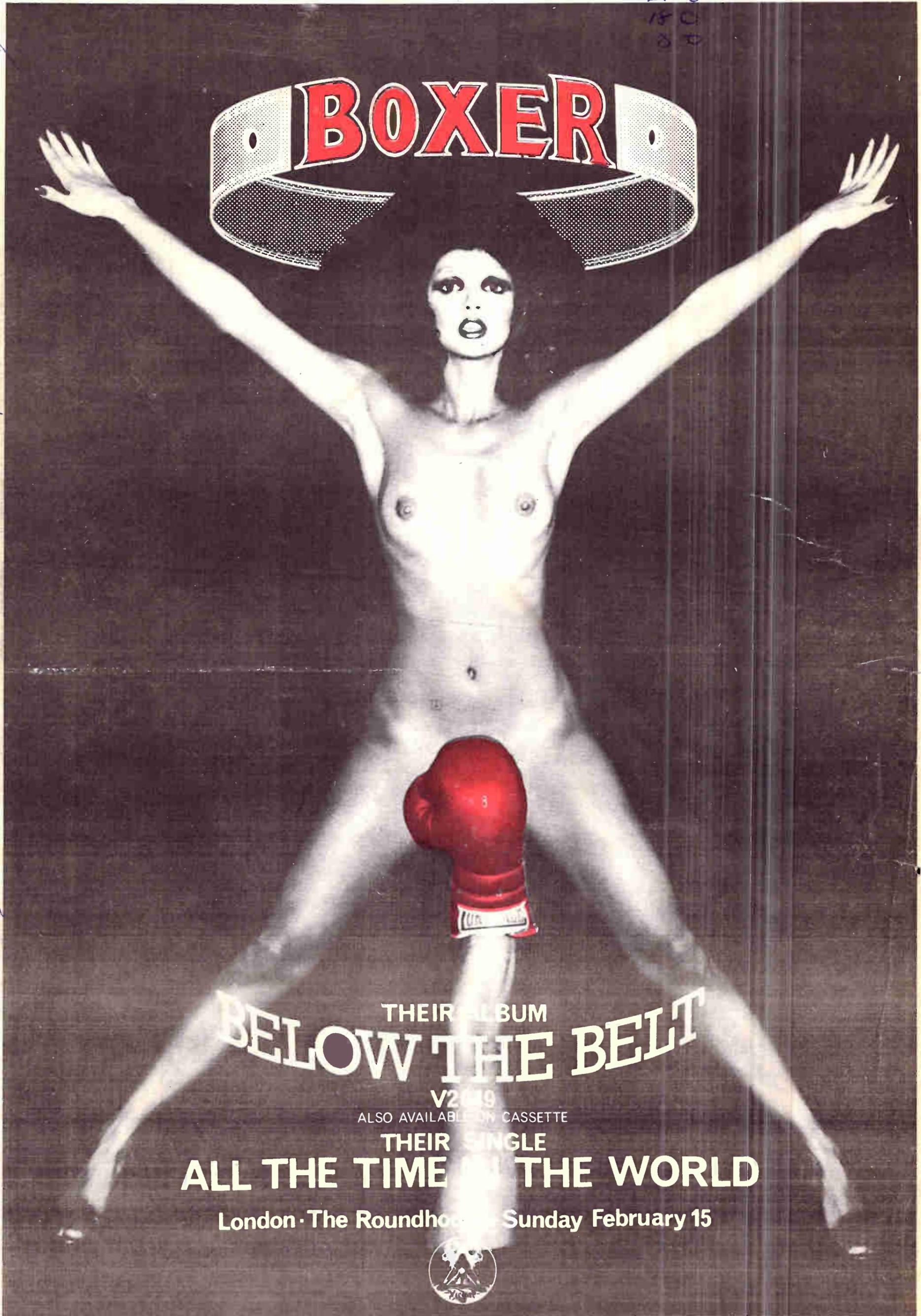
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