

# Melody Maker

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## Hillage shows

STEVE HILLAGE, the guitarist who left Gong and went straight into the chart with his solo "L" album, sets off on a 15-date British tour in October to mark the release of his new album, "Motivation Radio," on September 30.

The tour, which includes a concert at London's Rainbow Theatre, features noted American guitarist Glen Phillips as the support act, but the personnel of Hillage's own band will not be announced until September.

The dates are: Aylesbury Friars (October 15), Preston Guild Hall (17), Liverpool Empire (18), Manchester Apollo (19), Bradford St George's Hall (21), Newcastle City Hall (22), Edinburgh Leith Hall (23), Glasgow

Strathclyde University (24), Sheffield City Hall (26), Birmingham Odeon (27), Leicester De Montfort Hall (28), Cardiff University (29), Bristol Colston Hall (30), Brighton Dome (November 1), London Rainbow (3).

Ticket prices are £2.50, £2.00, £1.50 and £1.00 at all concerts except the Rainbow, where the prices are £3.25, £2.50 and £1.75.

The new Glen Phillips album, "Swin In The Wind", the follow-up to "Lost At Sea", is released by Virgin on September 9. A single featuring an unavailable Hillage track and an available Phillips cut will be given away at the concert.

JOHNNY ROTTEN/STEVE HILLAGE

# PISTOLS' ROLLING ANARCHY REVUE

THE SEX PISTOLS, for many months musical outcasts in their own country, are about to set out on a "guemilla" tour of Britain, playing about 20 dates under assumed names. The tour will start

later this month and carry on through October, with the band arriving unannounced at a venue, leaving only a few hours for word to spread on the local grapevine.

If word gets out before the day of the concert and the details are published, the concert will be scrapped.

The band's agency, Cowbell, has strenuously denied that the tour is taking place, but NME understands that about 20 dates have been arranged, with concerts in Birmingham and Swindon at least.

The band have been deliberately booked into low-key venues, mainly independent clubs off the big circuits. The aim is that word-of-mouth will avoid the vast crowds and possible trouble that advance publicity would bring.

This will be the first time the Pistols have played regular concerts in Britain for about ten months. After finishing the recording of their debut album, which is due out on Virgin at the end of September, they were forced by controversy to tour in Scandinavia.

A film-maker Russ Meyer, known for The Seven Minutes, Supervixens and Beyond The Valley Of The Dolls, is in London this week following a visit to America by Pistols manager Malcolm McLaren. Meyer is thought to have agreed to make a Sex Pistols movie, written by film critic Robert Ebert.

## Sons of the Pioneer

The dreamers and fighters who walked in Woody Guthrie's footsteps — and how things went sour. TURN TO PAGE 26.

PICTURED CENTRE: WOODY GUTHRIE. CLOCKWISE FROM TOP RIGHT: BOB DYLAN, JOAN BAEZ, PAUL SIMON, JUDY COLLINS, PHIL OCHS, ARLO GUTHRIE.

Intercity: reports from four major cities — page 34

# King HARRY

You've never heard of  
them before, because they've  
had nothing for you to hear...



until now.



Divided We Stand EMC 3188 available on tape

EMI Records Limited, 20 Manchester Square, London W1A 1ES



IN 1966 a business consortium created the Monkees. They were so devilishly clever that within a matter of 18 months the band had amassed ten gold albums. By 1968, however, rigor mortis had set in and the weenyboppers craved new synthetic product.

The same year saw Mickey, Mike, Peter and Davy embark on a full-length movie called *Head* under the direction of Bob Rafelson, who subsequently went on to film like *Easy Rider*, *Five Easy Pieces* and *King Of Marvin Gardens*. Also involved was the well-known actor Jack Nicholson, who co-wrote the script with Rafelson.

Also the dynamic combination

proved a little too anarchic and why for the pre-pubescent who had religiously watched the cheerfully tame Monkees TV series. Head bombed horribly in the States, and wasn't even shown here, apart from occasional screenings in the more enlightened independent cinemas.

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breathless episodes follow each other with a vitality and originality that gives the Beatles' *Help* a run for its money.

Rafelson explodes the whole man-made phenomenon that was the Monkees and shows the quartet as not only real human beings but also ADULT human beings.

For example, some gruesome documentary footage from the Vietnam war sneaks in during a while-sailed live performance by the band. It may sound clichéd but it's done with surprising force.

Mickey Dolenz smashes through the concert in a cowboy outfit, screaming that he's had

enough of all that Small wonder that the parents of those 13-year-old weren't too happy about their darlings being exposed to such madness.

As a contemporary footnote, Peter Dinklage played a rare set at New York's infamous dive CBGB's last week. Affired in a red beard and cowboy shirt, he ran through old Monkees favourites like *Pleasant Valley Sunday* and *Take A Giant Step* outside the venue, as well as new, original material.

He even managed a classical solo on piano. Peter's normal occupation is teaching English in a Californian high school. Head opens at both cinemas today (Thursday).



CAN nothing be done to stop the current wave of destruction caused by these pop groups (demands your Raver)? This week we are informed that Pekoe Orange, a strongly rhythmic ensemble, "tore the place apart" the last time they played the Golden Lion, Fulham. This causes considerable inconvenience to casual drinkers and the carriage trade. We haven't actually visited the Golden Lion recently, but one can imagine the scene. "I'd like a pint of bitter please." "Sorry sir, but we had Pekoe Orange in here last week. There's a glass left inside. Now tread carefully sir." Another came was reported of a group who "blew up a storm" and left customers directed. Many were homeless after another band "brought the house down," and as for the group that "caused a great stink," public health authorities warn of a sudden epidemic. We demand an end to these outrages. This has been a Melody Maker Public Service Bulletin.

MANY claim that the rock business is a heartless affair, pitted by surly, short-tempered cats who snarl their way to some imagined prominence at the top of a hierarchy of brutal mediocrity. Actually, many are quite right. But here comes a heartening tale that shows there are still men of sensibility and moderate manners who dwell in enlightenment and elegance.

On the 19th, reader T. Ruffian, Boston, writes: "The fact is that B. P. Fallon, one of the great showbiz characters of our time, has fallen in love. Round of church to field of waving daffodils, close-ups of small animals romping in some woodland glade. Seems to me two ladies called Mary and Gabby from Camden town at the Boston Tea Party. The Marquis was week. And old Beep would desperately love to meet them again, so ring him at 01-229 9212. (And DOH! ring up with a wily voice pretending to be Gabby when, in fact, you are none other than T. Ruffian.)"

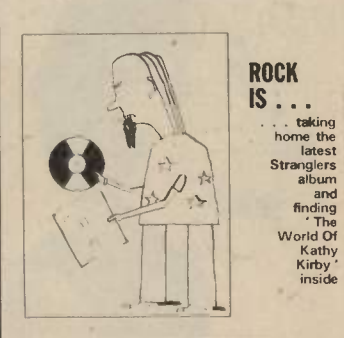
BOB MARLEY and the Wailers News American fans will have to wait until the autumn to see the band as Bob has gone into hospital. A eye on his foot has been plaguing him for months and has to be removed. Apart from anything else, it must have been interfering with Marley's foot and ankle. The new US Wailers' single, meanwhile, is "Waiting in Vain." Rather apt, what? John Martin (the singer of the new Wailers) and another who was in the band in 1974, played Sydney Town Hall last week and broke the box office record. At the end of the show he was interviewed and he said: "I was in the band of the Rob Partridge News Service." It seemed silly when Wings took to the stage to record their new album. McCartney Productions hired three boats, including a charter yacht Fair Carol, converted into a 24-track studio, and set out for the Virgin Islands. A converted minisuper, Simala, was used to house the band while the McCartney family stayed aboard Elton. Eadly was spent swimming, watching flying fish, and recording between swigs of local rum. But then trouble began brewing amidst, and there was a yacht in the middle of the sea. The Marquis was taken to the hospital. Paul cut a knee and bruised a leg. Danny suffered severe sunburn. Jimmy McCulloch broke his knee and had to be taken off by water ambulance, and finally engineer Geoff Emerick electrified his hair. It was just as well they didn't decide to record inside the Bermuda Triangle. Title of the album "Water We're In."

WHEN the Rods, featuring dinky Barrie Masters, play five nights at the Marquee from August 21, EVERYBODY gets a numbered badge as they get in. Last night a LUCKY man drew the badge that won him a FREE Rods album featuring rare unreleased material by the boys. Only FIVE albums are being released as they will be COLLECTOR'S items. Collectors that is! (Just a JOKE all you Rods fans).

Amazing! The Rods' drummer is Cliff Davies who used to be with Dick Morrissey in the Nostalgia 70s. Remember the dear dead days of the Sex Pistols and the Punk Rock Revolution? Well, where are they all now? Well, Johnny Rotten is now working as a butcher in Blackpool. Fater is a civil servant, and Rat Scabies is doing very well on the cabaret circuit.

KEITH "Merry" Christmas has assembled a band featuring Rod Coombes (bass), Keith Ellis (bass, ex-Boxer) and session guitarist Richie Brunton for a special gig at Dingwalls this Saturday. Keith Altam thanks all who sent flowers and best wishes last week after hearing of his recent heart attack.

One MM Reader, Pops Coupo, arrived with a zip, safety pin and cut out lettering for the address. Strangely enough, all the votes were for Bowie (well, there were some for Clash too). The Great Retail Organisation are opening a new shop at 128 Charing Cross Road, London, called Live Music, stocking all leading makes of electric and acoustic guitars, keyboards and accessories.



ROCK IS... taking home the latest Strangers album and finding 'The World Of Kathy Kirby' inside

# History is a Boom Boom Boom!

IMAGINE sitting in your bathroom with an audience whose claps echo emptily around the tiled walls, and listening at the plughole for a band who've forsaken the garage to play down in the sewer.

Okay, now you've got a fair idea of what it's like listening to the Pistols' bootlegs, which arrived on our desks from parts unknown this week along with its Clash counterpart, which appeared from the same source. Punk For Pleasure.

Both labels bear the legend "All rights reserved. Unauthorized public performance, broadcasting, and copying prohibited." Real bunch of jokes, ain't they?

The Good Time Music of the Sex Pistols was recorded (sic) way back on June 6, 1976, at the Lesser Free Trade Hall in Manchester on a cassette machine that obviously couldn't cope with the full-frontal attack of everybody's favourite martyrs and returns like Radio Caroline on a stormy night.

Drums and bass are all but inaudible most of the time, and even Steve Jones' guitar is trampled on when Rotten enters stage-centre. Johnny's voice is also distorted into a wailing drone, seemingly lower in pitch than usual; which might indicate that what we hear is a little slower than it actually was.

On the plus side are the three early, non-original stage faves "Stepping Stone," "Whatcha Gonna Do About It," and "Substitute," which they probably won't ever record, and Glen Matlock's exuberantly inaccurate attempt at harmony.

The Clash bootleg, "Take It Or Leave It," was filmed from the White Riot tour at Manchester's Electric Circus on May 8 this year. This time the sound's actually pretty good, and the performance as fully committed to kick-ass rock 'n' roll as you'd expect from the Clash.

But 14 of the 16 tracks are off the album, and the hard-core fans who'd consider buying a bootleg will surely have "Capital Radio," "Whatcha Gonna Do About It," and "Substitute," which leaves just an excellent version of Toots Hibbert's "Pressure Drop," and a chance to hear how often Joe Strummer goes out of breath or confuses the lyrics in concert.

Two corrections from last week's track listings: "A Lazy Soul" is included; and "Protest Blue" is the album-track omitted from the Clash bootleg, not "Denny."

Meanwhile, rumours of two more Pistols bootlegs, better in quality, being produced in London. One is "Burton 76," and "Bogart," one or the other of which is supposed to have a full-colour sleeve.

GIG OF THE WEEK (in our partisan opinion) — John Otway and Wild Willy Barrett at London's Roundhouse on Sunday. At the end of "Jet Setter" he leapt astride Wild Willy's custom built pedal steel guitar and drove the bloody thing off stage into a wall. Then he crawled back for "To Love Somebody." Stirling stuff.

- Modest lunch thrown for Muhammad Ali last Thursday by Arista, who've picked up the soundtrack of his self-congratulatory movie autobiography, The Greatest. Ali appeared subdued and tired after a gruelling round of promotional exercises designed to sell the movie.
- No hyperbolic speeches, no outrageous verbals, no excessive wagging of the old mouth meat. To anyone prepared to listen, he merely talked quietly about religion. There was also mention of a forthcoming fight somewhere.
- At lunch he was surrounded by Arista execs, who applauded his every gesture (perplexing for those of us at the far end of the table who wondered constantly what verbal uppercuts we were missing). Ali picked with no apparent interest at a large steak, and left before the strawberries and cream were served.
- Before he did, though, he commanded a piano and treated us to an impromptu solo on the ivories (and how they must have been jealous of the Great Man's teeth) in the boogie-woogie idiom. Rick Wakeman he isn't.

SOME Charity Ball, Clisco: on Sunday at the Half Moon public house in beautiful Plumpton, Jimmy Page and Ron Wood (both locals) tunned out to wield their respective axes for the Brighton branch of the National Goldiggers Charity Trust.

The charity (which numbers among its sponsors such celebrities as Prince Buster, Philip and Elton "An Album A Day" Keats, The Bank Balance OK, John's) is concerned with preserving land for children's playparks, and Sunday's appearance by Jim Page helped to secure over £600 for the cause.

Jim and Ron "jammed" with a local combo, Arma & Legs, for over an hour. Ron claimed later that he hadn't had such a "buzz" for years.

Several "sporting personalities" were on hand to thrill to the vibe, including Peter Osgood, Alan "Walrus" Cop Willie Ball, and Jimmy Hill, who afterwards analysed the duo's performance. Jimmy had 14 riffs on target to Ron's 2, the controversial extended solo (which almost meant an early bath for the reckless Wood) was defended by Hill as "an unparalleled example of superior virtuosity in a dead-bat situation." Total feedback, babe.

THOSE who remember with affection the glorious, high energy rumbustious blooze of the 101ers have often expressed some surprise at Joe Strummer's conversion from the demented little raver who fronted that band to the didactic little fusther who presently fronts the Clash.

MM's West Country correspondent, Simon Kinnerley, an early admirer of the 101ers, approached Strummer during the Clash's recent British tour and wondered just what kind of profound, visionary experience Joe endured to provoke such a striking change of attitude.

The inspiration for the Clash's stark political stance, it transpired, was the band's manager, Bernard Rhodes.

He suggested, "Strummer attacked, 'that we stopped writing songs about kissing girls and start writing songs about what was going on off 'know, he just suggested it. Not in those words, but he just, like, he said, kind of 'know, he wanted something heavy, 'know'."

Not, exactly. But such an influence in Rhodes' part has always been suspected and will be immediately confirmed by those who observed the Clash during their initial rehearsal. After all, it was only 15 months ago that Mick Jones still wanted to emulate Johnny Thunder rather than some guitar-toting equivalent of Regis Debray.

Now that Strummer for a moment admits to being no more than a mouthpiece for his manager. Are you kidding? he asked vehemently when the question was proposed. "You're getting me wrong. I only sing about what I really want, 'know, or what I feel. I don't pretend anything at all."

Fair enough. But was he aware that the fat £20 price of tickets at Bristol's Colston Hall puts them among the most expensive bands to have appeared this year in that city (still a little way behind James Last and Dennis Rousso, though)? "I don't think that 50 pence a ticket is asking too much," he replied. Point taken. But did he realise that the Bristol gig promoted by the band's own agency, was almost twice the expense of the Cardiff concert, only a couple of nights previously?

Well, that's probably something to do with the Colston Hall," Strummer replied somewhat evasively. "I know it's that my throat hurts and tomorrow I'm going to go to the subject of the 101ers, you may have noticed that 'Keys To Your Heart,' that I realised the greatest share of applause in the review was the Clash wick compilation, 'Foot's Gold'."

We wondered if Chawick, encouraged by the response to the track, would be searching through their archives for further recordings by the band.

Ted Carroll was enthusiastic — so what about it, Joe?





● Two of reggae's top names, Big Youth (above) and Dennis Brown (right), come to Britain next month for a tour that marks Youth's first UK visit.

● **Big Youth** will be bringing his own band, the **Art Angels**, comprising top session men from Kingston's studios, and Brown's band will be **Joe Gibbs** and the **Professionals**, including the highly-rated **Sly Dunbar** on drums. Extra acts are being negotiated.

● The tour opens with three nights at London's Rainbow on September 8, 9 and 10, then moves to the Bristol Exhibition Centre on September 16 and 17, the Birmingham Bingley Hall on September 23 and 24, and the Manchester Belle Vue on October 8.

**NOW XTC SIGN**

XTC have become the latest new wave band to settle with established record company following the band's signing Virgin this week for a large but unspecified sum.

As a follow-up to the deal the band is now booked residencies at four London venues — the Nashville, the Easter Castle, the Hope and Anchor and the Red Cow.

● The dates are: Nashville (August 22, 29), Rochester (August 23, September 2), Hope and Anchor (August 17, 31), and Red Cow (August 28, September 1, 8, 15). XTC appear at Redditt Tracey's (August 27), Swindon (August 31), and Plymouth Castaways (September 13).

● The Stranglers, the first new wave band to earn a million dollars in album sales, will release their new album with more than 150,000 sales of their "Stranglers Rattus Norvegicus" LP, release their follow-up album in November.

The record, which was recorded at Fulham in about 1965 and includes "Something Better Change," the single, is called "No More Heroes" and is released by U Artists on September 16. Among the tracks is one of the band's earliest songs, "School Mam."

## Clapton album

## Clapton album

ERIC CLAPTON and his band have finished recording their new album at London's Olympic Studios, and his label, RSO, are hoping to release the record in the autumn.

No title has yet been fixed for the album, which features Capton and George Terry on guitar, Carl Radle on bass, Rick Simms on keyboards, Jamie Oldaker on drums and Jonne Elliman and Marcie Ivy on backing vocals.

## News Flashes

The joint ticket sales for the new Victoria Theatre represented by actress Lesley May, who has already made £24,000 at their disposal for the benefit of the theatre. They would like to hear from ticket-holders for the New Victoria Theatre, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 16

**THE VICTIMS** who are involved in a new wave package with London,

Tennessee" (the Chuck Berry goldie with Chris Spedding on guitar) and a new eight-minute song, "Hedda Gabler." Accompanying Cale, who sup-

MUSIC BOOKS	
Kinks, Arthur	£2.95
Presley, The Number Ones	£1.95
Paul Simon For Classical Guitar	£2.95
ELO New World Record	£3.95
Kiss Rock 'n' Roll Over	£3.95

# Elvis set for Palace party

ELVIS COSTELLO And The Attractions have been added to the Santana bill for the London Crystal Palace Garden Party on September 10.

There is speculation that Chicago, touring on European dates with Santana will also be added, but there has been no confirmation from organisers Michael

## New wave 'ban' in Glasgow

Local promoter Derek Gibson cited numerous instances including the blocking of a Generation X, and claims that the Scottish Arts Council refused to bank one punk band because "they know what the Glasgow District Council's feeling is and they didn't want to jeopardise their grant."

Dougie Lockhart, manager of the Jolt, also maintains that it is impossible to get bookings for new wave acts in Glasgow, and said he had been told by the police that they would never allow his planned five-band festival to take place in the city.

Gibson is presently gathering evidence that there is a blanket ban in operation, and the band he manages, P.F. Release, are preparing to play from the back of a coal truck in protest until they are ar-

Glasgow District Council spokesman Coun William Aitken said that each application is "considered on its merits," which involves research into a band's history, and a judgment as to whether "the majority of people" would find their work "distasteful."

have saved the following extra dates from Wyvern Harveys (September 9), Shrewsbury's Tiffanys (13), Blackburn's Lode Star (14), Wyvern's Tiffanys (16), 26, Birkenhead's Mr Digby's (29). This Saturday at Cannon Hill Arena, Edgebaston, near Birmingham is a small-scale event featuring local bands Hooker, Little Acre, Morgan-Cleary, Bright Eyes and Rainmaker. It starts at 7.30pm and costs £1.50. The ten-year-old son of Motorhead's Lemmy, has signed to Island Records' publishing division and is expected to release a single before the Reading Festival, where he is scheduled to play a solo spot. Meanwhile, the current Motorhead tour has been cancelled and the band's frontman, Ian Taylor, breaking his right hand during a fight.

**THE VICTIMS** who are involved in a new wave package with London,

[illegible][illegible][illegible]

STAYLBS BOOKS	
Dig It: Reading Discography	\$1.78
Wings	1.98
Link's Diary 1977	\$2.75
Love's Letters to the Beatles	75c
Rock On! (The Beatles' Story)	75c
McCartney Story, Yoko	1.00
Beatles Posters (3 themes)	\$1.95
Beatles Posters (3 themes)	85c
Longest Cocktail Party	75c
Apple 1-2-3	\$4.00
John Lennon Story	80c
Paul McCartney Story	80c
Lennon Remembers (paper)	\$1.25
Beatles Story (photos) (paper)	75c
Beatles Story (photos) (paper)	75c
Beatles Biography (Hustler)	\$2.50
Monthly Magazines 1-18 any 8	\$2.50
Beatles, pop, rock, fiction	75c
TUTORS	
Benny Kasal Guitars method	\$19.00
Blade Guitar	85c
Blade Guitar	85c
Blade Jazz Bass Guitar	85c
Art of Rhythmic Guitar	\$2.50
Blade Guitar	85c
Improving Blues Guitar	\$3.50
Blade Guitar	85c
Modern Blues Guitar Patterns	85c
Play Blues Guitar (& Solo)	\$1.75
Play Rock Guitar (& Solo)	1.75
Joe Pass, Guitar Chords	\$2.85
Joe Pass, Guitar Chords	2.85
Joe Pass Guitar Chords	2.85
Joe Pass Guitar Chords	2.85
Tommy Morgan Blues Harmonica	\$2.50
Tommy Morgan Blues Harmonica	2.50

## Musique Boutique

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LEO SAYER, whose 19-date British tour in late September and October was revealed exclusively in MM last week, releases a new single, "Thunder in My Heart," next Friday.

The single is the title track from his new album, produced by Richard Perry,

which is released in September to coincide with the tour, which will be Leo's first series of British dates for nearly two years.

His last album, "Endless Flight", has been in the chart since November last year and spawned three hit singles.

## Feelgood to tour

DR. FEELGOOD, currently in the studio with highly-rated British producer Nick Lowe, kick off a lengthy UK tour on September 22 that takes them through to the end of October, including two dates at London's Hammersmith Odeon.

The album is due for release on the United Artists label in mid-September, just before the Feelgoods start their tour in Belfast. They play two more Irish dates at Cork and Dublin, then start a 24-date tour that takes in the major Scottish and British towns.

The Lev Lewis Band will guest on the three Irish dates, but no support has yet been fixed for the rest of the tour.

The full concert dates are: Belfast Ulster Hall (September 27), Cork City Hall (23), Dublin National Stadium (24), Leicester de Montfort Hall (26), Bradford St George's Hall (27), Aberdeen Music Hall (29), Edinburgh Odeon (30), Glasgow Apollo (October 1), Newcastle City Hall (2), Sheffield City Hall (3), Hanley Victoria Hall (4), Manchester Free Trade Hall (6), Liverpool Empire (7), Birmingham Odeon (8), Bristol Colston Hall (9), Swansea Tip Rank (10), Cardiff Top Rank (11), Canterbury University Sports Hall (13), Brighton Top Rank (14), London Hammersmith Odeon (15, 16), Portsmouth Guild Hall (18), Bournemouth Winter Gardens (19), Oxford New Theatre (20), Cambridge Corn Exchange (21), Southend Kirksaal (22), Hemel Hempstead Pavilion (23).

Tickets are on sale now priced £2.50, £2.00, £1.50, except for the Irish dates, which go on sale next week and are priced as follows: Belfast, £1.50, £1.00, £0.50; Cork, £2.50, £2.00, £1.75; Dublin, £1.75, £1.25, £0.75. Other price variations are Glasgow and Liverpool: bottom price, £1.00; Swansea, Cardiff, Brighton and Canterbury, £1.70 in advance; Cambridge and Southend, £1.00 in advance.

### New Ronstadt album

AMERICAN singer Linda Ronstadt releases a new album, "Simple Dreams," on September 2. Since backing Linda on the previous album include Dolly Parton, Don Henley and J. Geil, the new album includes the Rolling Stones' "Tumbling Down," "Lucky Strike," "It's a Sin," and Ron's oldie "Blue Eyes," and the album is produced by Peter Ascher.

### CARLA FORMS NEW BAND

INFLUENTIAL jazz composer Carla Bley has formed a new band which is premiered on Sunday at London's Dingwalls. The ten-piece band includes former Soft Machine players Elton Dean and Hugh Hopper, and trumpeter Michael Mantler.

The full line-up of the band, which goes on to play a series of European dates, is: Carla Bley (keyboards), Michael Mantler (trumpet), Hugh Hopper (bass), Elton Dean (alto sax), Roswell Rudd (drum-bone), Gary Windo (tenor sax), Bob Stewart (tuba), John Clark (French horn), Terry Adams (keyboards), and Andrew Cyrille (drums).

### Essex's one man band

DAVID ESSEX's new album "Gold And Ivory" is released by CBS Records next month and marks a split from producer Jeff Wayne as Essex pursues his self-professed aim of "complete creative control" — he has written, produced and arranged the album.

Although Wayne's name will still appear on the album, he and Essex no longer see eye-to-eye over recordings and despite CBS's initial surprise, Wayne agreed for the singer to go ahead with his new production.

Eleven of the album's 13 songs will be featured on Essex's BBC 1 TV series that starts on September 6, and guests will include Danny Lane, Ronnie Spear, The Real Thing, the Small Faces and Twiggy.

A new David Essex single, "Cool Out Tonight," from the new album, is released this Friday.

### Townshend/Lane album out

THE PETE Townshend/Ronnie Lane collaboration album, revealed by MM in July, is released by Polydisc early next month.

The album, called "Rough Mix," includes performances by Eric Clapton and Charlie Watts, and was produced by Rolling Stones' engineer Glyn Johns and contains five Townshend songs, two written by Lane, one called "Annie," written by Clapton, Lane and Kit Lambert, and one co-written by Townshend and Lane.

### Elvis gigs

ELVIS COSTELLO heads a tour being set up for October under the Bunch of Stiffs banner. Other Stiff label acts included in the package are Nick Lowe and Wreckless Eric, and more are expected to be added before the tour starts. About 20 dates are being set up by the Derek Block organisation.

### VIBRATORS QUIT BRITAIN FOR BERLIN

THE VIBRATORS, one of the first new wave bands to hit commercial success with single and big album sales and a major record company contract, have quit Britain to live in Berlin.

The band, who were one of the surprise attractions for record company bosses at CBS's big-name convention a fortnight ago, have taken a flat in the German capital and are currently writing material for a new album.

They left on Saturday last week because they say they feel there is much more happening in the city than in London at the moment. Their new single, "London Girls," was recorded live in London and is released this Friday by CBS.

# BACK IN STOCK



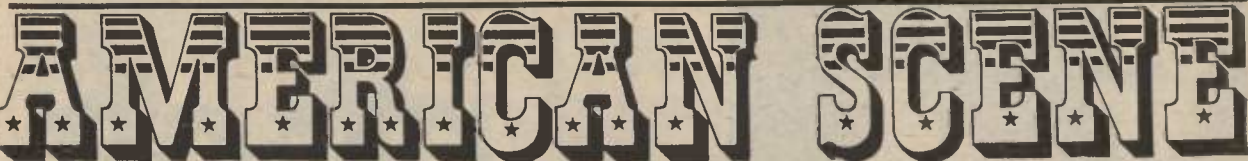
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## Star sessionmen for Steely Dan

### Los Angeles: Harvey Kubernik

STEELY DAN continue to draft members into their autumn tour. Jeff Porco (drums), Jim Keltner (drums), Victor Feldman (percussion) and Danny Diaz (guitar) are in the fold, which may also include Steve Lasker on guitar, who is currently gigging with Boz Scaggs. Tim Schmidt or Bill Champlin will play bass and some possible singers will be Marc Jordan and Tom Kelly, lead singer with Fools Gold.

Ray Orbison has generated the strongest mail order ticket business in the history of the Santa Monica Civic Auditorium. An SMC apixian confirms that the record was set within a week of date's announcement, and prior to any advertisement. Here's how: imaginative promoters purchased a mailing list of "people who had heard" a special two-disc Orbison TV offer album a year ago, and sent the fans word of the appearance. A 3,000 seat sellout will greet Orbison on August 18.

John Stewart, who recently finished an album for the RSO label, has been playing regularly at the Palomino and last week fans got a chance to hear him again in an intimate setting of McCabe's in Santa Monica.

Stewart always gives a fine performance. His new material, including a tune about Jimmy Carter, "Sell 'Em The Lord And Promise 'Em The Wind" was applauded heavily. He still does the best Bob Dylan impersonation around and he has to be the first person in the world to do a Jesse Winchester imitation on stage.

Linda Ronstadt is putting the finishing touches to her "Simple Dreams" album, due out August 23. There's a couple of Warren Zevon songs including "Poor Little Me," Jagger/Richard's "Tumbling Down," and "Buddy Howard's So Easy." Ron Orbison's "Blue Bayou" and the title track penned by J. D. Souther among the selections.

Ronstadt headlines a Wolf & Rissmiller concert at the Selland Arena in Fresno September 16 and two days later is at the San Diego Sports Arena, along with former Eagle Bertele Leason and the Michael Georgiadis Band. A European tour is planned for the end of the year.

Paul Kantner and Grace Slick have formed an association with Michael Arcane's new York-formed Filmus Agency of Hollywood to package the Kantner album original, "Blows Against The Empire," as a feature film. The Filmus Agency will also serve to provide Jefferson Starship with the film scoring and title song assignment.

Cherie Currie, having split from the Runaways earlier this week, is premiering with popular hard rockers Yesterday & Today. Currie will be there singing on "Tried In Show You," a song she wrote with Y&T on their still-in-progress work.

Flying solo in the face of the punk movement is Buckdancer, a group garnering a lot of attention from companies and celebrities alike. Latest to be involved is Stu Cook, former lead of Creedence Clearwater Revival, who assisted Richard Kaplan (Ollie Young, Buckdancer), during their recent live recording session at Capitol's.

The group, a four-man contingent, has evolved into a much harder sound since their initial demo session, produced by Bob Marzulli. Buckdancer's lineup includes: lead guitar, Mark Nash, formerly the drummer with Mason Proffitt; bass, Jim Moore, pedal steel; and Ken Ypsarilla, lead guitar, mandolin and fiddle. Joining the band for recent appearances were ex-Manson Profit players Kinky on lead guitar and Creeper on electronic piano and harp.

TWO major concerts filled Madison Square Garden this week: Bad Company and Yes. Yes made a bigger impression, though not necessarily at the box office. It's just that Rick Wakeman's return to the group for their first show in the city in a few years made for more talk than Bad Company's tried and true repertoire.

Wakeman's return was, in a stylistic sense, inauspicious, as he did not make a grand entrance in full cape or other rock regalia, but, musically, he added a little life to the group's otherwise academic tone. Yes played to sell-out crowds (two nights) as did Bad Company (one night).

One of the hits of the summer here has been the club appearances and new record by the Hextones. Though they were forced to cancel out one recent performance (it had Mick Jagger was on his way to the club in a limo full of friends), Leroy Sibbles and group redeemed themselves with a very popular record, "Party Time."

stay home more. Now it's boats and books and, of course, arguing. "Not enough progress has been made in the movement I have been involved in, but just the other day I walked through Central Park for the first time in 20 years. There were musicians and artists and crafts people everywhere. Why, when Woody and me tried to just sing in the park they locked us up!"

All the excitement that attends a Newport Jam session was squeezed into living-room-size quarters in the Village Vanguard when saxophonist Art Pepper opened a week-long stand. Prior to his Newport appearance (which drew unanimous praise from several feature stories), Pepper hadn't performed in New York for 20 years.

The session, which featured Elvin Jones on drums, George Cables on piano and Steve Rodney on bass, was a masterful job lesson, and Pepper's also playing was particularly inspired. In the audience was Don Schittlen, head of the New York-based profit-sharing record label, Blue Note. They'll be recording Art Pepper this week.

Impulsing Artists Inc. (26 Jane Street, NYC), who have produced an excellent recording by saxophonist Steve Lacy, have just released a rare album of Sun Ra's "Solo Piano" that is surprisingly tasty.

## Yes triumph

### New York: Stanley Mieses

Even the New York Daily News, the city's premier tabloid, has gotten into the act by offering a Bob Marley — Exodus T-Shirt Iron-On in their Sunday comic strip section. One final reggae item: Max Romeo has been signed by Michael "Butler (hair) to three new Broadway musicals about Rastan's reggae.

Pete Seeger made one of his rare appearances here this week, and his Central Park concert audience seemed grateful indeed that Pete decided to come down from his upstate New York digs for the show; that is, those who missed his cameo at Avery Fisher Hall last week, where he sang in a concert to end the Cuban blockade.

"I still love music but don't play many concerts any more. Those instruments seem to get heavier each time I swing them and I'm getting older before the show. I try to

SUN RA: surprisingly tasty rare release

STEELY DAN: recruiting a large line-up for their tour

## Ally Pops

### concerts

THE GREATER London Council is to run a series of four Sunday concerts, under the title of History Of Jazz, during September at North London's Alexandra Palace. The concerts, arranged by the Jazz Centre Society, will present a broad spectrum of jazz as portrayed by eight different bands.

On September 4, the headband in the Palace's Alexandra Room will be shared by Steve Lane's Southern Stompers and the West Country group, Hefty Jazz. On September 11 the bands booked are Stan Greys's London Jazz Big Band and the Tony Lee Trio. These will be followed by Ronnie Scott's Quintet, with Louis Stewart, and Henry Lowther's Quartet (18) and Barbara Thompson's Jubabi and Julian Bahula's Jubala (25). Tickets for each concert are priced at 80p and 1.00 and are available now either from the Palace booking office (personal application only, Monday to Friday between 10am and 5pm) or by telephone applications from the GLE Parks Department, 23 High Holborn, London WC1V 7DN (01-633 1707).

## 100 charity

A JAZZ evening in aid of the Children's Hospital, Great Ormond Street, is being organized by Terry Dunton and Doug Deacon. Take place at London's 100 Club on Monday, September 5

London: Max Jones

KENNY WHEELER: the Don Rendell Big Band will be playing at Newcastle, with Wheeler on trumpet

October 21 to 30. Not all concerts are finalized yet, but bookings to date include: George Melly and the Feetwarmers (21), Ronnie Scott Quintet (22), Don Rendell Big Band (23), a blues evening (24), Kenny Ball's Jazzmen (25), Acker Bilk's Paramount Jazz Band (26), Stan Tracey Octet (27), an evening of jazz piano (28) and John Surman Trio with Albert Mangelsdorff (29).

The Don Rendell Big Band evening (23) is a special "one-off" event for which an Arts Council grant has been made. The Big Band will include George C. Chisholm (trombone), Kenny Wheeler (trumpet), Barbara Thompson (saxophone) and North East musicians including Nigel Stanger, (trumpet), which housed the Jazz Week at the 100 Club and of course play the above-mentioned charity show. Digby reports that his "one-off" "live" by actors composition is completed.

The venue for the fest was expected to be the University Theatre, which housed the 1975 and 1976 jazz festivals. The theatre is, however, the "one of a kind" by actors currently, following the official closure of the theatre,

which raises questions as to the venue for the 1977 event

## Westbrook Brass

MIKE Westbrook's All-Star Brass Band plays four dates in this country before departing for engagements in Switzerland and Italy which will keep Westbrook away until late September.

The band will appear at Barnston Theatre, Wareham, Dorset, tomorrow (Friday) from 7.30pm, at the Dorset Arts Centre, Dorset, on Saturday (20) and Sunday (21), then at Longway Club on the Sunday evening from 8pm.

The Westbrook Brass travels to Switzerland for open-air concerts at Baden on Sunday (October 8), at Willisau Jazz Festival (28), and has a residency at the Swiss-German Radio Big Band in his compositions (September 16).

On September 16 the Westbrook Brass Band with Henry Cow perform in Milan,

## Pablo Cruise replacement

### San Francisco: Joel Selvin

WITH the band's crash record "Whatcha Gonna Do," riding high in the Top Ten, Pablo Cruise have found it necessary to switch bass players. Bud Cockrell, an original member of the quartet and one of the two lead vocalists on the hit, left the band amicably for both musical and personal reasons.

After auditioning nearly 20 singing bass players from all over the country, the band named Bruce Day as their new bassist.

A native San Franciscan, Day was born and raised in the Mission district. At age 16, he performed with Carlos Santana and toured Europe in 1971 as a member of a supporting act to the Grateful Dead. On his return, he and his brother and songwriting partner, Robert Day, formed Stallion, a local band that later changed its name to Revolver. Most recently, Day has been working with former Fish, Barry Melton.

## Radio

With "Whatcha Gonna Do" breaking on the radio through no radio station in the country, Pablo's most recent album, "A Place In The Sun," has moved into the Top 20 best-selling LPs. Next week, both of the band's two previous albums return to the charts. The band will release its next single sometime next month, either "A Place In The Sun" or "Never Had A Love Like This."

Cory Lerios and Dave Jenkins, the band's main songwriters, are already working on material for the next album, which will probably be recorded late this year, after an extensive autumn tour schedule.

## Mimic

Despite the key role in the band played by Gershwin, Pablo's manager Bob Brown has no difficulties in the switch. "Bruce has done himself up to 40 copies of the album," he says, "so he can't expect him to make his own contribution."

Producer Bill Graham presented what he called an Evening Of New Wave Music last weekend at Winterland. Appearing were New York's top punks, the Ramones and the Deadboys, and San Francisco's own Minutemen. The Minutemen, who drew only slightly better than "third" at the house.

Salsa By The Bay Cuban percussionists Los Papines will be the first Cuban musicians to perform in the Bay Area since the renewed relations with the Caribbean. Power 101 will play a round of Bay Area club appearances this week.

## Fania

Next weekend, the Fania All-Stars featuring Johnny Pacheco, Willie Colon, Larry Harlow, and Celia Cruz will appear at the 100 Club. Next month, Tower of Power will play the Tito Puente Orchestra at UC Berkeley's Greek Theatre.

Coming up this month at the Old Waldorf will be the first San Francisco appearance in many, many years by The Kitter, Jerry Lee Lewis, the Bee Gees' younger brother, and the Heartbreakers, a country superstar, George Jones.


On October 16 the Westbrock Brass Band with Henry Cow perform in Milan,



# STEVE HARLEY

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# Dependents' day

## Chris Brazier reports from Manchester

THE London companies, Stiff, Chiswick, and Step Forward, have received a lot of well-deserved publicity thanks to their proximity to us, the pen-and-ink parasites, but three labels that have surfaced recently in Manchester are interesting, too.

Of the three, only OHM...S, which was set up by the Drones solely to release their EP "Temptations Of A White Collar Worker," was established entirely independently by people who had no experience or knowledge of how to bring out a record. Both the other labels, New Hormones and Rabid, are intimately connected with Music Force, which was originally set up in 1973 as a Musicians' Co-operative, and though the co-op has been superseded by a three-man team, it still provides a vital, altruistic centre for the aid and encouragement of Manchester's musical scene.

Thus when Buzzcocks decided towards the end of last year to put out their own EP and start the New Hormones label, one of the first steps they took was to contact Music Force.

Since that organisation had just manufactured and shipped 10,000 albums for a guy who walked into their office with a master tape, their first venture of that kind, they were able to use that valuable experience to guide Buzzcocks through the recording process without too many hassles. The immediate success of Buzzcocks' "Spiral Scratch" encouraged Music Force to set up their own label, Rabid Records, signing first Slaughter and the Dogs, then the Nosebleeds, and now cult poet John Cooper Clarke.

Neither of these labels, then, were quite what I was looking for i.e. the self-vinylisation of a garage band who knew aitch about the recording process. But the Drones fill the bill admirably; their total lack of knowledge led them into problems all the way along the line, and they're anxious to tell the next bunch of kids how to avoid those pitfalls.

THEIR first move, back in the Spring of this year was to book studio



THE DRONES: anxious for others to learn from their mistakes

## How the Drones made it work

enough. Buzzcocks had recorded on 16-track because they wanted to separate the six components of their drum-kit, and to use at least two tracks for each other instrument.

By the time the Drones inquired, though, Indigo Studios had charged their 16-track equipment to 24-track and, that being too expensive, they were forced to opt for eight-track recording at Count-down, paying £85 for eight hours (they borrowed the money off the mother of manager/all-purpose organiser Dave Bentley).

Incidentally, they've since found out that the best place to go is Spaceward in Cambridge, who offer 16-track facilities at £85 for 16 hours.

Their first mistake was to spend six hours recording and only two mixing, which wasn't nearly

enough. The studio promised to keep the original tape for two weeks, but two days later, when the Drones had borrowed enough to buy remixing time, they found their work had already been recorded over.

First piece of advice, then, is to take someone with you who knows a lot about mixing, or, failing that, to buy the original tape from the studio if you're not satisfied with your own efforts.

### Cutting

It's expensive — about 30 quid — but the two-track tape you're given to take away is obviously no good for remixing purposes.

Next stage was the cutting of the tape, for which John Martin of Reading charged £70.

You should always go to hear your tape being cut — the Drones didn't because they couldn't afford the petrol, and the recording lost much of its treble and volume.

They'd spent too much to turn back now, though, so the record went on to Linquaphone to be pressed at 11p per copy.

The trouble was, they didn't realise that the paper label can't be stuck on the record afterwards, its attachment being part of the pressing process. So in their hurry to get the labels ready they not only had to abandon the fancy design they'd planned (the special plate for which costs £20 and takes an extra week), but they also left off the title of the EP.

They had their sleeve produced by a local printer at £108 for 4,000, but they advise people to go to Dalga, who charge £65 for the first thousand and £25 for each further thousand (unless you want the added flash of graining or lamination).

DISTRIBUTION was the only area in which the Drones encountered no problems. The new wave fever gripping the country means that shops like Bizarre and Virgin are willing to take a first 250 copies of just about anything.

In the three weeks since its release "Temptations" has sold 7,000 copies, and orders are now pouring in from big retailers like Lightning, so that, with a wholesale price of 50p, the band are already certain to emerge with a healthy

profit. Reviews (two bad, one mediocre) haven't affected sales: as Dave Bentley says, "You can literally sell anything you want." Later on, though, he qualified his remark with "while it lasts" — "It" being the punk revolution (cue disgusted letters to Mailbag). The advantages of putting out are great — no big company would even look at the Drones before, but now there's a lot of interest.

And, quite apart from that, Bentley says "the satisfaction is great because we did it, we made it."

### Boring

So it's just lazy and complacent conservatism that gives us boring black records all the time. But the renewed importance of the single for me emerges out of the general atmosphere of directness and immediacy engendered by the new wave.

The message of the moment is no longer gleaned from 20-minute cross-legged sessions — it's out on the street, it hits you hard and fast. Richard Boon, Buzzcocks' manager, disagrees: "The album is the concept now, just as the single used to be in the Sixties. The Clash album, for

instance, has the same effect that a single used to have." Certainly, Manchester's production of as many EPs as singles indicates that new wave people still think very much in terms of longer records. An ideal case in point is London band the Desperate Bicycles, who closed their first single, "Smokescreen," with the line "Handlebars," with the infallible advice: "It was easy, it was cheap, go and do it." And that is exactly what they did.

AS IS proudly reported in the sleeve note on their second offering, "The Medium Was Tedium." "Don't Back The Front," the Desperate Bicycles were formed in March 1977 specifically for the purpose of recording and releasing a single on their own label.

Though the line-up has changed slightly since then, the present combination could hardly be a more corporate cross-section of ages and skills.

Roger Stephens (32) had never played bass in his life before, and his brother Nicky (29) had what you might call a rudimentary knowledge of keyboards. Vocalist Danny Wipley (22) had been writing songs for a couple of years and hawking

"HEY boy, can't you show me nothing but surrender?" (Patti Smith). We all moan about the crap shoved at us by the big record companies, who inhabit the crass and sordid hinterland wherein the music is drowned by the sound of the cash registers (I'm thinking of distressing things

like Asylum in America promoting Jackson Browne's single "Here Come Those Tears Again," a song about the death of his wife, by issuing paper handkerchiefs with it).

The Beeb programme the other week that nailed the music biz as perhaps the last remnant of Victorian capitalism had it sussed. And the point is, we've all sat



## When you're Desperate —do it yourself

YOU HAVE some finished songs, plus a frustrating excess of ideas for more. Joining forces with a few friends you can scrape together a Woolworth's guitar and one drumstick that you caught as a distant superstar hurled it into the bear pit. Every week your local record shop seems to display a new mosaic of picturebags and independent, do-it-yourself labels.

You want to be part of the action — but how? The major record companies have already rejected your raw demo tapes, leaving you confused and disappointed. The only alternative left is to create your own label, but the thought of doing so summons up a night gallery of untold terrors. Like the fear of producing turkeys that end up in remainered bins at 10p a throw, or being trapped in labyrinthine business contracts which will drain both enthusiasm and the bank balance. Twilight ghoulies of accountants, lawyers, publicists and sharks of unimagined horror crop up everywhere.

Take heart, because the path to your own label and single can be much less fraught. An ideal case in point is London band the Desperate Bicycles, who closed their first single, "Smokescreen," with the line "Handlebars," with the infallible advice: "It was easy, it was cheap, go and do it." And that is exactly what they did.

### Ian Birch reports from London

them round the likes of EMI and Chrysalis with spectacularly unproductive results. Only Eno had shown a flickering of interest. Latest recruit, Dave Papworth (31) learns voluminously each time they assemble. He's on drums.

So in March they hired a four-track studio in London's Dalston area for three hours at a rental of £400 an hour, which included the use of equipment.

Between them they owned precisely one bass guitar with amp. A rhythm guitarist mate came along with his trusty axe to help out.

Naturally, they panicked since they had nothing planned and had effectively never played together before. Recording meant rehearsal as well. Still, Denny had some songs and they managed to fashion out of the energy and improvising two cuts which became the debut single on their self-styled Re-til label.

The whole venture from studio time, mastering, pressing 500 copies, labelling to printing sleeves cost a princely £153.15 (inclusive of VAT). A rough breakdown should clarify matters some more. To achieve better sound

definition, the studio tapes have to be mastered, which a small company called Spectrum run by Brian East, handled.

From this a trial acetate (a sort of run-in for the final product) was cut, also at Spectrum, though Roger now sees this as an unnecessary extra. It formed £400 of the £1700, after all.

The initial pressing of 500 cost £86.00 at another relatively small London based company called Lynetone Recordings, while the printing of the labels and the bags came to around £29.00. (The prices quoted were those in March, so don't be surprised if you have to shell out more now, knowing our hysterical cost of living).

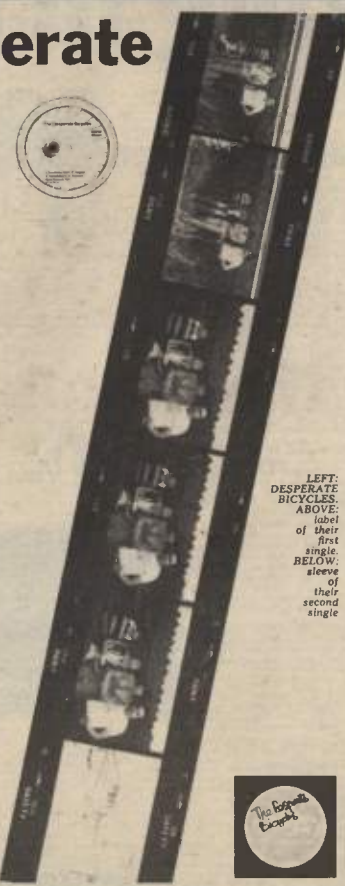
A friend of the band designed the label's logo for a fiver. They economised considerably in two main ways.

First, instead of the traditional one number to one side format, they put both tracks on the same side, thereby cutting down the mastering and label printing bills.

As a result they saved a sizeable £60.00. Secondly, only one side of the bag sported an illustration, which was simply a blown-up version of the logo.

DISTRIBUTION meant London's more progressive record shops like the now celebrated Rock On, Rough Trade and Lightning. They asked how many they would take over the counter.

The response, said Roger, was "incredibly encouraging. Within a month the 500 copies had been sold. By mid-May a second 500 at a reduced rate were pressed, and to date over 1,500 have found homes, with more orders on the way. The original outlay had been



LEFT: DESPERATE BICYCLES. ABOVE: label of their first single. BELOW: sleeve of their second single.

back and taken it for granted, assumed that rock couldn't exist in any other context. Right now the big companies are at last being challenged by small but idealistic labels. A while back Sniffin' Glue printed its legendary "This is a chord/this is another/now form a band" page. It's not quite simple as that, though. . . . So how do you — the proverbial rock-crazy kid on the street — form your very own tiny

but independent record label? The new wave's spurred a lot of people to pick up a guitar/mike/drumstick, and a lot fewer to put on/promote their own gigs/hire a room in a pub for a night. (You could probably break even with just a hat and a hope). But how many of us even conceive of putting out our own records? MM speaks to some who did just that. . . . and finds out how it's done.

more than covered, and this was attained without any of the usual record company promotion gimmicks. By June the band had settled down to a full co-operative four-piece and used their small profits to subsidise a second single.

Through a personal contact, they booked the four-track studio belonging to yet another small company called Silent PA Hire, which comprised the backroom of a house and cost £3.00 an hour; drums, organ and Fender guitar were all thrown in for good measure.

The Bicycles still couldn't afford their own gear, though they had amassed a pair of drum sticks! They had hoped to do an E.P. but as the cookie crumbled only two songs finally emerged.

This time the operation cost £38.00 and the first pressing of 1,000 copies sold out within the week of release before you may be pleased to learn — any press coverage had appeared.

A follow-up batch of 2,000 was arranged during those very seven days. Once again the two cuts were run on one side, though the boys splashed out somewhat on the sleeve, paying an acquaintance £20 for a more elaborate cover design.

Printing 1,000 bags on both sides set them back £32.00. A glossier version, which, for instance, might mean thicker card or laminated surface, would have taken them into the £100 stakes. Roger justified this extra expense by stressing the eye-catching qualities of a strong picture sleeve.

Record shop presentation of new wave indies resembles that of reggae retailers. Rarely do you go into an authentic reggae shop and ask for a specific record.

You hang out there and wait for the single that tickles head and feet to come over the sound system. Then you buy. Likewise, in new wave meccas you can scan the sleeves which are invariably showcased together.

SO FAR the Bicycles have notched up sales of 2,000 from the two singles. But

Continued Roger: "Because there is no vehicle for feedback, there is no completion of the circuit." Danny added "We've got something to say, but so have you." The Bicycles hail from London's Hackney district, and they "don't want to go anywhere without the rest of Hackney coming with us."

Agree or disagree, they certainly demystify the whole process of forming a label and using it to promote whatever brand of lunacy is your wont — one chord wonders, spokeneering poetry, electronic meanderings.

The present state of shoe-string fanzines another parallel. In fact, in the words of the Bicycles again, all you have to do is: "Cut it, press it, distribute it. Xero music's here at last."

# "ROCKS"

# hearing

# Sat. 27th August

## "ROCKS"

81379

Records & Tapes



# Rock alive and well growing in Eastern Mass.

## Bill Bruford talks to Chris Welch. Pictures: Barry Plummer

MANY admirers of that fine percussionist William "Traps" Bruford had grown worried in recent years that old Bill was not going to come out of the woodshed and lay it on us. For Bill has been determined to learn his craft with a variety of groups and has not really settled in any one format since the break-up of King Crimson.

As every Yes fan knows, Bill was a founder member along with Jon Anderson, Chris Squire, Tony Kaye and Peter Banks. He saw the arrival in the Yes ranks of Steve Howe and Rick Wakeman, and then in 1973 he dropped his bombshell and quit the band, just as they were on the verge of cracking America.

But for Bill, "cracking America" and the jargon and philosophies of the big rock machine have little meaning. He is primarily an independent musician for whom betterment does not necessarily mean a Rolls Royce, but a conviction that he is improving and learning more about drumming and music as a whole.

In recent years he has contributed to such diverse groups as Gong, National Health, Roy Harper and Genesis. He has been tempted by offers, urged to join super-groups.

But his apparently wayward and chancy approach is dictated by his firm concept of the role of a musician. "Why should I run away for years in the same group?" he protests.

Now Bill has assuaged fears that, in spreading his talents too thinly he might waste away. He has formed his own group, and he expounded his plans at his East Sheen eyrie, where, in a soundproof recording room, he has been busy writing the tunes and arrangements.

"I'm ready to make an album. That's what I've been doing for the last six months, and I've formed a band to make the album. I'm not sure if the touring bit will come off, but that is still under discussion."

"At first I was a bit nervous about telling people, because I wanted to make sure I had the music in me. But there are ten tracks written, mostly by me, with a few co-writes. It's also my first shot at lyrics, and it's all come together quite well."

"I've got a great band lined up—Annette Preacock (vocals), Allan Holdsworth (guitar), Dave Stewart (keyboards) and an American bass player, Jeff Berlin."

"I wanted to find some American musicians to play with at first, and I went over there looking, and Jeff was absolutely brilliant. He's ferociously young, only about 20 or something. So

he's coming over this week and we start work right away."

"I hate the word solo album, so we won't talk about solo albums. I prefer to talk about the group," said Bill emphatically. "A solo album is the kiss of death. It implies you are wading around on your own."

"And then if you say a DRUMMER's solo album, then you really have the kiss of death. Nobody in the world is going to buy a drummer's solo album."

Except me, I assured Bill. "Except Chris, but basically, they're a pain in the neck."

Bill seemed to have waited a long time before he put his own band together. Was that because he couldn't find the right musicians?

No, he replied — it still seemed a long time to get it together. "I know. I've been playing for ten years now, and in a way there has been this problem. People say, 'Well, Bill refuses a lot of people. So if he can't find anybody to play with, either there is something wrong with him, or he's got a better idea of the kind of music he should play.'"

"And that's true. I'm very choosy about who I play with, and I've always wanted to play with people from whom I can learn something."

"Hopefully you give them something and they give you something. So after ten years of that, I thought, time is up. I've gotta make an album."

"It's only nervousness that has delayed me to date and the feeling that the last thing the world needs is a 'drummer's solo album.' I didn't want to play a lot of other people's tunes and do a couple of drum solos. It's a composers and players album."

BILL says he is principally a composer as far as the album goes, but there is no doubt his crisp, abrasive and supremely intelligent drumming, with his lightning reflexes and attention to detail, is one of the key factors in the music.

He has been more successful in studying music theory and piano playing.

"The music is very dry, short and fast," he says, which sums up Bill's normal conversation and lifestyle.

"It's very functional. There's no surplus fat. I'm very keen on rock as four lines. By that I mean four lines of music going across the stave. A lead line, bass, drum and maybe a middle line, rather than big block chords. It's the way a string quartet would work."

That's the way he plays drums. "It's absolutely snappy. The tunes are quite snappy and it's not really heavy riffing. Reasonably difficult music and quite challenging. I've done a couple of weeks'



rehearsal already. So I'm in shape and really can't wait to go on the road."

What happened to the much-vaulted band that was to feature himself with Rick Wakeman and John Wetton last year?

"Oh, that was a complete disaster and shambles. What happened? It was a mystery to me, too. Well, it was on the cards, but then your newspaper printed a story about it and that didn't help things. The politicians moved in very quickly, and it became politically impossible to form the group."

"Actually it was quite frightening, to tell you the truth. What was essentially a thing of good faith... come over to my place and have a blow... after a couple of days' rehearsals only, we are told we are in a group, right? Which is outrageous."

"If you don't get off on the right foot contractually, you can end up owing lots of people. One is not a free man. Certainly in Wakeman's department. Not so much in mine. You see, I've managed to negotiate my way through life. People grab my arms and legs, but I keep aloof."

"It's not a question of joining and leaving bands. You affiliate yourself for a while and then remove yourself. It's the old jazz approach, essentially."

"That's the only way I can live as a drummer. I can't settle into one enormous band and just rot there for the rest of my days. There is a feeling, isn't there, of rotting drummers around? Decaying flesh in some of the older groups. But the whole system is geared to your staying put. If you are famous."

"I believe in Drummers' Lib. Get up off your haunches! They still feel inferior and that they can't write music, that they are second-class citizens, the guys who sit at the back. It's ridiculous."

BILL has some very strong views on rock as a crucible of ideas. "It's a very robust creature. It will take a lot of flak and all kinds of injections. All kinds of drugs and good music go into this great mixing pot called rock, which is why I like it."

"Principally, your own honesty as a musician is the essential ingredient. You know when you must reach for something, and you MUST reach for it. If you still believe rock is something to join to make a million in a year, then I'd recommend that you don't join at all."

"But if you are interested, as I am, in a fairly long-term thing with a gold watch at the end then you have to pace yourself carefully. Avoid being pigeon-holed. Always keep moving."

"Stay individual, like Johnny Rotten, who I'm all for. I dislike being a PART of something. I like rock because it is a lot of things. It means Dylan but it also means Billy Cobham, and God knows what else."

"Within this mass there are individuals. The way papers make a big fuss about people joining and leaving groups is quite cute, old-fashioned and Fifflish."

"I can play a number of styles on the drums and don't see why I should be tied down to one style. I've got some neat ideas up my sleeve for the album."

"I'm getting into tuned per-

cussion which will make a lead voice. I'm talking about vibraphones, marimbas and xylophones and that comes across as a very interesting sound. Vibes have this terrible cocktail image, but it's the original heavy metal sound."

"The music is very dry. Quite quick and you'll hear it once, and that's it. I'm quite keen on short tracks, vignettes rather than a long piece. Maybe it's an anti-Yes reaction. I don't know. But it's kind of the opposite way of working."

"I THINK too many people are treating audiences like nincompoops. I've got plenty of friends around my age (28), and they're just not getting the music they like. Sixteen-year-olds are getting plenty. Twelve-year-olds are getting an enormous amount."

"But we poor old 28-year-olds who have grown up a little bit — we don't get a lot. There are plenty of people out there who want something better. Music with purpose."

"The funny thing about the new wave is the belief that energy equates with ranting and raving. It is, in fact, an unfortunate dissipation of energy. If you know how to handle energy, you can use it in a more creative, lasting way."

"Just because somebody jumps up and down, or is in a music stage, apparently he is full of energy."

"I really is the most simplistic equation I've heard in my life. All the philosophies of this punk rock stuff. It's as though we were all born yesterday."

"So — the taboos put out a load of s—. Well everybody knows that, don't they? Surely they appreciate that by now. 'Vicar in dog scandal, see page nine.' It's as if the punk rockers are telling us something that's new."

"It's like all trends. The originators are great guys. I think Rotten's point of view is amazing. It's very clean and simple and honest, and I subscribe to that entirely."

"Underneath the leader of the movement, you get all the dross! So we have to have punk rock bands for tea, breakfast and lunch, saying the same thing but not half as efficiently as the leader."

"See what I mean? There is one guy who knows what he is talking about. The rest is a load of Kings Road s—. That's what I mean about moving out. Rotten has got something to say? Excellent, I like it."

"But let's move on, not dwell on it forever."

What about the trappings of punk rock, spitting, for example? "Well, it's a bizarre ritual, isn't it? I have no desire for rituals. David Attenborough should go down to the Vortex and do a World About Us on punk rock. It's funny how a good fresh idea gets completely distorted, repackaged and all the dross follows."

"I can understand anger entirely. But don't ask me. I'm mid-way between Chuck's and a Rolls Royce and Johnny Rotten. I know both sides and I've made a point of knowing both sides but I want to be a musician, which excludes me from being a punk star. I've treed for the album. I've applied for the job!"



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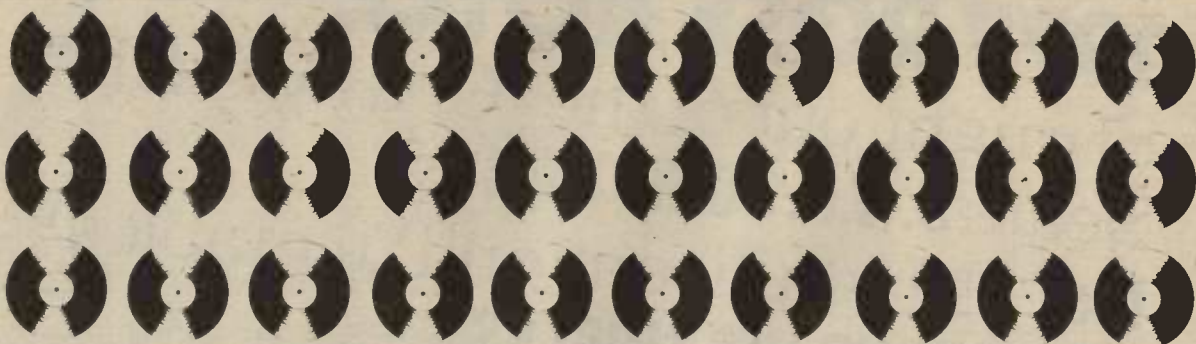
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# Hot in the

**JOHN KIRKPATRICK** is standing backstage at the Oxford New Theatre listening politely to the verdict of a young lady from America. "It was very good, but you didn't do any of the old ones like 'Bachater Hall' or 'All Around My Hat,'" she says ruefully. "Er... no," agrees John with the faintest trace of a smile of triumph on his face. "We didn't."

That, perhaps, serves as an adequate commendation of the new Steeleye. For even those not especially partial to their folk tastes had become increasingly disenchanted with the Steeles' old, with all their poppiness and contrivance. The news that this pop group was to be fortified by two musicians of unquestionable taste and integrity like John K and Martin Carthy left us all agog in unparalleled anticipation of the results.

There was, then, an unnerving atmosphere of tension and expectation as we waited, still somewhat incredulous, for the new Steeleye to unveil themselves at the New Theatre last Thursday.

And suddenly they were there without ceremony, Carthy going straight into the lead vocals on "False Knight On Road" and one of the numbers rescued from his previous time with the band six years ago — and Kirkpatrick leading a delightful, extended instrumental break, with his melodeon supplying a totally contrasting flavour to that provided by Peter Knight's fiddle. An auspicious opening, and then on skipped Maddy prior and the band stepped up the pace with "The Gallate Farmer," on which Carthy briefly played Jew's harp. A couple of instrumentals — banjo polkas instead of reels, and understated rather than explosive — and Maddy was back, her voice swooping freely through "The Saucy Sailor." Maddy walked out or slow-lapped, or even looked disappointed, suggesting that all were well-prepared to see an entirely different band to the one that perpetrated "All Around My Hat": for in musical style the WAS an entirely different band.

## Snap: new, improved

It wasn't 100 per cent, but this was, after all, their first tour, and the artistic potential of this band is enormous. Whether or not they'll continue to be commercial is another matter again, and one that I hope they won't ponder on too much. — COLIN IRWIN.

### ASHRA

REGENT'S Park Open-Air Theatre could well become habit-forming, with seekers after cosmic amplitude: what the music itself lacks, the atmosphere makes up for. Sunday night's concert at this London venue by Ashra, branch of Ash Ra Tempel men Manuel Gottsching, took off in a messianic ambience (yes, there was even a shout of "Hallelujah") that owed at least as much to this harnessing of nature to technology as anything.

The performance came complete with its own laser graphics, courtesy of a French crew who work with bands like Yes. Absolutely guaranteed audience satisfaction, even for those with no interest whatsoever in music. But there must surely be a limit as to how many green cloud formations you can sanely watch, and the music simply didn't conjure up enough mind pictures to compensate.

Apart from a few dazzling breaks from Manuel Gottsching's guitar and some assembly drumming from the

swish, eye-shaded Harald Grosskopf (by and large used only as extra percussive detail: synthesizer rhythm patterns ruled), the overall effect was one of stupefying boredom. The fifth school of music played at least several times over, with lasers pre-empting most of the dramatic potential. Lutz Ulbrich, synthesizer player/guitarist, laid down possibly the most inconsequential funk beat ever, only to vary it with incongruous slabs of sound — quite at variance with the beautifully sleek mixing on the recent Ashra album, "New Age Of Earth."

Their support, an English band called Steps, showed a deal more variety of style, if a similar scarcity of ideas: the disease seemed rampant. Only when Gottsching and Ulbrich came forward for a high-wattage guitar duet as an encore did they show much sign of life, but Gottsching's undisciplined skill, so subtly displayed on "New Age Of Earth," was wasted on the resultant low-level boogie.

No, I didn't like it. Yes, it did go there with an open mind. — MAUREEN PATON.

### THE BOYS

I HAVE to admit I was predisposed to like the Boys before I saw them at London's Marquee last week because of their rebellion

against the conventional four-piece line-up. It takes courage to use keyboards on the new wave scene, even when they're inaudible, as Casino Steel's work was here.

I saw nothing to make me change my mind, whether I looked at Kid Reid's enthusiastically manic movements on bass/vocals or just revelled in their genuine sense of melody (no bastardised Lou monotone for these blokes). Most of the material was from the forthcoming album, though there were two new songs: the excellent "US!" (under-age sexual intercourse) and the rather characterless "Rock Relic" (about Juggers).

Their whole style seems geared towards the hook-lines, which are often impossibly catchy — they motor through the verses in rollercoaster vortex overdrive, but seem to live in anticipation of the hook, which they then dive into with wild and megalomaniac abandon.

They wait for the hooks, I wait for this truly wonderful slice of Seventies teen romance. Here the affair heads from dancehall, not to wedding bells, but to the bedroom. Yet instead of the lurid exploitation picture you might expect, the song is brimming with warmth and sympathy for her. "Oh — it's my first time/Oh — please be kind/Oh

— don't hurt me/I didn't know what to say/I didn't want to hurt her in any way/I looked in those big brown eyes/There were tears she tried to hide."

Classic Crystalline innocence, updated with none of its virtues lost, and all set to a gloriously catchy tune. The Boys haven't had enough exposure for this to be the monster hit it deserves to be, but hear/buy it if you can. If the band can follow this they've got a big future, at least on my timetable. — CHRIS BRAZIER.

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### LURKERS

THE Putney White Lion is far from the city's scenic centre, where going comes as automatically as walking. It's probably closer to the heart of London, however unlikely that might seem.

First up were the Take-Offs, who were ludicrously untalented and whose guitars were monstrously out-of-tune. For a few glorious numbers, I cherished the illusion that this was deliberate, some sort of Velvetesque experiment, but that was licked in the head when they started trying to tune their instruments between every song and ended up worse than before.

But they certainly didn't care much anyway, and at times moved into a new dimension — avant-garde jazz? The joke is, they weren't so far away from the Beat Boom sound beneath the messy surface. I enjoyed them immensely.

The Lurkers are fun, too. Their management is worried that they'll be dismissed as Ramones copyists, but it's impossible to talk about them without mentioning Forest Hills' favourite sons. Straight-ahead buzz-saw chording with no frills; just enough tune to make the pieces grip, but not enough to make individual efforts memorable — they play faster than the Ramones, but lose those killer pop melodies as a result.

So no carping. They're a danceband, pure and simple, and everyone enjoyed themselves from the audience-participation vocals to the onstage popping. High point or set was an amazing version of "And Then I Kissed Her", at least ten times faster than the original. It clicks in at under 30 seconds.

My old man was with me, his first rock concert ever: "I don't see the point of a band that plays a limited number of chords over and over as fast and as loudly as they can, with a singer that shouts and maybe, just maybe, changes the words from song to song." I do. Do you? — CHRIS BRAZIER.

## More on 32, 46

— don't hurt me/I didn't know what to say/I didn't want to hurt her in any way/I looked in those big brown eyes/There were tears she tried to hide."

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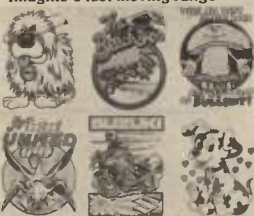
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## Stranger in the night

ANDY PRATT, "Shiver in the Night" (Nemperor NE 443). Andy Pratt (piano, vocals, arrangements), Rick Schlosser (drums), Mark Doyle (guitars, vocals, arrangements), Andy Mendelson (synthesizer, clavinet, Fender Rhodes, organ). Additional musicians: Luther Vandross, G. Diane Sumner, David Lasley (vocals), Michael Brecker, Louie Marini, Lewis Del Gatto (saxophones), Randy Brecker (trumpet), Rubens Bassini (congas, percussion). Andy Newmark (drums) Hugh McDonald (bass). Produced by Arif Marden at Atlantic Studios, New York. Strings and horns arranged by Arif Marden. Import available through Virgin Records.

ANDY has always been a darling of the critics. His first two albums, "Records Are Like Life" and "Andy Pratt," started the juices to flow and with good reason. The latter was something of an off-the-wall masterpiece, containing one "Avenge" Annie which was destined for Fort Worth status: Virtually impossible to get (the Epic album has been deleted) and highly desirable.

Come the third album, the rock 'n' roll arbiters went completely over the top. Sure, "Resolution" was a painstakingly assembled work, breaking ground in that danger zone of quasi-classical orchestration spliced onto sophisticated pop. But to see it as a resurrection of rock as high art was not only a florid over-reaction but also put Andy under excessive pressure for the follow-up.

Here is that offering and it follows similar lines, though this time the skilled producer Arif Marden keeps the orchestral backdrop thankfully much more at bay. The spotlight falls incisively on Andy, his songs and band, who are near enough exemplary.

Rick Schlosser's drums are sharp and propulsive, Andy Mendelson's numerous keyboard capabilities consistently add rich textures and Gary Link's bass manages to be both sturdy and experimental. Special mention must go, however, to Mark Doyle whose guitar work, already outstanding on "Resolution," is even more fluid, economical and inventive as the mood demands.

Mood is crucial to the Pratt composition. The overall feel continues to be an exuberant paragon to that old chestnut, "True Love." But now the tempered optimism borders on either desperation ("All I Want Is You") and "My Love Is So Tender" or dewy-eyed lyricism ("So Flirt") and "Born To Learn"). My unease rests with the songs themselves. Centred around a forever changing structure, the parts may dovetail with effortless craftsmanship, but underneath this

vener there is finally not much to sink your molars into. Plus almost every number is allowed to run on into a lengthy and overexposed fade-out. It's like being presented with a vast array of culinary dainties which dazzle the palate but don't actually fill the belly.

In addition Andy seems to be moving in the direction of high-class disco (funk as on "What's Important To You" and "I Want To See You Dance") instead of harnessing the form to his style, he has capitulated and come up with quality but formula material. Then again, maybe this is a premature opinion. In terms of vitality, ability and inventiveness, he leaves a whole clutch of his contemporaries light years behind — I.B.

PETER AND GORDON: "The Best Of Peter And Gordon" (EMI). Never was a great fan of P&G even during the Sixties, when they were hitting, with "True Love Ways" the old Buddy Holly song, and "World Without Love." Nice vocal harmonies of course, and they were jolly nice chaps, I'll have you know. They were 18 when they hit with the Lennon-McCartney song. Today Peter is a pop manager, producer and A&R man, while Gordon Waller slipped from the spotlight, to employ sleeve-note John Tobler's nifty turn of phrase. But if you're still keen, there're plenty more melodies to chase from here, like "Five Hundred Miles," "Baby I'm Yours," and of course "Crying in the Rain." If it's melody, with just a trace of rhythm, you are after, then this is the disc for you, beautifully recorded in mono and packaged in a firm sleeve, with gaily coloured pictures of the stars — C.W.

MIKE BATT WITH THE LONDON SYMPHONY ORCHESTRA: "Schizophonia" (Epic). Those familiar with the work of Mike Batt, albeit under the guise of Wombles, extraordinary, will not be too surprised that he has written, arranged, produced, played and sung on his own solo album. That is a work of such monumental proportions, incorporating the talents of the very best sessionmen, including Chris Spedding, Herbie Flowers and Ray Cooper, and the London Symphony Orchestra, that minor shock, Batt, to put it mildly, has left himself open to every cruel criticism. All of it is, of course, well over the top. Although Batt denies it, "Schizophonia" has a strong concept, coming across as a sort of contemporary rock Arabian Nights, and dealing in parts with the French domination of Morocco. But Batt has adapted his very commercial songwriting, style to the heaviness of his subject. There are three straight-up songs, namely "The Walls Of The World," "It Seemed Like A Good Idea At The Time" and "Railway Hotel," all of them surefire hit singles. The orchestra is let loose on "Berber's Prayer," "In Sahara," and "The Fires Of Rabat," all demanding and exciting pieces. On the other tracks, classical orchestra and rock and roll prove to be compatible bedfellows. "The Ride To Agadir," which exposes Steeleye Span's vocal influence on Batt, is a rousing number with a powerful Eastern feel, while "Voices In The Dark" turns out to be an adrenalin-



PETER AND GORDON: mop-tops from the Sixties, and jolly nice chaps, too

pumping rocker. It melts into Batt's version of "Don't Let Me Be Misunderstood," the only song really to expose the artist's vocal deficiencies. Not everybody will like this album. Many will be put off by overpowering production and orchestration, but on the whole Batt has kept it well under control. Ignore the self-indulgence and the Wombles' connections and you'll find "Schizophonia" a fairly rewarding experience. — H.D.

## The DADDY of 'em all.



Here it is, the new album from probably the most successful band of "musicians' musicians", The Sons of Champlin. Immaculately produced by Chris Bond, and recorded at the legendary Caribou Ranch, their new Aniola album "Loving Is Why" is the ultimate creative marriage of musicianship, entertainment and more than ten years of experience. Watch out for Sons of Champlin's "Loving Is Why," it's gonna father a brand new U.K. success.

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# Albums

Reviewers: Colin Irwin, Bob Gallagher

**LINDA RONSTADT: "A Retrospective" (Capitol CAPSP 102).** Compilation from the albums *Stone Poney* (1967); *Stone Poney & Friends Volume 3* (1968); *Hand Sown Home Grown* (1969); *Silk Purse* (1970); *Linda Ronstadt* (1972); *Heart Like A Wheel* (1974); *Different Drum* (1977). Producers: Nicholas Venet, Chip Douglas, Elliot Maurer, John Boyland and Peter Asher. Mastered at A & M, Los Angeles, by Bernie Grundman.

I GUESS Capitol are entitled to their pound - and - a - half of flesh. They plugged away with Linda for a long time through the *Stone Poney*s to her slowly developing solo career, eventually losing her to Asylum as the momentum increased and she was well on target to become America's most successful lady singer.

You can't really condemn them for exploiting her back catalogue for all it's worth, and in its way this double album is tastefully produced, despite the cover photo depicting her as a brunette Myra Hindley.

Capitol did score well "When Will I Be Loved" and "You're No Good," but her best time has come since her career moved to Asylum, who have already issued their own "Greatest Hits" album.

This collection, following the label's earlier "Different Drum" compilation of re-released material, merely confirms that in the long run Capitol missed out. Linda is a rare case where a massive commercial breakthrough has genuinely coincided with the artist's best work, and most of the tracks included here barely stand comparison with her more recent stuff.

There are exceptions, of course. The 1974 "You're No Good" is perfection brilliantly produced (by Asher) and sung. There hadn't been too much evidence of it before, but it sounded as good as enough, but a little bland and cloying, with the result that much of this sounds monotonous now.

There's certainly a nifty about tracks like her sugary treatment of "Ramblin' Round" (72) complete with yodling fiddle. Mike Nesmith's "Some Of Shelly's Blues" (68), "Hobo" (69) and Dylan's "I'll Be Your Baby Tonight" (69). This isn't helped by the difficulties she's had selecting suitable material: one noticeable point about this collection is an unhealthy reliance on re-vamping old hits, which is fine as an occasional surprise (Phil Everly's "When Will I Be Loved" and the old Springfields' hit "Silver Threads And Golden Needles" are superb), but it's not good when you get a retrospective filled with embarrassments like her version of "Will You Love Me Tomorrow" and "Rescue Me."

The highspot of her Capitol career was undoubtedly the *Heart Like A Wheel* album (though the title track is curiously omitted); the increase in her confidence and vocal range between these tracks and those from the *Stone Poney*s days is astonishing. The extremely benefited from resisting the innate country twang and surrounding herself with such producers as Peter Asher and Andrew Gold, who have brought to her records a welcome sharpness, crucial to her current extraordinary success.

The tracks from "Heart Like A Wheel" — "Faithless Love," "When Will I Be Loved," "You're No Good," "I Can't Help It" and the



LINDA RONSTADT: a truly great singer

## Linda on my mind

old Buddy Holly hit, "It Doesn't Matter Anymore," uplift what is otherwise a tacky compilation, to say the least. She's now a truly great singer, but she wasn't always. And here's the proof — C.I.

### AVERAGE WHITE BAND & BEN E. KING: "Benny And Us" (Atlantic).

It's ironic that both the billing and the title of this album should suggest that Benny is the star guest at an AWB party, because, in truth, "Benny And Us" is far more a platform for King than it is for the Band. On the songwriting front King wins two to one, having "The Message" and his "What Is Soul" eddie to show against the sole AWB composition, Alan Gorrie's "Keepin' It To Myself." And the five other numbers (which include Philip Mitchell's "A Star In The Ghetto," Donny Hathaway's "Someday We'll All Be Free," Lennon's "Imagine" and Foreigner's "Cool For You Anyway") hint that the veteran had the final say in that area. Musically, the album isn't a case of the vamp versus the voice: Benny doesn't struggle against his illustrious backing group and never has to ward off those lethal AWB horns. He's given plenty of vocal room and he thrives accordingly, extending mellow confidence on the slower tracks and handling the friskier stuff, like the "Get It Up For Love" US hit, with all the ease of a singer who knows every thing on his side. On "Keepin' It To Myself," a mid-tempo flirtation with Willie Mitchell's Memphis Sound, he even borrows a few first tricks from Mitchell's prime property, Al Green. He plays "Imagine"

dead straight, duetting tastefully with Roger Ball's alto sax through an arrangement of gathering orchestral splendour. The updated and toned-down "What Is Soul" is a cutie-die but "A Star In The Ghetto" recalls much of the smouldering tension that made "Supernatural Thing" a million-seller for Benny two years back. Ironically, "The Message" affords the AWB a rare opportunity to drag the spotlight away from King. But, to labour a point, "Benny And Us" isn't about a scramble to the centre of the stage. Nothing could be further from the truth. This album is about an unlikely alliance that works damn well — B.G.

### BO KIRKLAND & RUTH DAVIS: "Bo & Ruth" (EMI International).

Duos are coming back strong. Marilyn McCoo and Billy Davis have the MOR soul buyers taped, Thelma Houston and Jerry Butler are doing predictably good business and Nickolas Ashford and Valerie Simpson get better with each album. Even Peaches and Herb are back on the trail of success, helped along the way by Van McCoy. In their home market, Bo Kirkland and Ruth Davis can't yet be called a first-class team because their "You're Gonna Get Next To Me" British hit never meant a great deal in the States. But in this country, they stand a fair chance of making their album for another hit, even though "You're Gonna Get Next To Me" is comfortably the most commercial of the eight duet tracks here. Come to think of it, "comfortable" isn't a bad word to describe the whole album (which includes a couple of solo duet Kirkland tracks) cut two years ago. There's nothing too funky and nothing too schlocky, while the track "Train Of Desire" is a nostalgic slow burner, is really delightful. And Kirkland's "Grandfather Clock" remains a fun example of effectively under-represented soulfulness. Definitely not an essential album, but nevertheless full of charm. B.G.

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# Albums

## Howlin' wOLF

DENNIS BROWN, "Wolf And Leopards" (D.E.B. Music MOP 1). Produced by Dennis Brown, Castro Brown and Ninoy. No musicians credited

AT THE age of 20, Dennis Brown already has an impressive career behind him. Enormously popular on the reggae scene, he fully merits the scale of attention given to such artists as Bob Marley and Burning Spear.

This album, his third in the last year, equals if not surpasses the power of the previous two. A British release on his own D.E.B. label, will presumably reach a wider audience than the others, which were imports.

His greatest asset is his exceptional voice, pure-toned and more controlled than many reggae singers, but with the passion of the best. He exerts an image, often his own compositions, which carry a strong and serious message but can also convincingly tackle lighter material. His version of Leroy Sibbles' "Party Time" here is better than the Heptones' own recent recording.

"Wolf And Leopards," which opens side one, is a plea to the more predatory elements in society to "leave the sheep alone." First appearing at the height of the Jamaican state of emergency, it remains a powerful, beautiful song.

"Emmanuel" and "Here I Come" are also pleas for peace, but performed in a more religious setting. "Emmanuel" is a hymnic song

with backing voices and a heavy drum beat giving the feeling of a rasta chant.

"Here I Come" draws its inspiration from the psalms "Here I come with love and not hatred. Surely goodness and mercy shall follow I all the days of my life." With an unusual but effective backing track, this song attains a level of perfection unmailed by anything I've heard this year.

Nothing else on the album equal these three masterpieces, but there is no drop either. "Created By The Father" and "Rolling Down" (also known as "Rain From The Skies") are successfully updated versions of songs he recorded in his early days. "Whip Them Jah," "Children Of Israel," "Boasting" and "Lately Girl" are all fine songs and his vocals are



RONNIE DIO OF RAINBOW: among the lustier tonals of his generation

faultless throughout.

This is essential listening for anyone seriously interested in Jamaican music. Check out his import album, "Visions," on the Joe Gibbs label if this whets your appetite for his unique voice. — D.R.

**RAINBOW:** "On Stage" (Polydor). Rainbow are a heavy band. You remember heavy bands? Plenty of bass, thunderous drums, yards of lead guitar? Of course you remember, my little spiky head. Well, Rainbow had no real trouble getting gigs, and at one of them they took along a mobile recording studio and captured in realistic stereo everything that went on, and here it is, a record that is so successful in America that

the band has just blown out a whole series of British concerts to go over there for some gigs. As a heavy band, the guitarist was looked on as a hero, an electric wizard, and Ritchie Blackmore (you have heard of Deep Purple?) was reckoned to be one of the best. Certainly while these concerts were being recorded, there were times when Mr. Blackmore was almost subtle. The tumultuously received blitzkrieg of "Man On A Silver Mountain" slips cheerily into a restrained blues, and Ritchie's own "Mistreated" works through influences from medieval to jazz. Alongside Mr. Blackmore was Ronnie James Dio, a young singer among the lustier tonals of his

generation. To his credit his singing was distinctive in a field not renowned for individualism. Although the audience loved every minute, there are a few numbers that stood out that night as better than others. "Catch The Rainbow" moved from a slinky intro into passages that built in mood and power, giving the band's two main instrumentalists a chance to demonstrate their prowess, despite a facile and repetitive keyboard riff. "15th Century Greenpeace" was a piece with a mock-medieval guitar start that slams rapidly into heavy metal. The rather tiresome "Still I'm Sad" went in headfirst and never surfaced. An odd thing about this

album, my little razor-bladed chum, is that apart from it lasting less than an hour — and there are four sides, remember? — the engineer got a reasonable recorded sound on the guitar, vocals and keyboard, but the bass falls flat, and the drums of Mr. Gary Buehler, never mean to hold back on power, sound empty and weak. If you listen to this album, you will understand more clearly why you turned to the frantic pace of punk power — you might also get an idea why so many of those boring old farts still like to wallow back and let a guitarist take them away. Me? Well, I found the whole thing a big, repetitious yawn, but that is, you understand, a purely PERSONAL point of view. — J.D.

**DETROIT EMERALDS:** "Feel The Need" (Atlantic). In 1972 the Detroit Emeralds' original version of their "Feel The Need" single spent what seemed like months in our Top 30. Two years later, for reasons not fully explained, the group broke up and, after personnel additions, two new outfits popped up. One was led by original Emerald Abrim Tilmon and kept the coveted name. The other went out as James, Carl and Ivory, and comprised the other two founder Emeralds, James Mitchell and Ivory Tilmon (Abe's brother), plus one Carl Johnson. Neither group prospered. Recently, a compromise was reached: Mitchell and Ivory Tilmon persuaded Abe back into the studio (although not onto the road) and, with the addition of ex-MD Marvin Willis, the "new" Detroit Emeralds appeared. This album, however, is hardly spanking-new product. It's made up of reissues of familiar Emeralds songs like "Set It Out," "Look What's Happened To Our Love,"

"Sexy Ways" and, of course, "Feel The Need." The vocals have all been recut, but the actual tracks are simply Tom Moulton remixes of the originals. But as a means of reintroducing one of the early Seventies' most popular vocal groups, the album succeeds. Be warned in "Live For You" and "Sexy Ways," it carries a couple of sinkers, but the delightfully boppy "Feel The Need." Set it Out, and the moving "Love Has Come To Me" more than compensate. — B.G.

**PARLIAMENT:** "Chocolate City" (Casablanca). If you're still to tune into George Clinton's weirdly wonderful wavelength, the two-record set "Chocolate City" can be highly recommended as a (comparatively) easy-to-follow intro to funk. One of P-Funk's three Parliament reissues, it strikes a neat balance between gut immediacy and trickiness. Tracks like "Ride On," "Big Fun" and "Funk You Up" leave their mark after time play and try nothing fancy aurally. But other demands, and reward, concentration. The legendary title track features all sorts of instrumental quirkiness: thunderous acoustic piano figures hammer against elegant sheets of synthesizer, the same piano has a cacophonous single finger (it, saxes snar off into fragmented solos or just with each other at the edge of the rhythmic action. "Together" is an altogether more disciplined piece but the sudden appearance of an Eddie Calverton trumpet passage amid the precise funk soon undermines that discipline. "Let Me Be" is stranger than strange — a classical key-based nightmare. Like Jacques Loussier gone bananas or Bach on speed. — B.G.

# Master Electronics in Music

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# Books

## Music and the Duke

**MUSIC IS MY MISTRESS** by Duke Ellington. Quartet Books, London, £3.95. Ellington's large autobiography — a series of impressions, thoughts, memories of notable events and people, vignettes rather than rounded portraits, and not at all an ordinary autobiog — was handsome and expensive in hard covers. A great many interested people found it too pricey to buy, but now I reckon they will have no excuse.

This edition is just four quid, fat (more than 500 pages), well illustrated and easy to read, it is worth every penny to anyone who ever felt any enthusiasm for the Duke's music — on record or in the enigmatic flesh. Worth much more to the dedicated Dukean. Faults there are, I suppose. The book is bitty, intermittently gripping, interesting, mildly amusing, slightly evasive or plain disappointing, and less revealing about some aspects of Ellington's extraordinary music-making methods than many of us would have liked.

But these are weaknesses (if weaknesses they are) of omission, significant, perhaps, for a researcher in Ducal

Personality, and not defects which make the document dull or, indeed, anything but musically, socially and historically valuable. Duke writes, in his golden, adjectival and love-you-all style familiar to anyone who's had experience of his word-spinning, about childhood and early life and the teachers and fellow spirits he met on the way to his musical breakthrough.

The stuff about his buddies, known to me and unknown, is for the most part fascinating, to me at least, and when he gets to the personal sketches the book becomes a marvelous collector's ragbag. The selection of characters is so random, and thus often surprising. Mercer Ellington,



**DUKE ELLINGTON:** golden, adjectival and love-you-all style

Sidney Bechet, Fletcher Henderson, Otto Hardwick and Sonny Greer are followed by Elmer Snowden, Arthur Whetsol, Juan Tizol, Jerry Rhea and, later, Will Marion Cook, Will Vodery, Charles Shubin, Chick Webb, Maceo Pinkard, Paul Whiteman and Richard Bowden Jones.

Later still, we encounter Lena Horne, Mary Lou, Kay Davis, Mahalia, Ella, Alice Babo and many another lady performer — and all are painted in soft lights, all looking or sounding angelic or pretty, or behaving with dignity or grace.

This, after all, is the way Ellington spoke to all women, so far as my experience goes. In one song he writes: "Oh, gee, you make that hat look pretty," a line he sometimes

used in life and which (he acknowledges in a footnote) he inherited from his father. Well, they always say that know the child you should look at the parents. Duke Snr was surely some elegant and persuasive person.

The list of names in this Ellington gallery is enormous. Virtually all of the bandmen are there, plus dozens of Europeans like Django, Raymond Fo, Grappelli, Claude Bolling, Timme Rosenkranz. Charming tales are told of most of them — as there are complimentary stories about various players and "notabilities," especially the royal and titled — and I find myself repeatedly returning to *Music Is My Mistress* to check out some observation about Ray Nance, Rex

Stewart, Billy Stravhorn or even Charlie Barnet.

I do feel sorry there isn't much about such vastly important Ellingtonians as Bubber Miles, Trick Sam Nanton and Lawrence Brown. However, this is the fragmentary way Duke chose to work, with much help, I imagine, from his "silent" partner, Stanley Dance, and the book needs to be read in conjunction with Dance's *World Of Duke Ellington*, and then Derek Jewell's *Duke* which draws pretty heavily (I feel) on both for information but adds a good deal in the line of private-life details. Not the least interesting section of this book is that called Appendices. It includes an invaluable list of Duke's compositions in order of copyright date. In fact the only real shortcoming is the absence of an index, admittedly a massive job; and now I read that some brave arse in Australia has compiled one for private distribution. That I must get — M.J.

**RECORD HITS: THE BRITISH TOP 50 CHARTS 1954-76** by Clive Solomon. Omnibus Press, £1.95. Did you know the Band Of The Black Watch had two hits on the Spang label in 1975? That's right. "Scotch On The Rocks," and "Dance Of The Cuckoo" which appeared in the charts respectively. You too can amaze your friends with your encyclopaedic knowledge of 20 years of pop and rock hits simply by browsing through this fascinating volume. A real labour of love, it has been compiled by Clive Solomon in conjunction with Martin Watson who has added an index of song titles, and the artists who made them hit. The pair must have spent many an hour poring over yellowing back issues of music papers to find such fascinating snippets as the fact Edmund Rockridge hit with "Young And Foolish" on Nixa in 1956 and

that Koll Harris hurried the world with "Two Little Rags" on Columbia in 1969. And what was that hit by Ron Head back in 1965? "Treat Her Right," on Vocalion which spent five weeks in the chart. All the copy is typewritten for cheapness and there are no illustrations, but as a reference work it will be invaluable for newspaper editors, compilers of crossword puzzles, rock pundits, bores in pubs and just those folks who like to wade through statistics. Incidentally, what WAS hitting the charts back in 1954 where (the chronology commences) Well, Doris Day had a string of hits with "Secret Love," "Black Hills Of Dakota," and "If I Give My Heart To You" on Philips. "Thirty Three" by The Crew Cuts also hit with "Shilbun" (and we remember this one well). The final line of the chorus went "Yah-diddly-yah — diddy — diddy — diddy YA." Not many people know that — G.W.

**JIMMIE THE KID: THE LIFE OF JIMMIE RODGERS** Written by Chris Comber & Mike Paris. Eddison Musicbooks, £3.95. A painstakingly researched and carefully documented history of Rodgers' career, though slightly accurate in its style. It's got to be admitted the way Comber and Paris have set about their task, for it's obvious a lot of sweat has been spent — interestingly, by the feel of the book — in compiling a complete history of the man's musical career. Astonishingly, there's a listing of all Rodgers' records, complete with exhaustive details of the sessions, including where they took place, when, and who was involved in the session. From that point of view you couldn't wish for more, and as an informative document it's invaluable. A study that's a model of thoroughness. What it fails to give us is much of an in-

sight into the man himself and the motivation for his music, which is frustrating for Rodgers' influence on country music has been monumental and general knowledge of the man minimal. Even appreciating there's an acute lack of information available about him, it's disappointing that Paris and Comber, having done as well on the other side of it, haven't given us a more vivid picture of the man, sketched sweeping over vital points in his life. They fill a little on what is already known about the man, and draw greatly on his wife's previous eulogistic biography of him. To fill in the facts, Jimmie Rodgers, the Singing Brakeman, died from TB at the age of 35 in the South. From a poor family, he lived in various parts of the Southern states of America, working on the trains until forced to give it up through ill-health. He was drawn to his amazement, forged an alternative career for himself as songwriter and singer. In a very short time he'd achieved massive popularity in the south with his "blue yodels," hillbilly music, and country-blues songs of his own and adaptations of traditional songs to suit his own lyrics. He was revolutionary in not only his acknowledgement but use of black musicians, and his influence has been felt by people as diverse as Johnny Cash and Woody Guthrie. There are hints of a wayward character — he had a broken marriage and he evidently drank heavily — but they're small hints in this book, which is tantalising because there must be many cultural thrills that teased his "Singing Brakeman" nickname which would make his life more than a mere footnote to unnecessary romanticising and dramatising that biographies with less integrity may have found tempting — C.J.

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# Singles

REVIEWED  
BY

IAN  
BIRCH

## Hot zitz of the week

**BOOMTOWN RATS:** "Lookin' After No. 1"/"Born To Burn"/"Barefootin'" (Ensign). In what seems like no time, the Rats have become one of the most exciting acts of the nouveau flopsam and jetsam.

Bob Gelfond, songwriter/vocalist, knows what pop sensibility is all about: his welding of turbine smooth energy with distinctive harmonies is terrific. Nice to hear Robert Parker's "Barefootin'" given such a healthy amphetamine infusion.

**GIZMOS:** "Amerika First" (Gulcher Records). Second EP from the splendid Gizmos who hail from Indiana, USA. The seven titles should give some idea of their content: "Amerika First," "Human Garbage Disposal," "Ballad Of The Gizmos," "Kiss Of That Rat," "Pumpin' To Playin'," "Cave Woman (I'm Just A Regular Dude)." They might loosely be described as Zappa during his frailest phase meeting a twilight version of Jonathan Richman in a rusty tin can that someone mistook for a recording studio. Goodtime sleaze rubs shoulders with slapstick energy, fun and willingness to experiment.

## Mainstream

**MANFRED MANN:** "Pretty Flamingo"/"The One In The Middle"/"Got My Mojo Workin'" (EMI); **BILLY J. KRAMER WITH THE DAKOTAS:** "Trains And Boats And Planes"/"Take My Hand/It's Up To You" (EMI); **PETER AND GORDON:** "True Love Ways"/"Lady Godiva"/"Someone Ain't Right" (EMI). Just like the n.w. is throwing up its share of garbage, so did the beat boom during the mid-Sixties. Of the three here (all samplers for forthcoming "Best Of..." compilations) only the Manfreds are worth investigation. Kramer looked and sounded terribly sad throughout a recent spot on Birmingham's diabolical Pop At The Mill as he death-rattled on "Trains." His other two tracks are awful.

Likewise Peter and Gordon's saccharine horrors. P&G belonged to that group of quasi-landed gentry who discovered rock'n'roll during the Sixties but always seemed petrified by the fact. After, of course, is now a red-hot producer manager for the likes of Linda Ronstadt, James Taylor and Andrew Gold.

Unlike last week's Mann re-issue, this one is the original line-up — i.e. Paul Jones, Mike Vickers, Tom McGuinness, Mike Hugg and Manfred himself.

Paul pricks his narcissism on "One In The Middle," the band give the hardy perennial "Mojo" an effective work-out while "Flamingo" beats the lot. When Jones sings through his rubber-mouth leer, "Crimson dress that cling so tight/She's out of reach and out of sight," the magic lingers on even now.

**BONNIE RAITT:** "Three Time Loser" (Warner); **CHARLENE:** "I've Never Been To Me" (Prodigal); **NANCY WILSON:** "I've Never Been To Me" (Anchor); **BILLIE DAVIS:** "T.U. Dance The Ants Back In Your Pants" (Philips); **HELEN DAY:** "Love Sweet Love"



## Hot Rats meet neo-Zappa



## REGGAE

reviewed by Dave Ramsden

**CICIL "GUITAR" SMITH:** "Lead On Jah Jah" (Horse). Prominent but undistinguished lead guitar on this mediocre rasta bandwagon song. Sounds like an inferior Pablo Moses.

**JAH STITCH:** "Jah Jah Forgive You" (Horse). **BIG JOE:** "Dignity And Principle" (Horse). Two DJ versions of Leroy Smart songs, both worthwhile as the original songs are great. "Dignity And Principle" is the more dynamic of the two with a strong rhythm and lively toasting.

**EARL GEORGE:** "Opportunity" (Horse). More like wasted opportunity. The insistent, slightly off-key guitar riff running all through this dull song soon becomes irritating.

**DINGLES:** "Happiest" (Trojan Rockers). **LAMBERT DOUGLAS:** "Jah Jah No New" (Trojan Rockers). Two Clive

Francis productions with pleasant fresh sound though the songs are uninspired.

**CARI MALCOLM/VOR:** "Rebirth" (Grove Disco 45). Best in a long time from the man who made "Fatty Bum Bum" and "Miss Wire Waist" with a more serious song on the back-to-Africa theme. Both sides include DJ versions from the overrated Ranking Trevor, here on better form than usual.

**DELROY WASH:** "All The Praise To Jah" (Virgin Disco 45). Virgin's first venture into the 12-inch single market plays safe with this solid but unremarkable song. Unlike most disco 45s, it doesn't include instrumental versions, which is a pity as there's some good playing here.

**VIVIAN JACKSON/** **TRINITY:** "Chant Down Babylon King-

dom" (Nationwide Disco 45). Two of the best tracks from the "Chant Down Babylon" album, with inspired versions from toaster Trinity. The exceptionally heavy bass rhythm could shake your house down along with Babylon.

**JOHNNY CLARKE:** "Age Is Growing" (Third World). Sub-standard effort from this good but over-prolific singer. His light voice needs stronger material to make any impression.

**FERROL CAMPBELL:** "Jah-Man" (Tempos). Best of the first three releases on this new label. A simple rootsy song with a powerful rhythm track, it needs playing loud.

**REVOLUTIONARIES:** "El Bambay" (Sky Note). Another fine instrumental from Jamaica's most reliable backing band. This mainly features key-

boards and has a light bouncy feel. Heavy dub side with lots of echo accentuates the unusual bass line.

**JAH D:** "Jah I'm Calling You" (Rovika). Submerged vocals but strong bass on this rather muddy production. Version features a guitar solo from Oscar Acadam. A fair try but not totally successful.

**RONNIE DAVIS:** "Forget Me Now" (Venture). Good vocal performance from this consistent singer telling his girl to forget him now as he's found somebody else. Distinctive song and a lively arrangement.

**BOB ANDY:** "Slow Down" (Sky Note). Brilliant arrangement and a great song about the dangers of travelling through a district under curfew. Bob Andy's smooth voice has never been put to better effect. The

dub-side is amazing too.

**MARCIA GRIF-FITHS:** "I'm Still In Love With You Boy" (Lightning). The first of many (ten at my last count) versions of this Alton Ellis composition. It's a good song, and this and the Diamonds' version are the best, but with so many recordings I can hardly bear to hear it again.

**TRINITY:** "Three Piece Suit" (Lightning). An amusing DJ version to the above which at least shows how good the Joe Gibbs rhythm track is. Since followed in even more ridiculous fashion by Ranking Trevor's "Three Piece Chicken And Chips."

**PRINCE JAZZBO:** "It's A Natty Dread" (Justice pre-release). Latest and most boring version of that same song. Jazzbo can surely do better than copying Trinity and Ranking Trevor.

(Philips); **DONNA SUMMER:** "Down Deep Inside" (Casablanca). Bonnie wipes the board. Though the A-side struts along nicely, I prefer the flip, "Louise", with its more blues-based, easy intensity. One of the great women interpreters at the moment. (From the album "Sweet Forgiveness").

Charlene and Nancy share the same song — a dire amalgam of fearless confession and experience. Billie comes nowhere near the wonder of her 67 hit, "Angel Of The Morning," on this comeback effort. Poor song, blistered treatment. Helen tries for Tina Charles-styled disco pop and blows it.

Donna's "I Feel Love" must be one of the freak hits of the year. This theme from the movie The Deep (another aquatic romp in the Java vein) isn't in the same class, but it's timely and insidious enough to give her another smash.

**STRIPE:** "School" / "Feel So Good"/"Go" (EMI International). Max-single from industrious Midlands three-piece Banal, dead-end hard rock.

**KURSAAL FLYERS:** "The Sky's Falling In On Our Love" (CBS). The Flyers are in a tricky corner. They need (deserve) a hit to bolster the buzz created by "Little Drea She Know." But their genial pop is both at odds with the present climate and not distinctive enough to cut across it. If this makes the Radio One playlist, it could take off.

**ORIGINAL ANIMALS:** "Please Send Me Someone To Love" (Bare). Why do Sixties heroes persist in re-forming and trying to catch gone-dead trains? The results are inevitably embarrassing, as here. Chas Chandler, John Steel, Hilton Valentine, Alan Price and Eric Burdon have come up with some sparse bar-room blues which is about as lively as a mortician's parlour. Burdon is hideously flat throughout and the final pasting on of Mellotron strings was a bad idea. From the album "Before We Were So Rudely Interrupted".

## Sleepstream

**SCUFFS:** "Break The Ice"/"She Say Yes" (Power Play). Band and label are Memphis, Tennessee-bred. Much n.w. is simply three-minute heavy metal, which pinpoints the Scuffs. Capable but derivative, they nonetheless declare their liberation: "I don't wanna rule your life/or dominate you every night." No machos here.

**NOSEBLEEDS:** "Ain't Been To No Music School" (Rabid). Formerly Ed Banger and the Nosebleeds, the moniker still evokes alluring images — like pulverized bone and mangled tissue. Rabid's second and the group's first outing, it opens with some mischievous snatches from the Beethoven brigade, followed by siren guitar reminiscent of the hit to "Pretty Vacant". Then routine breakneck chaos takes over.

**ROGULATOR:** "Love And The Single Girl" (Virgin). The Rogs stand apart in their unique and crafted brand of cool swing. Their first for Virgin since leaving Stiff, its airy, jazz-inflected sophistication is probably too accomplished to make much of a commercial dent. Go ahead and prove me wrong.

**ADVERTS:** "Gary Gilmore's Eyes" / "Bored Teenagers" (Anchor). Two of T. V. Smith's strongest numbers, and they sound tighter than ever because of the discipline enforced by a studio.

What you see on your right is a group of very relaxed musicians making music somewhere in the Santa Monica Mountains.





# Jazz albums

Reviewers Chris Welch Richard Williams

## Dexter Gordon: bringing it all back home

DEXTER GORDON "Homecoming". Gingerbread Boy, Little Red's Fantasy, Fanj, In Case You Haven't Heard, It's You Or No One, Let's Get Down, Round Midnight, Backstairs (CBS 88232).

Dexter Gordon (tenor saxophone), Woody Shaw (trumpet, flugelhorn), Ronnie Matthews (piano) Stafford James (bass) Louis Hayes (drums). Recorded live at the Village Vanguard, New York City, December 11, 12, 1976. Produced by Michael Cuscuna.

**B**LOOD 'n' guts tenor saxophone of the highest order. That is one's immediate assessment of the blowing style of Dexter Gordon: a living giant of jazz, at a peak of creativity, and playing better today than ever.

But there is more to Gordon than just excitement and stamina. He's long been recognised as an authoritative, dispassionate tenor voice, one of the early bop associates, a stalwart of the Billy Eckstine band and guaranteed a position of honour in the hall of fame.

Since 1962 Dexter has lived in Denmark but last year he went back to the Big Apple and was astounded by the reception accorded him from young fans who realised he was the main influence upon John Coltrane and Sonny Rollins and that here was a fountain-head of modern jazz. Dexter's week at the Village Vanguard was attended by dozens of famed musicians glad to see their man doing so well.

The performances here are all good, with Woody Shaw sharing solo honours and Louis Hayes playing a dream on drums. Dexter is in towering form; just hear him go on "Backstairs", and occasionally you'd swear you were listening to Coltrane. But there is more honour to his playing as his broad-based sax honks, swirls, screams and shrieks to a crescendo. A strong contender for "album of the year" — C.W.

This is improvisation injected directly from the minds of the players into their instruments with maximum musical ability their only aid. From the first note of Jimmy Heath's great composition, "Gingerbread Boy", you can feel this is an affair for adults only. Woody Shaw blowing high and fast, Dexter rearing as if his new silver hair was but a youthful affliction and not the result of years catching up.

**W**ILLIE respecting Archie Shepp's experiments with pan-cultural and vocal music (and applauding some of that work, like "The Magic Of Ju-Ju" and "Attica Blues"), the Shepp I love is the tough-but-tender tenor-player who leads a combo playing music derived from Hard Bop, the Shepp who can take an Ellington ballad or a bebop classic "outside" with immense respect for his roots in the community of black improvisers.

"Montreux One" is one of the best recorded examples of that Shepp (along with its sequel, "Montreux Two"), which Freedom will shortly issue under their new deal with Transatlantic.

It presents him at his most single-minded, his music at its most unadorned and if it doesn't quite stretch the intellect in the way that "There's A Trumpet In My Soul" did, then this "efficiency" is more than made up for by a relaxed certainty which emphasises Shepp's position in the jazz first time of their music.

"Lush Life" is a topical performance, speaking with a tongue unapologetically candid about surviving inner-city Harlem in New York. Between and occasional such aware gestures, like a buoyant bebop playing with a small band.

Shepp's new "Lush Life" is a superb band recording. Charlie Giordano, a 1975



DEXTER GORDON: fountainhead of modern jazz

trumpetist underrated since his days with Slide Hampton Greenlee favours the ripping, caustic sound and a distinctive delivery which relies heavily on rests followed by short phrases delivered with redoubled rhythmic impact.

Shepp's solo is a fine example of his unorthodox way with accents rather than building, from or towards an accented note, he habitually plays stream-line where in the middle of a phrase, a precise common to the likes of Chu Berry, but which almost died out in the bop years, when strings of unaccented quavers became the norm.

"Crucified" is by Burrell, a gritty, Latin-tinged, somewhat piece which emphasises Shepp's strong, steady attack and powerful, caustic sound on a hard-bop arrangement. It is a fine example of Shepp's style. "Miss Thing" another hard-bop arrangement, showing the full time of a band up to 4.4, which leads Shepp into

that emotional but controlled hysteria expressed through hoarse, half-choked upper-register flurries.

The rhythm section should not go unremarked. Harris and Brown make a great "time" team, while Burrell is

a thoughtful accompanist and an adequate soloist over short stretches. They are the foundation of a most satisfying set which should be assured of a relatively high place in any assessment of Shepp's work for it clearly

## radio jazz

Times: BST  
FRIDAY (16)  
9.40 p.m. U. The Last Poets  
SATURDAY (20)  
5.0 p.m. BSV. Jazz Record Requests presented by Peter Clayton. 8.0 U. Japan King Idris Muhammad, Bobby Bland 7.15 U. Jazz, Pop, Rock. 8.5 W. Jazzmasterz (Peter Berman presents the Jazz Singers)  
SUNDAY (23)  
5.5 p.m. E. 1977 Swing Revival 10.10 A. Jam Parade (Festival Musique Ouverte from De Chateaufort) 11.0 BSV. Sounds Of Jazz featuring the Keith Mansfield Orchestra and Peter Clayton  
MONDAY (22)  
1.30 p.m. BTV The Dance Band Days presented by Alan Dell. 8.0 BSV. Alan Dell's Big

Band Sound 9.0 BSV. Best Of Jazz On Records presented by Humphrey Littleton. 10.55 BSV. Jazz In Britain featuring Barbara Thompson's Paraphernalia presented by Charles Fox  
TUESDAY (23)  
4.55 p.m. BSV. Jazz Today presented by Charles Fox. 8.30 W. Jazz & Poetry presented by Alan Stevens and John Fawcett. 8.55 p.m. BSV. Jazzstone features Sunny Curtis, Ralph Sutton, Woody Herman and Ruby Buff. 8.30 L. All That Jazz  
WEDNESDAY (24)  
8.5 p.m. M. Jazz Panorama presented by Steve Vere. 9.0 p.m. BSV. Mainstream Small Groups. 9.5 N. Jazzmasterz (Repeat August 30). 9.15 E. Ray Charles, Ben Webster, Art

premiere him as a working musician of the highest integrity — R.W.

## OSCAR PETERSON

OSCAR PETERSON "The Special Magic Of Oscar Peterson Fly Me To The Moon, This Nearly Was Mine, I Feel Pretty, Wouldn't It Be Lovely, Bewitched, The Fall In Spain, You Stopped Out Of A Dream, Let's Fall In Love, More Than You Know, Summertime, I Ain't Nuts Tonight (Verve Select 2517 136). Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen or Gene Gammage (drums). Dates from 1950 to 1964. Produced by Norman Granz and Jim Davis.

**R**ECENTLY I purchased a battered secondhand copy of "My Fair Lady" by Andre Previn, which I hadn't heard in years. It was interesting to hear Andre's versions of the "rady" hit songs with Oscar's recorded accompaniment. The two pianists have rather similar trio styles: the one runs rich chords and love and feeling for melody.

The two songs from that musical here are played by Oscar's first group with a drummer, Gene Gammage, back in 1954 shortly after Herb Ellis left. So this album shows the development of the Trio with drums into the Sixties, and it is instructive to hear the startling improvement the great Ed Thigpen made with his full blooded, percussive response.

Prior to that, even drummer like Buddy Rich though the only way to back a pianist and bass player was to lay back with a pair of brushes. Thigpen liberates the trio player with a flourish of sticks and big band-style phrasing at cunningly reduced volume, with out reduction in attack. This is a solid, driving set, even if we have been somewhat soled with Peterson releases over the last 20 years or so. Let's face it, he's never BAD! — C.W.

## ARCHIE SHEPP

ARCHIE SHEPP "Montreux One" Lush Life (United Artists) (LP 41027). Shepp (tenor), Charles Camarero (bass), Woody Shaw (trumpet), Ronnie Matthews (piano), Louis Hayes (drums). Recorded live at the Village Vanguard, New York City, December 11, 12, 1976. Produced by Michael Cuscuna.

What you now see on your right is the result. **Bernie Leadon** was a main force in The Eagles—re member 'Desperado', 'Lyn' Eyes' & 'Take It To The Limit'—as well as having played with the Flying Burrito Brothers and the Linda Ronstadt Band. Now he joins forces with **Michael Georgiades**, formerly with Johnny Rivers. Together they've made their first album '**Natural Progressions**' (K 53063)

—produced by Glyn Johns.

## BERNIE LEADON · MICHAEL GEORGIADES



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**MAM PRESENTS**

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Newcastle, City Hall,	Oct 5th
Edinburgh, Usher Hall,	Oct 6th
Aberdeen, Capitol Theatre,	Oct 7th
Glasgow, Apollo Theatre,	Oct 8th
Liverpool, Empire Theatre,	Oct 9th
Dublin, Stadium,	Oct 11th
Wolverhampton, Civic,	Oct 13th
Birmingham, Hippodrome,	Oct 14th
Manchester, Apollo,	Oct 15th
Blackpool, Opera House,	Oct 16th
Bournemouth, Winter Gardens,	Oct 18th
Portsmouth, The Guildhall,	Oct 20th
Brighton, The Dome,	Oct 21st
Bristol, Hippodrome,	Oct 22nd
Sheffield, City Hall,	Oct 25th

See local press for box office opening dates.  
Postal applications for tickets will be accepted immediately.



## by Colin Irwin

**BOB DYLAN**, his friend Richard Farina confidently predicted, would die in a motorcycle smash. It would be a classic Dean exit occurring before the peak of his artistic achievement, leaving more myth than reality, and thus sealing his immortality.

On April 30, 1966, a motor bike skidded off the road two miles east of Carmel Valley, California, and crashed at high speed. One of America's most potent and far-sighted young writers lay dead at the side of the road. But it was Richard Farina's skull that was crushed that day.

Dylan's epic motorcycle showdown was to come later, three months later, causing a long barren period in his career that is still shrouded in rumour. However, he lived on.

His music, even his voice, changed dramatically; and, despite his increasingly reclusive nature, he eventually restored his genius. Farina was wrong. Dylan's mystique solidified as much in life as it could possibly have done with his death, while he — with the youthful sudden death of which legends are made — has been forgotten, his albums lost in obscurity.

Yet both were there at the starting gate, emerging with the Greenwich Village crowd of the late 1950s, both apparently of comparable talent. And there were many others prominent at the time who, 15 years on, have lost out either their creative impulses or their actual lives.

Phil Ochs, hardly a household name in the Far Rockaway, Queens, on April 9, 1976, He was a disillusioned man. His artistic inspiration had long since shrivelled up. But in those days, he was a writer of great gravity and integrity began to seep through New York. He was allowed out of hospital

make it big, the one singer considered to match Dylan all the way. But while Dylan was pointing fingers with a ferocity unseen before, Ochs was even more radical, outraging even his supporters.

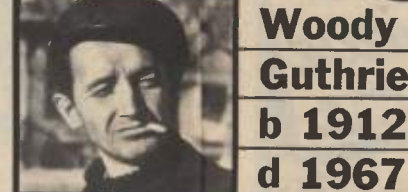
Protest had become hip, and subsequently a money-spinner, but Ochs laid it on a line a bit too vigorously for the Greenwich Village crowd of the late 1950s. His vision as a result, and the fame and recognition that most people in the Village felt was his due, and which he dearly wanted, was denied him. As Dylan prospered, his greatest rival withered.

There were many others. While Woody Guthrie's strength was being sapped by the horrific Huntington's Chorea, the folk folk of the 1950s, who were beginning to be seen through New York. He was allowed out of hospital

during the months of '62 to spend weekends at the home of Ralph and Ed Gleason; and there, as Woody deteriorated, the home became a gathering for assorted folkies captivated and inspired by the Guthrie spirit.

Just as he'd been strongly influenced by people like Jammie Rodgers and Leadbelly, his last years led directly to the folk boom of songwriters angrily articulating social and political conditions, for, despite the embarrassingly romantic portrayal of him in this year's movie, Bound For Glory, Woody, wayward as he was, never compromised. It was the example of his heady idealism which fired that early glut of singer-songwriters.

Too soon was it shattered. The Newport Folk Festival in 1965 saw Dylan, playing electric guitar and backed by the Paul Butterfield Blues Band, causing a near-riot in the



**Woody Guthrie b 1912 d 1967**

audience. And there were furious boos and a yell of "Judas" the following year when he appeared with a band at his London Royal Albert Hall concert, leading him to announce he'd never play in England again.

He later renounced folk completely, blithely dismissing it as a means to an end: and with the defection of their prophet, the social commentators reeled in confusion.

When the commerciality of protest had become evident, heavy managers became involved and record companies waved cheque books at anything that mentioned Vietnam or peace. Then the whole thing began to lose credibility anyway, as the anti-war protesters and calculated bandwagon hawks like "Eve Of Destruction" (Barry McGuire) and "Good News Week" (Hedgehoppers Anonymous).

When Dylan went electric, that really sorted out the com-

mited from the lad followers. Some of the Guthrie children followed Dylan to rock, others just gave up in despair of it all.

Some attempted to guess the next rage, and a few stuck with it.

The music quickly became absorbed in the mainstream rock scene, now using increasingly aware lyrics. Few have survived or are still committed, but Pete Seeger is certainly one of them.

He's a staggering man who's been victimised, shunned and ridiculed for his beliefs; in 1961 he was sentenced to a year's imprisonment for refusing to answer questions put to him by the Un-American Activities Committee, questions that would incriminate others in the Commie-bashing campaign.

The folk scene in Britain as well as America reacted vigorously, organising benefit concerts to finance his appeal. It was a success, but the following year, though Seeger suffered blacklisting for a long time after.

Even now, at an age when he can feel entitled to enjoy retirement, he's still doing odd jobs, and is actively involved in the campaign to clean up the Hudson River.

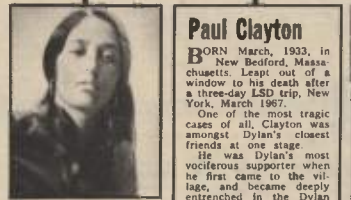
Joan Baez, too, despite the dreadful wholesome image — and, like Seeger, a shortage of original musical ability — has remained committed. True, she's put out some blatantly commercial records to finance her more radical efforts, but anyone who goes to prison for their principles — she has been in — is repeatedly taking part in demonstrations — is worthy of respect.

Others who have remained true to their ideals from the Sixties protest movement and survived are scarce — Tom Paxton to some extent, although his value is somewhat negated by a declining standard in recent years.

Minor cases might also be made for Judy Collins and Don McLean; certainly McLean's hatred of music as such, and the simplicity of his staggered quality him. And Ry Cooder has been forwarded, with justification, as the Seventies representation of the Guthrie spirit.

Now, with the current revival of interest in Woody, and with the folk revival in Britain offering a parallel in its concerted protest (however contrasting its musical method) it's relevant to study the diverse fates of the people involved in that Guthrie-inspired protest movement. Sadly, there have been many casualties along the way.

This is what happened to the class of '62...



**Paul Clayton**

**B**ORN March, 1933, in New Bedford, Massachusetts. Clayton was a window to his death after a three-day LSD trip. New York, March 1967.

One of the most tragic cases of all, Clayton was among Dylan's closest friends at one stage.

He was Dylan's most vocal supporter when he first came to the village, and became deeply entrenched in the Dylan clique when Bob began to make a name for himself.

Coming from a family with a sea heritage, he sang shanties and whaling songs, but had great value as a folk song collector, particularly in the South.

Even people like the Van Ronks were treated shabbily at times, and there's the story of how he once went on a collecting tour with Liam Clancy.

He returned from a trip to the Appalachians with an appealing traditional song called "The Ballad Of The Van Ronks" which he subsequently became the root of a monumental controversy in the Village.

Dylan used the tune for "Don't Think Twice It's Alright" without crediting Clayton in any way.

He subsequently took Clayton out of town, and in 1964, but it's uncertain whether Clayton was given any royalty from the song.

It's also been suggested that Dylan wrote "It's All Over Now, Baby Blue" about him, though Dylan has denied this.

Clayton made several albums, notably for Folkways, but never seemed likely to achieve a large success in his own right, despite the respect in which he was held in his own field.

An increasing drug problem diminished his artistic ability, culminating in the suicide.

Dylan's own regard for Woody was reflected in his appearance, after a prolonged absence from performing, at the Guthrie centenary concert following his death.

Now, Dylan is still revered in most folk circles, as an artist if not as a person. He's been through some rough patches, sure enough — "I found the Nashville recording period a bit hard to take, I must confess," said Tom Paxton.

"Blood On The Tracks" is undeniable, and he's regained a lot of sympathy when he went on the road with the Rolling Thunder Revue, with several people from the Village days.

Not quite back to the basics, but a nice idea, and the guy's proved that despite having cut himself from the streets to a large extent, he still has the ability to write an occasional bitter song about the social-political situation that moves him.

Now sings accompanied by his wife Candie, with also a "Cloud" in Vietnam, is a stunner.

**RECOMMENDED:** Folk Festival (Village Thing)

**Peter La Farge**

**A**T THE age of 34, La Farge died of pneumonia after a sudden stroke in New York. At least that's the official version; the unofficial one is that he took an overdose.

That was in October 1965, but he'd already established himself as one of the supreme characters of the folk scene.

His father was Oliver La Farge, a Pulitzer Prize-winning author and fighter for Indian rights, and Peter carried on his work with a vengeance. He composed many powerful songs on the subject, notably "The Ballad Of Ira Hayes," the true story of an Indian who'd been killed in the Fifties fighting for America after numerous injustices to his own race within the States.

The song was popularised by Pete Seeger and became a big hit for Johnny Cash.

From Colorado (born 1931) of Pima Indian stock, his early folk career gained impetus as a result of meeting Cisco Houston, but he worked as a rodeo hand and a boxer before turning professionally to music.

He fought in the Korean war, was decorated five times after wounds received in battle, but came home condemning the war and was outspoken in his criticisms of the government.

He became a contributing editor to Broadside magazine, but was never interested in the commercial potential of his own music (despite the massive success of "Ira Hayes").

He was keen to spend more time writing and painting than singing him.

He was unpredictable, but his death, whether suicide or of natural causes, came as a terrible shock to the Village and was mourned by many.

He was buried in the Woodstock cemetery, and his ashes were scattered in the Hudson River.

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**Richard Farina**

**H**IS father was Cuban, his mother Irish, and he was born in Brooklyn, 1937; and Richard Farina, with a wayward streak, a strong, left wing affinity, and one of the most lucid, imaginative minds in the American youth culture of the Sixties, was dead before receiving his due.

He was a rebellious figure who lived a wild, careless life, and perhaps didn't make the use of his talents a more disciplined man.

He became directly involved with folk music, but his early folk career gained impetus as a result of meeting Cisco Houston, but he worked as a rodeo hand and a boxer before turning professionally to music.

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**Arlo Guthrie**

**B**ORN 1947, Coney Island, New York. The son of the folk singer Woody Guthrie, he has a wayward streak, a strong, left wing affinity, and one of the most lucid, imaginative minds in the American youth culture of the Sixties, was dead before receiving his due.

He was a rebellious figure who lived a wild, careless life, and perhaps didn't make the use of his talents a more disciplined man.

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**Don McLean**

**B**ORN New York 1945. Not strictly one of the Class of '62, but his inspiration has come so directly from that Guthrie-Greenwich scene he deserves a place.

In fact, McLean once confessed in an MM interview that he was racked with doubts about his own validity, fearful that he was unable to live up to the principles of Woody, his guiding example, however unconscious.

Judging by his reaction to the two colossal international hits, "American Pie" and "Vincent," he's not faring too badly.

Few people would retire into themselves for a rigorous self-examination as he did following that success, which was reflected in the lyrics of "Dreidel," the comparison of his own life to that of a spinning top.

His concerts — without a backing band, and certainly with no pretensions — certainly represent the homespun Woody spirit, and his attitude to life would appear to do so even further.

The album, "Homeless Brother," which pays tribute to (and aligns himself with) the loner Arlo, is further evidence of this.

Some of his music — "La La La I Love You" and "Wonderful Baby" for example — have a triteness and sentimentality that detract from his credibility as one of the few truly meaningful songwriters to come to prominence in the Seventies; but these songs are countered by his occasional inclusion of classics from the protest era, like "Masters Of War," and his continued tributes to the memory of Woody Guthrie.

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**Phil Ochs**

**T**HE LOSER. A quote attributed to Bob Dylan in 1965: "I just can't keep up with Phil. And he's getting better and better and better."

The two of them were at the forefront of the folk revolution and appeared to have a curious relationship that ricocheted between mutual admiration and outright hostility.

Dylan was once heard to tell Ochs he should be arrested for defamation of character for calling himself a songwriter.

It was freely admitted in the Village that Ochs would quickly follow Dylan to fame and fortune — assumed by Ochs, too, and the fact that he didn't was surely a mere quirk of public taste.

The early Ochs matched Dylan in all departments, though he was somewhat less selective about where he pointed the finger, and his only real big commercial success was the ballad "There But For Fortune," a hit for Joan Baez.

He was born in Texas, born in 1940, but was raised in Ohio and New York, and he was a journalist, but opted out and went to Florida, where he spent two weeks in jail for vagrancy.

But it was there he started writing songs, and was immediately embraced by the protest cult when his writing led him to the Greenwich Village. His first album, "I Ain't Nothin' But a Country Boy," was a hit for Joan Baez.

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**Judy Collins**

**B**ORN Seattle, 1941. A key figure in the campaign to gain the black vote in Mississippi in 1964, she has subsequently been involved in various political ventures.

However, she's always seemed a fringe figure, certainly influenced by the Village scene, but never to the extent that she became totally wrapped up in it.

Her version of Joni Mitchell's "Both Sides Now" — her big commercial breakthrough — was more pop (pleasantly so, mainly), and there has always seemed a dichotomy in the two.

Purely in the context of carrying on the Guthrie spirit, she's been slightly disappointing. She has failed to achieve her full potential.

The early Ochs matched Dylan in all departments, though he was somewhat less selective about where he pointed the finger, and his only real big commercial success was the ballad "There But For Fortune," a hit for Joan Baez.

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# WHAT'S NEW

Four-page MM Factsheet

## Singles

- JONATHAN RICHMAN AND THE MODERN LOVERS: "Egyptian Reggae" (Berkley 8222)
- BOB MARLEY AND THE WAILERS: "Waiting In Vain" (Island WIP 6402)
- DONNA SUMMER: "Down Deep Inside (Theme From The Deep)" (Casablanca CAN 111) Her single success seems inevitable — this time the song was written by Donna with John Barnes, who produced the record.
- KISS: "Then She Kissed Me" (Casablanca CAN 110) A 12-inch single with "Hooligan" and "Flaming Youth" on the B side.
- DAVID ESSEX: "Cool Out Tonight" (CBS 5495)
- CAROLE BAYER SAYER: "Don't Wish Too Hard" (Elektra K12260)
- HARRY CHAPIN: "Danceband On The Terrace" (Elektra K12271)
- LAMONT DOZIER: "Going Back To My Roots" (Warners K16432)
- RADIO STARS: "Steele It" (Chiswick SW17) A seven-inch EP.
- STEVIE WONDER: "Another Star" (Tamla Motown TMG 1063)
- BILLY J. KRAMER AND THE DAKOTAS: "Trains And Boats And Planes" (EMI 2543)
- BOOMTOWN RATS: "Looking After Number One" (Ensign 4)
- SAD CAFE: "Long Will Survive" (RCA PB 5052)
- MARLENA SHAW: "Yuma" (CBS 5650)
- THE EMOTIONS: "Best Of My Love" (CBS 5556)
- OLYMPIC RUNNERS WITH GEORGE CHANDLER: "Keep It Up" (RCA PB 5048)

## Albums

- ANDY PRATT: "Silver In The Night" (Nonesuch K 50286) Andy earned critical acclaim for his Revolution album last year.
- CELLS: "Monkey Island" (Atlantic K 50387) They used to be the J. Geils Band.
- MOTORHEAD: "Motorhead" (Chiswick WIK 2) Lemmy, the bassist from Hawkwind, and his power trio have managed to catch hold of the tail of the raw wave and have recently been spreading their popularity through a tour with Count Bishop.
- TIM WEISBERG BAND: "Tim Weisberg" (United Artists UAG 30113) As a singer he has been used on countless sessions, and his last solo album revealed a certain strength of musical character.
- MASS PRODUCTION: "Believe" (Columbia 95040) A relentless funk machine.
- RALPH MCTELL: "Ralph, Albert And Sydney" (Warners K 46399) A live album recorded in London and Australia showing McTell's recent stage act.
- ROSE ROYCE: "In Full Bloom" (Whitfield K 54394) A new from the "Car Wash" crew.
- VARIOUS ARTISTS: "Imperial Rockabillys" (United Artists UAS 30101)
- LEMMY WILLIAMS: "Choosing You" (Anchor AICL 8232)
- WING AND A PRAYER: "Babyface At Sticky Band" (Atlantic K 50401)
- MORNING NOON AND NIGHT: "Morning, Noon and Night" (United Artists 30114)
- DREAM EXPRESS: "A Million In 1-2-3" (EMI EMC 3193)

## Imports

- BUDDY SPICHER AND BUDDY EMMONS: "Buddy Spicher And Buddy Emmons (Flying Fish 041) Emmons played steel guitar on the classic "Op" and "Gracious Angel" albums by country rock hero Gram Parsons.
- SONNY FORTUNE: "Savagely Minimal" (Atlantic SO 1625)
- STUFF: "Blues Stuff" (Warners 2061 BS)
- ISLEY BROTHERS: "Forever Gold" (T-Nack TZ 34652) Reliable compilation.
- MASS PRODUCTION: "Believe" (Columbia 95181)
- MICHAEL BLOOMFIELD: "Aniline" (Takoma 81059) Perennial bluesman switches to John Fahey's small label.
- STILLWATER: "Stillwater" (Capricorn 018)
- DONALD CLARK OSMOND: "Donald Clark Osmond" (Polydor PD/18109) Heart throb weenybopper becomes a man.
- FREDDIE KING: "1934-76" (RSD 3025) Old and new material with Eric Clapton backing.
- JAMES BROWN: "Mother's Nature" (Polydor B11)
- VARIOUS ARTISTS: "Let's Clean Up The Ghetto" (Philadelphia International Z 34653) This Philadelphia International disc, including Billy Paul and Herbie Mann, and the Blue Note.
- MYLON LEFEBRE: "Weak As The Knees" (Warners BS 3070)
- CHER: "Cherished" (Warners 3046)
- EDDIE HAZEL: "Games, Games And Gutter Fange" (Warners 3028)
- THE STAPLES: "Family Tree" (Warners 3054)
- KENNY ROGERS: "Daytime Friends" (UA 754)
- ELVIN BISHOP BAND: "Peaking Hell" (Capricorn Z/CP 015) Double live from West Coast.
- THE ORIGINAL ANIMALS: "Before We Were So Rudely Interrupted" (UA JTLA 7904)
- ANOTHER SATISFIED BAND: "Prince Far Is" (Palma Of White Label Pre-release)
- TRINITY: "Upstream Girl" (White Label Pre-release)
- LEROY SMART: "The Very Best Of Leroy Smart" (Channel



GEILS new album: BOB MARLEY, new single: ELVIN BISHOP import

## Coming events

**HARRY CHAPIN:** London Rainbow (September 3), Manchester Apollo (4), Dublin Stadium (6), Belfast Ulster Hall (7), Sheffield City Hall (8), Southampton Theatre (9), Glasgow Apollo (10), Newcastle City Hall (11)

**DOOBIE BROTHERS:** Reading Festival (August 28), Birmingham Hippodrome (28), Manchester Apollo (30), London Rainbow (31)

**RY COODER:** Birmingham Odeon (November 17), London Hammersmith Odeon (18, 19, 20), Manchester Free Trade Hall (22)

**MIKE HARDING:** Middlesex Civic Hall (September 1), Brighton New Exhibition Centre (2), Kendal Town Hall (3), Southampton Theatre (4), Warrington Wilderspool Leisure Centre (7), Buxton Playhouse Theatre (8), Oakesgates Town Hall (9), Halifax Civic Theatre (10), Blackpool ABC Theatre (11), Oldham Coliseum Theatre (12), Huddersfield Civic Theatre (13), Newark Palace Theatre (16), Decade Leisure Club (17), Batley Variety Club (18)

**MONTANA:** Liverpool Winstone (August 25), New Brighton Empress Club (26), Liverpool Moonstone (September 3, 13), New Brighton Empress Club (21), Liverpool Moonstone (25), Southport Dixieland Show Bar (October 3), Preston Grapevine Club (7), Birkhead Digby's (13), Haywood Seven Stars (21)

**GARY GLITTER:** Batley Variety Club (Septem-



GARY GLITTER: hello, hello, he's back again

ber 25 for a week), Southport Theatre (October 2), Leicester Bailey's (3 for a week), Watford Bailey's (9 for a week), Bristol Hippodrome (16), Birmingham Town Hall (18), Stoke-on-Trent Bailey's (21, 22), Port-haul Stonleigh Club (23 for a week), Brighton Dome (31), Blackburn Cavendish Club (November 4, 5), Bradford St Georges Hall (6), Stockton Pielitz (7), Manchester Apollo (10)

**THE PIRATES:** London Ballroom (September 9), Cardiff Top Rank (13), Wakefield Unity Hall (15), Manchester Electric Circus (16), Dudley 18's (17), Wolverhampton Lafayette (23), Wigan Casino (24), Stoke-on-Trent George Hotel (25), Blackpool Jenkins Bar (26), Southsea

**BILLY OCEAN:** Swansea Top Rank (September 7),ournemouth Top Rank (10), Southampton Top Rank (12), Cardiff Top Rank (14), Sheffield Top Rank (19), Plymouth Top Rank (21), Reading Top Rank (23), Eastbourne Kings Country Club (24), Brighton Top Rank (28)

Finger Paintings

If you enjoy albums of Django Reinhardt, Wes Montgomery, Joe Pass, and other guitar virtuosos... you may care to discover the talents of 24 years old Earl Klugh on his new Blue Note album.

Blue Note is a product of United Artists Records. Marketed by United Artists Records.

Album UAG 3011  
Columbia YCA 3011











# Poetry corner

## Manchester Andrew Harnies

**JOHN COOPER CLARKE** is 27, and works during the day in the electrical maintenance department at Salford Technical College. At night, John Cooper Clarke switches into something rather different. He's a poet.

He's already being described as a new wave poet, but is the first to admit that "I'm only new wave really because of the way I dress and because so many of my dates are now with new wave bands."

In fact, John's been writing poetry for years, and his poetic style is very much old wave, as he favours neatly structured stanzas and rhyme.

His work is cryptic and witty — and, strangely, he goes down best in a hot sweaty club that's packed with an audience that you would least expect to listen to him.

He has a mesmeristic effect, although his live appearances have been almost solely confined to the Manchester scene. But he has been featured regularly on Granada Reports, the local nightly news show.

Cooper Clarke has been signed up by Rabbid Records, the independent Manchester-based label who also look after and record new wave band Slaughter and the Dogs. Both of the London record companies have been sniffing around.

An EP of four poems is expected in September, and he also plans a more extensive tour to bring his poetic delirium to other parts of the country. If you get the chance to hear him — don't miss it.

**SAD CAFE**, one of Manchester's most exciting new bands since 10cc, have their second single, "Love Will Survive", released this week. It's another of the band's own



JOHN COOPER CLARKE: by day an electrician, by night a poet

compositions and one of the highlights of their live act. It's their second release since they signed record deal with RCA in May.

Their first album, "Black Rose", was a big hit in the North-West, climbing high in the top ten of Manchester's Radio Piccadilly but narrowly failing to enter the national chart.

Their first album, "Tanx Tara" (a local phrase for saying goodbye to someone), is released in September, but the band are currently recording their next album at the Saw Mills Studio in Cornwall.

The last couple of months have seen them hard at work rehearsing at Belle Vue and playing selected local gigs. And when the new album is finished, they fly over to the States for a week in a club in

Long Island. Then they return for an extensive college tour.

**REMEMBER** the Ivy League? They're the vocal harmony band from Manchester who climbed into the chart in the middle Sixties with such records as "Funny How Love Can Be" and "Tossing And Turning."

Today they are one of the evergreens of the club circuit, but after some time without a record contract they've just completed a new deal, and a re-recorded version of "Tossing And Turning" has found them back in the Top 30 in Eire!

They are still based in Manchester and are hoping now to climb back into favour in this country. "Tossing And Turning" is back in the shops in Britain.

**ONE** OF the most successful of the new wave bands to have sprung from the Manchester area in the last year are the Buzzcocks. Their first EP, "Spinal Scratch", released on their own New Hormones label, has now sold over 10,000 copies, and the band are now very close to signing with United Artists.

The deal is expected to be finalised in the next week or so, and a new single will be released shortly afterwards. The future of the New Hormones label is uncertain, but is likely to continue in some form.

The band are also planning a gig with local rock and roll revival band the Rockin' One Percents. "It's aimed at proving to people that the new wave and the old are perfectly compatible," said Buzzcocks manager Richard Boun.



JAYE C. deejays with wide experience of clubs and discos

# Just turn your radio on...

"WELL I wrote... you can talk to them... since the shows started I haven't stopped listening. Trevor's amazing... I think they treat us as if we're really listening to what they say and they're interested in what we say... for me it proves, one thing — Notis rocks."

These were comments from some young people who crowded around a small stage in Nottingham's Old Market Square. More than a thousand had gathered to hear music: see Rat Scabies and Captain Sensible of the Damned and the new wave band of BBC Radio Nottingham's rock shows.

The shows, eight-and-a-half hours over six days, represent a fresh and challenging approach to

## Nottingham: Mike Owen

radio. It seems astonishing that, since 1967, 40 new radio stations have been set up in the UK. It should have meant a revolution in the listening habits of the nation. Here was a real chance to provide an effective range of musical broadcasting.

But any frequency fiddler, like me, who has tuned in around the country will be confronted by a wasteland of musical Babbage and computerised jargon. Oh for a breath of informal rock commotion!

But there is a tiny space on the band where you can get all the comment you want, plus "significant" music and varied interviews — 197 Radio Nottingham.

"Our audience hear what they want to hear and what they should hear, in the sense of new music. If they don't like it, at least they've heard it. Play their Sabbath, Fleetwood Macs, Floyd and, and, and then say 'Now listen to Terje Rydvald'."

This description of the content of the shows comes from Trevor Dann, a driving force within Radio Nottingham for the exploration, on all aspects of the rock culture.

"I'm obsessed... I'm obsessed by rock music... its connotations. It is rock music since '68 that has sent me to all the manifestations of the culture — poetry, lyrics, films. I owe it everything because it opened doors for me as an individual."

care about it because I want people to share my obsession and because I think it has done me the world of good."

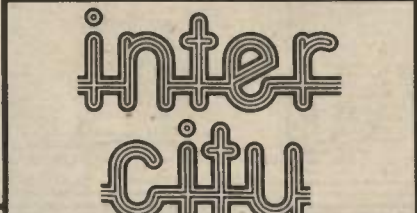
The people who make the shows work are the men at the microphone, the presenters. They have a varied background: Jaye C. is a disc-jockey with a wide range of disco and club work. John Brieley is a former locally-based pro musician.

Jaye C. explains the planning process. "We work out together what we should play in any given show. Sometimes we do one-offs, all punk, all female singers. We did a Beatles week on the 10th anniversary of 'Sgt Pepper'. We do everything, the whole spectrum."

Trevor emphasises the variety. "I want to be able to say — and do say — and now here's Weather Report, the Ramones, Pete Atkins, 'Fanfare' For The Common Man — here it is — rock music."

Their healthy mailbag indicates that they have plenty of local bands with recorded material. Acoustic duo Six Hands In Tempo, runners-up in the recent MM Rock Folk Contest, are old friends of the show.

The delays also plug local gigs and extend the word of mouth network about venues, and bands. As Trevor Dann says, "It expands the framework of communication in the area. This is after all public service broadcasting — we are providing a service for people who otherwise are given no service whatsoever."



All round Britain, music is changing: new bands and labels forming, clubs opening, musicians on the move. This regular MM page, co-ordinated by news editor John Orme, reports the names making news, city by city.

## Bristol: Simon Kinnersley

**THE** current success of the Corinas — their single has shifted to the best part of 20,000 copies — and at present they are on their first nationwide tour, has resulted in a sudden surge of punk bands in Bristol. A couple of weekends back saw the first positive signs of this at two separate gigs. The first took place at the Bear, in the central part of town, a location favoured by the local chapter of the National Front. The management, it seems, had some misguided notion that punk sympathies lay in much the same direction, so threw the venue open for their use.

A most noble sentiment. Anyway, at the time, too, the Android Pups and Social Security, made their first faltering steps across the floor (there wasn't a stage). Despite uncertain chord changes, and remarkable slow and nervous both bands displayed commendable commitment and enthusiasm. So short was the set that, as well as the usual SS set, and so well were they received, that they ended up performing many of their songs a second time.

Having been in existence for several months and played some seven or eight gigs, the Media were, by comparison, almost old hands, and it should be noted that they were considerably better than either of the aforementioned competitors.

They're one of the most oddball line-ups I've seen to date, the multimedia player and drummer look as though they've been binned from the nearest accountant's office, whilst the bassist of the band comprises of a stern-looking lady on bass and an appropriately lean and hungry-looking guitarist and vocalist. They hold undoubted promise.

Hottest property in Bristol at present is the Pop Group, who, after only two gigs, are without doubt the most talked-about band.

Formed around April this year, the intervening time has been spent in rehearsal and accumulating an intriguing array of material, and it shows. The story of how they bagged their first gig is in itself quite a tale.

On account of the seemingly inevitable dearth of venues, never mind the ones that only allow punk bands, they decided to book themselves into the local Tiffany's night spot, where tropical palm trees and pseudo-tropical props abound.

Nothing particularly startling about that, you may argue, but this particular branch of Tiffany's is owned by none other than the Media Organisation.

Staunch upholders of the British fashion line, the Media Organisation allow punks through their backdoor, but never mind punk bands.

The Pop Group successfully

SOCIAL SECURITY: went down so well they had to repeat their set

# Signing on for Social Security

convinced the management that they were, in fact, a cabaret band, and such was their distaste of punks, that part of their set was spent ridiculing them!

Next step was to instruct all their trends and followers that, if they couldn't think of anything more original to wear than the usual punk regalia, then they shouldn't bother coming.

The gig, it seems, was a great success, and the manager, although somewhat annoyed by the takings, by all accounts enjoyed their set.

Although unfortunately missing them at that gig, I was fortunate enough to catch them the following night, performing at a local cricket club.

Remarkably, they eschew the more standard poses and attitudes of their London count

erparts, whilst musically they strike a refreshing balance between a multitude of influences — anything from Jonathan Richman to John Cale — but still wind up sounding like the Pop Group. I was most impressed.

The Pop Group, along with Social Security, Android Pups, the Media and the Pugs, will all be appearing at Barton Hill Youth Club, Barton Hill Road, this Saturday.

The much improved and most readable fifth edition of *Signing On* has just hit the street. And news of an independent record label about to be formed. Who says nothing ever happens in Bristol?

**THEY** call Birmingham the Second City. That's probably because they don't live there. You won't convince a born-and-bred Brummy that a week in London can compete with a night in his hometown.

Naturally, new wave has hit Birmingham with the same breath of fresh air and opportunity that it has brought to every other corner of the country and the inevitable rise of new bands has brought together a wide spectrum of talent, ranging from the diabolical Shock Treatment or the inimitable Prefects — the unbelievable Model Maker — or the extremely good — the Victims and the Killjoys, who think like being the next major signing.

Word is out that a band called the Hobbs are going to break big too. I haven't seen them yet, but a tape of their material, sounding like a hybrid of the Sex Pistols and Jimi Hendrix plus Fairport Convention on speed, is very promising, especially number one called "Love You Diana, So Pass Me The Spanner" and "Ooh Baby You're So Beautiful."

The Suburban Studs, who have been around for years, have also made a name for themselves on the local Pogo label has sold well.

The new wave scene has also brought about the first Birmingham punk fanzine called *Censored* — the Sound Of Spagetti: a few duplicated sheets stapled very loosely together with the raw edge of enthusiasm running through every page.

The latest issue runs an interview with Robin Vais, rock boss on local commercial station BRMB. Vais's show, which runs five nights a week, three hours a night, both reflects and sets trends in the city, as well as highlighting his own

STEVE GIBBONS BAND national breakthrough

My own personal favourites are a seven-piece band featuring sax and lap steel, specialising in their own brand of Western swing and rock 'n' roll revival — Ricky Cool and the Icebergs.

I've not been to a duft gig, and the ever-growing crowd of fans suggests that no one else has either. Numbers like "Choo Choo Cha Boogie" or an amazing version of "Wild Rover" really set the joint a-swinging, as they say.

Birmingham bands also seem set to break through in the chart in a big way at the moment. Steve Gibbons has finally made the big time he deserves, and he's set to be followed by Muscles, a solid-sounding funk band on the local Big Bear label, and the delightful City Boy.

CB have a full schedule coming up, a single that should break them into the Class of November.

at the present is the threat that two of the major venues in the city should be let out of action, and this with major tours up-and-coming, ranging from Dusty Springfield to the Clash and November.

The Hippodrome is under the economic shadow while the Queen's music licence is under careful review. What that actually means is that the first few shows will be carefully scrutinised and heavier security will be employed to make sure people don't get out of their seats during gigs, except for natural causes.

Hooker and Bullies are both aggressively dynamic rock bands with strong emphasis on lyrics; Hooker should be releasing a single soon in the Wild Dog label.

They're also headlining a BRMB charity gig at Cannon Hill. This weekend, sharing the bill with the third of the big bands, Little Acie.

Acie, who have been verging on a deal for some time now, are one of the best rock and soul bands I've seen in many a year, and he has just been joined by ex-Nashville Teen Bob Brady.

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# Dead Stationmaster

**KEITH OLSEN, who produced the new Grateful Dead album, 'Terrapin Station', talks to Joel Selvin in San Francisco**

**T**HE mysterious, ambiguous role record producers play is often difficult to understand, although producers clearly exert much influence on the final product. The results sometimes even surprise the artists being produced, as the Grateful Dead recently discovered.

After more than a dozen years of recording and 15 albums released — all produced by the band itself — the Dead decided to bring in the guiding hand of a producer to oversee the band's recently-released first album for Arista Records, "Terrapin Station."

A producer can supply musical, technical or philosophical direction behind the scenes. As the Dead learned, it is strictly a matter of personal style and the specific requirements of the producer's client.

Naturally, working with a major act like the Dead is a collaboration between the group and producer, although the producer still retains the ultimate creative judgment — a tricky matter with any group, but especially with a group as talented, experienced and strong-willed as the Dead.

Despite the band's international fame, the Dead never achieved spectacular success as a recording act. The group



KEITH OLSEN 'The energy of JERRY GARCIA (right) excited me'

sought a producer who would create an album with far broader appeal than any of its predecessors, at the same time retaining the Grateful Dead sound.

At first the band considered Bill Szymczyk (who does the Eagles and J. Geils) and Peter Asher (producer of James Taylor and Linda Ronstadt), before approaching Keith Olsen, who has been making records as an engineer and producer for more than ten years in Los Angeles.

He came to sudden prominence two years ago, however, with his production of the "Fleetwood Mac" album that turned the modestly popular group into superstars.

A member of the Music Machine (who had the hit "Talk Talk"), Olsen began producing records in the late Sixties with Curt Boettcher, including the renowned "concept album," "Begin: The Millennium," as well as records by the Association and Sagittarius. As an engineer, he worked on albums by Dr. John, Michael Fennelly, the James Gang, Emitt Rhodes and many others.

The Fleetwood Mac question is a "sore subject" with Olsen, who claims he has yet to be paid any of his producer's royalties on the album, whose sales exceeded three million copies. The case is currently under litigation.

Nevertheless, the Fleetwood album led Olsen to a number of interesting projects over the past couple of years,



including albums with Cibo Matto, Frank Zappa, Michael Danner, Rick Nelson and the Sons Of Champlin.

In fact, his exquisite album with the Dead's Marin County neighbours, the Sons Of Champlin ("Circle Filled With Love"), played a key role in the Dead's decision.

Already, the Olsen-Dead relationship has worked out so well that almost as soon as the Dead album was done, Olsen began work on a solo album by Dead guitarist Bob Weir, whom Olsen plans to pit against Hollywood studio players like guitarist Andrew Gold or Waddy Wachtel.

"When the band first called," Olsen remembered, "I was scratching my head thinking the Grateful Dead — they haven't done an album I liked in years."

Intrigued by the possibilities, Olsen flew north to meet with the band and spent six hours the first night talking with band members, returning at noon the next day for a second meeting at Weir's house. "Bob and I talked for seven hours while we waited for the others to show," he laughed. "Garcia never made it."

He finally met the Dead's lead guitarist, Jerry Garcia, the following week at Burbank Studios, where the guitarist was busy working on the recently released Grateful Dead movie.

"When I saw his energy — working on the movie — that excited me," he said. "Recording the Dead, however, required more than energy. 'The band had to break a lot of habits,' he said, 'and they also had to learn that, in recording, less is more.'"

The same thing that makes the Dead special as concert performers makes them difficult as recording artists.

Onstage, the band has always specialised in long, involved improvisations. In the studio, where musicians are called on to perform endless repetitions with flawless precision, the Dead lose their edge.

"The Dead are good musicians," Olsen said, "good musicians who have never been exposed on record as good musicians — especially Weir. He has never been able to play a rhythm guitar part because he always had to cover the chord for Phil Lesh, whose bass parts did tend to get a little esoteric at times."

The first two weeks were spent rehearsing in Marin County. "There were two drummers playing exactly the same part," he said, "and never once did those two drums hit like this (he slapped his hands together). Two bass drums actually weaken it. 'Oh, my God,' I thought, 'how are we going to record with two drums?'"

"Working on it in rehearsal, we started them on orchestrating their drum parts; Mickey, you be the pulse, Billy you be the colour, because that's your personalities and that's the way it's going to work best. It was several weeks before they really got the idea."

To help the rhythm section learn this new approach, Olsen held section rehearsals — the first such rehearsals in the history of the Dead.

Vocals, never a Grateful Dead long suit, played an important role in the new album, too. "Garcia has amazing colour in his voice," Olsen said, "if you place it just right, bridging the gap between Donna and Bob. He has a George Harrison quality to his voice that makes an incredible blend if you voice the parts correctly."

Probably most important of all, the Dead had to learn patience in the studio with Olsen. "At first, it was difficult to get six musicians to put out a good performance," he said, "a performance that I would accept 'cause I'm a critical son of a bitch. So I'd have them come in to listen and give them not-very-flattering playback."

The Dead spent six weeks recording the basic instrumental tracks to the album, an extraordinarily long time for Olsen. Accustomed to working with seasoned studio veterans, Olsen usually records basics in ten days, he said.

He joined the band later on tour in New York to record some additional overdubs, before flying to London to compose and record the orchestrations. It was several weeks before the Dead heard their album again.

A few weeks ago, members of the Dead assembled at Sound City to hear completed versions of songs the band left unfinished before going on the road. This playback was their first chance to hear what Olsen did.

"You better love it," he said amiably, "because there it is."

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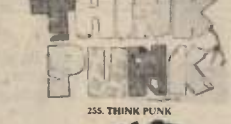




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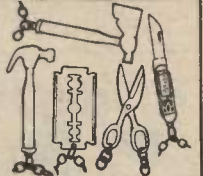
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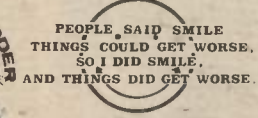
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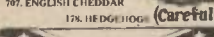
132. FLY UNITED



707. ENGLISH CHEDDAR



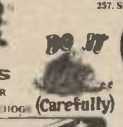
257. SMILE



176. HEDDOHOG



290. LYNRYD SKYNYRD



634. CHOKED



677. SUPERSIGN

254. DARTMOOR  
OLD BOYS

354. BOW TIE



150. FLOYD



228. DRIVE ON PAVEMENT



160. WORK



134. GENESIS



506. STATUS QUO



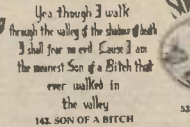
250. PUNK PANTIER



184. STATUS QUO



180. EAGLE



142. SON OF A BITCH



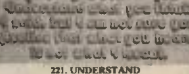
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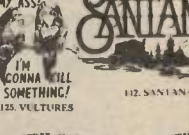
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167. JOIN THE ARMY



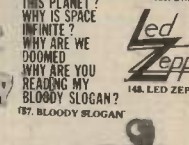
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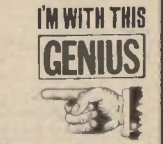
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187. BLOODY SLOGAN



783. THE STRANGERS



861. GENIUS



214. BIONIC COCK



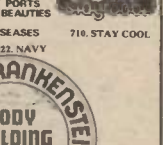
597. PINK FLOYD



130. MAKIN BACON



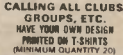
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# Police and thieves

Chris Welch examines rock crime prevention



**T**HEFT can strike anybody, any time, but the music business is particularly vulnerable when vast quantities of expensive equipment are constantly being trucked around the country. Showrooms and studios packed with gleaming goodies are an obvious temptation, but it is easier to strike at the trucking group on the road.

Nearly every week the MM has a call from a group or manager mourning the loss of gear which represents their means of survival in an expensive world.

While petty theft backstage has long been a common occurrence, with microphones, leads, pedals and cymbals "disappearing" there have been more and more cases reported of bands losing vans with all their belongings inside.

## Expensive

Stuart Cold Sobers, a South London band, had nearly all their equipment stolen from their van in Blackheath recently, with Shaftebury double drum kit one of the most expensive items in it.

Sherwood, the Blackpool punk rock band, lost all their precious belongings (trousers when you're broke) when they parked their van near the Royal Club in London last week.

The immediate effects of such devastating blows are the cancellation of gigs, loss of earnings, and eventually another big bill to pay for hiring replacements and eventually buying fresh.

**T**ED CARROLL, head of the independent label Enigma Records who helps out Sherwood and used to manage Thin Lizzy when they first came to England, has often been called on to assist musicians in this theft.

"I remember when we first came to London with Thin Lizzy, and Phil Lynott had his bass, and it was ripped off from behind the Marquee Club."

"We thought it was the end of the world, and we were going to go back to Ireland. It was a beautiful Panther double bass, but it was never seen again. In per cent of gear ripped off is never seen again."

"I imagine that many of the people responsible are highly organised. A lot of people say that it gets shipped out to the Continent, but I don't know how they would do that with carnets involved."

"Sherwood were silly to leave their van outside a club, because that is always a bad spot. There was one band I heard about recently who found their van had been crowded and an awful lot of damage was done, but fortunately they couldn't get in."

"I don't say the whole business is organised, but an awful lot of gear does disappear. I remember, again, with Thin Lizzy, Phil came back to the dressing room just in time to see his guitar that he used on 'Whiskey

In The Jar' literally disappearing out of the window."

"In the case the police found it later, but it had a different neck on the body and it was recognised as belonging to a shop in Putney."

"Somebody had been cannibalising guitars to make them unrecognisable."

"The effect on a band can be serious. You may have to cancel gigs until you can borrow some more equipment. It's a drag, especially for a young band just starting out."

"They're probably just labouring guys who have scraped all their money together so they can buy a van and not have the expense of hiring one."

"Very often, though, groups don't look after their vans properly. It's worth £100 spent on decent locking devices. Put deadlocks on the front doors and the rear doors, and always park the van in a different spot every night."

"Be choosy about where you park and don't forget to put bars on the windows, too. Otherwise you'll find all your stuff being prised through the secondhand dealers by people who don't even know it's been stolen."

"It's worth insuring your equipment, although you have to be careful not to break the insurance company's rules. The van should be garaged if possible and you should never leave things like guitars outside overnight, they should be brought indoors."

**I** DOES seem as if the smaller groups are the most vulnerable, especially if their chaotic lifestyles don't make them particularly security conscious. But one band in particular claim to be almost experts in the security business.

Nut, the hardworking Liverpool group, recently had a narrow escape when their three-ton Ford truck containing £20,000 worth of instruments and amplification was snatched.

Says their lead guitarist, Mick Downport: "Our routine just happened to wake up in the middle of the night, looked out of the window and saw the truck had gone."

"We live in Liverpool, where a lot of that goes on, but we called the police anyway. In our apartment, at 6.30 a.m. we had a phone call from the police to say they had found the van."

## Speeded

"They had chased a bloke when this saw him driving all over the place, and when they started to follow him, he accelerated and finally crashed into a lamp post."

"He jumped out and kept going, what looked like a four foot wall, but it turned out to be a railway embankment and he fell 20 feet and broke his leg."

"So we got all the gear back, and the truck, which was really lucky, because the next day we were due to start our third album. We would have had to pay the cancellation fee to the studio as well as the cost of the gear."

"We've had quite a bit stolen. At one gig they supplied 'humpers' to help our roadies. One bloke picked up a £300 slave amp and walked towards the van. Except he just kept on walking. We never got it back."

"At another gig, my girlfriend saw a roadie (the stage) pick up my wah-wah pedal and walk off with it. We told a bouncer and he stopped the bloke, who denied it all."

"But the bouncer hit him a couple of times, and he said 'All right, it's outside!'"

"It does cause us a lot of problems, but in the end the record companies end up paying for it all out of our advances. Just hiring stuff costs a fortune these days."

"We'd like to thank the police, by the way, for helping us get our gear back in three hours. We often used to prumble when they'd stop us on the road at night and check all the stuff in the van, but now every time we see a policeman, we like to shake him by the hand!"

**W**HAT sort of precautions does Mick recommend to fellow groups?

"We've got alarms and welded locks, in fact, we've made a hobby of making our van thief-proof. Remember that a horn alarm in itself is no good, because the thief can just disconnect the battery and with a diesel truck it doesn't need an electrical starter."

"Once you turn the engine over, it just keeps going."

## Disconnect

"The best thing is to have big air horns connected to a separate battery inside the body of the van, which they can't disconnect unless they open up the whole side of the van with a can opener."

"The worst thing is there isn't much you can do to stop people towing the van away. We heard of one Liverpool group who had their van towed away by a breakdown truck. The van was found three months later in a breaker's yard. That has happened on motor way service stations, too."

"With our Ford three-tonner, even a screwdriver will open the locks, so it is idyllic to renew the barrels on the locks and get new keys now and then."

"I've become more of a mechanic than a musician. If ever I get out of the music business, I think I'll go into the security business!"

**I**NSURANCE is the obvious answer to the long term problems posed by a musician's equipment. One of the acknowledged experts in the field is Willie Robertson, who runs his own insurance company which specialises in handling the affairs of music business clients.

Says Willie: "We insure equipment for all risks, whether it's inside or outside the gig. But vans must be locked up and made secure. The insurance cover only costs two per cent of the value of the goods, so to insure £2,000 worth would only cost £40."

"We've had a few losses, I must admit, and I should stress that if the group is in tending to stay a long time in a safe or away home, they should immobilise the van."

"There are steering locks on most Transits, and if you immobilise the vehicle then it's going to be very hard to steal the whole lot. I don't think there is any organised theft of group equipment, but I do have a few small losses. If a group has to leave the van

overnight loaded with equipment, then it should be locked in a garage."

Willie's company is now called Robin Taux Taylor Insurance Brokers, and is based at 181 Cannon Street, London EC4. Apart from insuring groups and their equipment they have also been asked to insure Keith Moon and Elton John's hands.

**T**HE Crime Prevention Section of New Scotland Yard have plenty of advice to offer groups about security. A spokesman told the MM on Friday: "We tell everybody to lock up their vehicles and keep any valuables out of sight, although with big instruments and equipment obviously that can be very difficult."

"But we ask groups not to leave their instruments in their van or car overnight, or at any time if the day unattended. It is obviously very tempting to see a lot of expensive instruments lying there and most small criminals are opportunists."

"With a van, we advise putting small bolts on all the doors, except the driver's door, which makes it a little harder to get in, and if it is an estate car or van, put bolts on the inside of the rear door."

"There are a lot of alarms on the market made by manufacturers like Wasa and Simba which go off when you open the door and are operated by special batteries."

## Regulations

"You can have them fitted under the bonnet too and they cost around £20. All cars made in Britain since 1971 have had steering locks fitted under special regulations, and there are a lot more devices, like Crook Etics, which fit over the clutch pedal and gear lever, and devices to cut off the petrol, and put the tuning out."

"There is one device which lets the thief drive the car off and then it cuts out in the middle of the road and he's stranded."

"Ultimately, there is no way you can stop a determined thief from breaking into a vehicle, but, as they say in the security business, you can buy time and delay the thief."

"The most you can do is detect the blow and then you offer your sympathy to your neighbour."

"You try to make the thief's job harder. If they see a car with bolts on the doors then they'll go on to another one. An alarm can be very effective, especially if it is placed in such a way that the thief cannot pull out the wires from under the wing."

"Basically, groups should not leave their van in the same place every night, nor outside places like clubs, discos or theatres. And lock it up."

**M**EANWHILE, the toll mounts. The latest theft report to the MM comes from Birmingham band Stage Fight, who had their yellow 102 wheel Transit SDH 604K taken from outside the Robin Hood Club in Coventry on August 5.

Also taken was the group's Hehner Planet 'N' electric piano. Clive Horton of Sutton Coldfield would like to hear from anybody with information about the theft.

Evening all! There's been a nasty spate of thieving in the rock world recently, so...

... NEVER leave your van parked in the same place every night ...

... WATCH OUT for fake roadies ...

... and MAKE SURE you're insured.

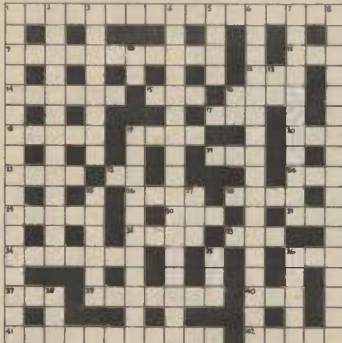








# MM Crossword



- ACROSS
- 1 Universal jam (3, 6, 3, 5)
  - Any doll near? No, they wouldn't want to get mixed up with this pink transvestite! (6, 5)
  - 11 Baby was given permission to drive this (3)
  - 12 Rake-off point for a label (3)
  - 14 Who's puerile statement (2, 1, 3)
  - 15 Pleasure enjoyed three times by the Beach Boys (3)
  - 16 Keith, former Yardbird (4)
  - 17 Sweet dreamer's mood (3)
  - 18 Cooked in snow by camel? (5)
  - 19 Singular ability to see for miles (1, 3)
  - 20 Swung, it sounds, by Zepplin (3)
  - 21 Cocke's dogs (3)
  - 22 "Silence Is Golden" by Billy Joe Royal (4)
  - 23 Elvira's relation to the ghetto (2)
  - 24 Knocked out shortly by me? No, twice by the Dixie Cups (3)
  - 25 Prudence comes expensive (4)
  - 26 Hay, lady! (4)
  - 27 Tracks left by the Miracles (5)
  - 28 Beatles' inland revenue man (3)
  - 31 Michael Holiday did it right down and wrote himself a letter (3)
  - 32 One of the Top seven gloomy places (4)
  - 33 Go on the wing with Mandy (3)
  - 34 Inventive relations (7)
  - 36 Kiki's river . . . (3)
  - 37 . . . and Stevens' pet . . . (3)
  - 38 . . . and the Stranglers' fruit? (3)
  - 40 Pointless semi-label (1, 1, 1)
  - 41 Used by 1 down for cheating at cards? (7, 4)
  - 42 Boulevard by the sea (5)

- DOWN
- 1 Third-rate romantics (7, 6, 4)
  - 2 She hastened down the wind (5, 8)
  - 3 Chuck's order to Ludwig Van (4, 4)
  - 4 "Yes," the resounding answer from Gary Glitter fans to this question? (2, 3, 5, 2, 2)
  - 5 Uriah's pile (4)
  - 6 Supremely important question to lost boyfriend (5, 3, 4, 2)
  - 7 Where little ladies make fools of themselves? (4, 7)
  - 8 Floyd album made of black or green cheese . . . (4, 4, 2, 3, 4)
  - 10 . . . and the French valley in which they found themselves (2)
  - 13 All-in Stewart (2)
  - 16 Todd's god (2)
  - 19 Freddie comprehends (1, 10)
  - 25 Western swing band at the wheel (6)
  - 27 McCartney's pet animal? (3)
  - 35 British band? Correct? (3)
  - 36 How to enter a "Car Wash"? (5)
  - 38 Drink for two (3)

## Last week's solution

MODERN LOVERS  
COAL ROLL  
ANIMALS HELLO  
KIND W I W  
PETE OSIBISA  
Y DAN N L I  
ABC N GABRIEL  
U O ELF E L  
ESTHER IRA A  
I I HE THROW  
IN LOVE L L I I  
E I DLE SUN  
S N TIG  
ISLAND OF DREAMS

# CARLES DIAS Ant

"WHERE in hell have you been? America? Never mind that now," said Malcolm McTavish, manager of the Tics, "we've got to be at BBC Television Centre in half an hour. You've been invited to appear on a major discussion programme about Cad Rock with the Bishop of Ravensbourne. It's peak viewing time and the album needs a boost. I've been out with the boys in the van buying up tons and still the buggers isn't showing in the chart. It's the music press. The slags are all bent, if you ask me. Come on!"

There was no time to waste. Charles' adventures in America over, he was amazed on arrival back at Heathrow to find the Cad controversy still raging, even though he had renounced the creed a dozen times and broken with his old public school chums, the Tics.

At the studio, the audience were taking up positions on benches, while the presenter, Radcliffe Coleman, was arguing with the studio manager.

"No, I don't want to sit on that damp tubular steel chair. You'll be expecting me to use a cardboard Swine-mixer next. I didn't spend two years on Whirlpool to be treated like this. I want to WALK about amongst the audience. I want to be seen to be in touch with the people."

Now where's that bloody pop singer. Ah — Charles! It is Charles, isn't it? Now let's go down to the hospitality room and meet that bloody Bishop. Ah, Your Grace, so wonderful of you to come. Would you like a drink? I think we have a Double Diamond here, although it may be a little warm. A hall full of wanderers away in the small room where cans of beer are kept under lock and key, Radcliffe explained his need.

"I want you boys to come out fighting. No pussyfooting around. I expect direct confrontation. Our ratings are slipping, to be frank, and I mean to have that Montreux TV prize this year — or it's back to Test Card C and the Open University."

"So plenty of shouting and trying to involve the audience. They think they've come to see Seaside Special so they may cut up rough. First VTR will show clips of Cads fighting with Coth Boys, a spot of rebuttal hoodlumism and then archive shots of street fighting in Potsdam in 1919."

"Now Charles, you're a pop singer, do you know Mick Jagger at all? I've always wanted to meet him. Tell me, is it true he's straight? Is that so? How dreadfully disappointing. Never mind boys and girls, let's have some fun and plenty of SOLID discussion. Charles here is a Coth Boy, did you know that, Bishop?" "Yes, and at heart, you know, we are ALL Coth Boys," began the Bishop, zipping earnestly at his tenth can of beer.

"Ha, ha, ha!" laughed Radcliffe, giving the Bishop a worried look. "Of course, of course. Now I think we should all return to the studio. No naughty language now, Charles, but let the Bishop have it. The last time, in his, he's going to need a good kicking."

Radcliffe swam on ahead and some late guests joined the panel. There was, psychiatrist Dr Ernest Worry and social worker Gwendoline Soap.

As the programme's theme tune, "The Television March," played faintly over the studio speakers, Radcliffe mopped his brow, rustled a sheaf of papers noisily and turned towards the camera.

"Good evening. Tonight we are going to discuss one of the most worrying developments in post-war Britain. In recent months the news-papers have been filled with news of the latest outbreak of teenage violence — Cad Rock."

"With its roots in the unemployment faced by our upper-class youth, we have seen the unedifying spectacle of young debutantes hitting each other with hockey sticks in low Soho night clubs, and public schoolboys engaging in the Eton Wall game in Slane Square."

After the flaming guests were introduced, the film clips rolled, including one of the Tics at a wild gig at the (London) Savoy, one of Londoners. Cad Rock makes, run by John McHugh. These are a total interview with John McHugh. The Bishop explaining how he founded Cad Rock as a student. After the flaming guests were introduced, the film clips rolled, including one of the Tics at a wild gig at the (London) Savoy, one of Londoners. Cad Rock makes, run by John McHugh. These are a total interview with John McHugh. The Bishop explaining how he founded Cad Rock as a student.

# Riots— society to blame shock!

"But these Cad Rock chaps are proving something of a problem. Maybe it's their upper-class humanity way but we just can't get through to them. Many of them have a serious habit. They stutter every time they start a sentence and it can get unnerving."

"What ab-ab-absolute tush," sniffed Charles haughtily.

"Just what do you think about it all?" said Radcliffe swinging round in his chair. "Why do you behave in this appalling manner?"

"It's the system — I blame the system," growled Charles. "The system that puts me onto the streets and prevents me getting a job as a croupier in the West End."

"Actually, I think I can help there," said Mr Soup suddenly. "We recently ran a check at Whitehall and it turns out there is no system at all. Apparently the Government run a health service and give out a bit of dote money, and they run a few schools, but there is no system about placing you in society."

"That's why you are a Cad

The final adventure  
of an upper-class  
punk, chronicled  
by CHRIS WELCH

Rocker, and not in the Cabinet. Must be something you said."

"Oh, of course there's a system," said Charles angrily. "There must be, 'cos I'm all against it."

"I have a very good system," chirped the Bishop dreamily. "It involves a Yankee and an accumulator. I had very good results at Catford."

The presenter was showing signs of impatience and the rustling of his papers reached such a crescendo it was virtually impossible to hear the speakers. "It's Open University for him, all right," the producer was foaming. "At 8 am on Sundays."

"Gentlemen, we seem to be straying from the point. Perhaps the audience would like to comment. You sir, the gentleman in the kiss-me quick hat and clutching the stick of candyfloss. Yes, yes? Can you get the microphone near him?"

The man was saying, "We thought this was live from Folkestone. Where's Cliff and the juggler?"

"Ear, ear," said a fat,

red-faced woman clutching a bucket and spade, "and where's my little Willie, that's what I'd like to hear!"

"Perhaps the psychiatrist would care to comment?" said Radcliffe faintly.

"Zee Cad Rock revolution is symbolic of the anxiety and stress caused by our urban civilisation. Zee swooping of the trolley buses in 1962 has made it all the more difficult to get about our cities and so we see this outburst of violence."

"But it is all purely a chemical reaction, like a sack of flour exploding in a flour mill. The boy eats a stick of bun, his brain cells burn with extra energy, he cannot get home because the trolleys and trams have been scrapped until he explodes with der frustration!"

"Yes, yes," said the Bishop eagerly. "You see we are all Cad Rockers. The trouble with society is that there are too many Cad Bishops, too many Cad Trade Unionists, too many Cad Probation Officers."

"I myself have been guilty of succumbing to violence. Some nights in our jive cellar I am carried away by the music of Charles Unpleasant and the Tics and begin tearing at my clothes."

"In fact, I find myself becoming more of a Cad everyday. Charles — might I have your autograph?"

"Sorry!" bellowed Charles. "This has gone far enough. If adherence to Cad Rock principles means the whole structure of our society crumbling away, with even our good Bishop here turning into some kind of wild man of pop, then for one renounce the Cad Rock creed, for good and all."

Away with pea shooters! Down with our sneering caddish ways! A pox upon outrage and controversy! I intend forthwith with to take holy orders and seek sanctuary in the church. Move over, Bishop, I'm heading your way."

The panel began to shamble uncertainly out of the studio. The audience had already departed in great anger looking for their coach driver.

Stop, stop, you can't walk out," said Radcliffe Coleman in desperation. "The show has only just begun."

"I'm sorry," said Charles, "but I'm afraid it's... THE END!"









# News

WORK was launched this week on "The Transports", the epic folk opera masterminded by Peter Bellamy.

Few folk albums have inspired such anticipation as this one, which Bellamy has had in mind for several years and has had material prepared since 1975, and recording is finally underway. Various folk stars are involved in the production — a double album — which details the story of Henry Cabell, the first man transported to Australia at the end of the 18th century.

Bellamy found the story and composed songs in a traditional style to fit the characters involved in the project, the story being linked by a ballad sung by Bellamy, with arrangements in an 18-century style by Dolly Collins. The story charts Cabell's sentence to death for burglary which was subsequently commuted to transportation, his four years in Norwich Jail, and the eventual boat trip to Australia. Cabell is played by Mike Waterson, June Tabor is his mother, Norma Waterson plays Susannah Holmes, who was condemned with him, and Martin Carthy is a turnkey.

Several of the songs in the opera have already been aired in public either by Bellamy or the artists designated to sing them in the work, and the whole project is being scheduled for release by Free Reed in November. Free Reed have planned a big budget for the double-album, which is the first folk opera of its kind and promises to be a momentous step in the development of folk music.

THE backing tracks have already been laid down and the singers were appearing at the Livingstone Studios, London, this and next week. Martin Carthy broke into the Steeleye tour to record his part at the weekend, and the others, also including A. L. Lloyd, Nic Jones, Vic Legg, June Tabor, Cyril Tawney, Peter Knight, Martin Whisor and the Watersons as a full group were following them throughout the next two weeks.

Carthy and John Kirkpatrick, the new contingent in Steeleye, emerged from their third contract at Oxford both satisfied with the way the first year had gone, despite their self-confessed terror beforehand.

Hard-core folkies have been out in force for the new-look Steeleye and it's a relief all round now that the fuss surrounding the change and the harsh judgements made on the new members' cancellation of gigs has died down.

NOEL MURPHY set for the big time? Murf has signed a five year contract with RCA and is planning a concert tour in the autumn. It's a major change of approach for Murphy who has always resisted full-scale



PETER BELLAMY at Cambridge Folk Festival 1971: various stars involved in the production of his folk opera

## Stars for Belamy's 'Transports'

stardom through a suspicion of the business side of the music industry and large record companies.

Now he seems to have had a change of heart though he doesn't wish to abandon the folk clubs, and hopes that by broadening his appeal he'll help to inject more interest into the clubs. "At last the man's going to be a star, we hope," said his manager Brian Adams this week. The deal is for at least one album a year, and there may be occasional singles.

His recent gigs have been deliberately kept to a minimum in preparation for the re-launch, and his supporters will wish him well for Murphy has put an awful lot into the folk scene. On September 20 he appears at the National Rooms in Kil-

burn, sharing the bill with Five Hand Reel.

There are also attempts underway to match him at golf with Bing Crosby in a showdown to decide show-business's greatest golfer. Murphy recently achieved his lifetime ambition by getting his golf handicap down to scratch. Another change for Murphy is his being signed to Colin Hogg's agency.

ROBIN and Barry Dransfield have been added to the bill of the Karl Dallas extravaganza at Kilburn's National Club on August 23. They join an already amazing bill including Fairport Convention, Paul Brady and Andy Irvine, the Campbell Group, Peter Knight, Steve Ashley, and Eugene. Tickets are £1.50 and £1.

DICK GAUGHAN has been booked to replace Martin Carthy on the bill of St Albans Folk 77. He will be appearing at the festival's opening concert at the Abbey Theatre, St Albans, on September 9, along with Roy Bailey and Leon Rosselson.

Carthy withdrew after joining Steeleye Span, and the organisers are delighted to have got Gaughan as his replacement, having expected him at the 1973 event with Boys Of The Lough, but he left the Boys just before the gig.

Fairport bass player Dave Pegaz, and former Fairport member Trevor Lucas — who is married to Sandy Denny — are planning to play regional folk club gigs together. They recently played at a couple of local

clubs and enjoyed themselves so much they want to do more. Bookings by the Winder/Oglesby agency.

Another star-making, small, low-profile folk club gig in the near future is Bert Jansch.

Jansch, more used these days to playing in large concert halls and at festivals, will be appearing in folk clubs at the Albion Hotel, Chester (September 7), Coronation Hall, Southport (9), Colehill, near Birmingham (10), with gigs also being lined up at the Rydard Hotel, Heaton Moor, Stockport, and Deepcar, Sheffield.

THE Winder/Oglesby agency has also just acquired Nic Jones at last, confirming their monopoly on the bulk of the singers performing in traditional material.

They've recently also taken over the representation of Michael Moore and Rag Mosa Trumper, the new band formed by Dave and Heather Brady of Swan Arcade, along with Janet Kerr and Dave Farrar.

### Thursday

**FOLK CENTRE**, Marlborough Place off Victoria Station Road (near minute Revolution's Part Toilet)  
**STAN ARNOLD**  
Your host: Harrison, John Blackford and John Newmans  
Our theme: Die Drury for dropping in last week. Hugs to see you again this week. Also thanks to Betty for a lovely evening.

**N/W ALASTAIR WEBSTER**  
**JOHN SPENCER'S LOUITS**  
Sic Club Calendar

**THE COCK** Tavern, 27 Great Portland Street, Oxford Circus W1  
**JO-ANN KELLY + PETE EMERY**

### Friday

**HALF MOON**, Lower Richmond Road, Putney  
**DAVEY GRAHAM ACROBAT**

**THE BREWERY FOLK CLUB**, Kings Head Hotel, High St, Rochester  
**BLUE ANCHOR**  
N.W. Rag Man's Trumpet (ex-Swan Archdale)

**RISEING SUN, FOLK & BLUES**, 46 Tottenham Court Road W1  
**SHORT STUFF**  
Your host: Rodney Lloyd

### Saturday

**GRANNYS FOLK/BLUES/POETRY**, Rising Sun, 46 Tottenham Court Rd W1. Singers welcome

**SPREDDICK**  
**KINGS HEAD HOTEL CUCKFIELD HECK SPECKLE'S PHANTOM**

**SINGERS' CLUB**, The Bull & Mouth, 31 Brunswick Way, WC1  
**ALISTAIR ANDERSON, OLIVER MULLIGAN, JACK WARSHAW**

**TROUBADOUR 9.30**  
285 OLD BROMPTON RD  
**MIKE MARAN**

### Sunday

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**SURDINGTON AND KINGSTON FOLK Club**, The Cockburn Fairfield, South Kensington COUNTRY REMEDY.

### Monday

**HALF MOON**, Lower Richmond Road, Putney  
**BILL BOAZMAN + ALIMONEY**

### Tuesday

**AT CATFORD RISING SUN SINGERS' NITE**

**DARTFORD FOLK**, Railway Hotel  
**MARTIN CARTER & GRAHAM JONES**  
N.W. Singers' Night

**FLORENCE**, Florence Street off Upper Street, Islington  
**THREE MEN IN A BOAT RESIDENTS BOB DAVENPORT FLOWERS & FROLICS**

**HALF MOON**, Lower Richmond Rd, Putney. Bert Jansch Band, Tuesday, September 6, all ticket performance.

### Wednesday

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**PETE QUINN**  
8 pm, 50p. Floor singers welcome 9.30 25p.

**DINGLES TRADITIONAL**, Adams Arms, Conway St, W1  
**PETER BOND**

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Santana	Barclay James	Harvest
Johnathan Richman	Harvest	Oct 6
Richie Blackmore's	B. B. King	Oct 8
Rainbow	Dr Hook	Oct 14/17
Peter Gabriel	Tom Paxton	Oct 19
Don Williams	Yes	Oct 24/27
Dubliners	Supertramp	Nov 1/2
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FENDER, Strat. black m/n	£205
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FENDER, Strat. natural r/n	£245
FENDER, Precision black m/n	£220
FENDER, Precision black r/n	£220
FENDER, Precision natural m/n	£220
FENDER, Precision ivory white m/n	£220
FENDER, Tele. Bass, natural m/n	£205
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H/WATT 100W 5th Amp	£119	TELECASTER 1/2 Amp	£174.15
H/WATT 100W 6th Amp	£119	TELECASTER 1/2 Amp	£174.15
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New GIBSON Les Paul Custom, ebony, L.H.	\$489
New GIBSON Les Paul Custom, sunburst, L.H.	\$679
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# Melody Maker Mailbag

WHY DOES THERE always have to be this pointless conflict and antagonism within the music world, highlighted recently by the appearance of new-wave music on the scene? One only has to look at your front-page headlines, although quite appropriate, to see evidence of this constant war, such as Pistols Retreat (July 9) and Teds Versus Punks (July 30).

Music is meant to be for pleasure and amusement, but criticism of others' music merely leads to rivalry and hostility: a manifestation of these is the extreme case of the ted-punk battle, but verbal warfare is just as unnecessary and harmful.

The heavy-metal freak may not like the record which the country fan listens to, but surely he should be broad-minded enough to appreciate how and why they might have appeal. Likewise, the country fan may detect the volume and pace of hard rock, but there is no reason why he should not understand the appeal to a particular type of listener.

Thus to call a certain sort of music "bad" is ridiculous, because, to my mind, if it has a following it must give pleasure and therefore is good. It is pointless to put forward comparisons between the ability of established groups and the raw simplicity of punk rock. The punk fan can probably appreciate the artistry of groups such as Genesis and Pink Floyd but, quite fairly, prefers his own.

Soul, pop, reggae, funk, rock, classical, jazz, punk rock, country, folk... there is enough music around for all of us to find

## What's in a name?

pleasure in something without having to bicker and criticise others. — PETER CLARKE, Hamilton Rd, Oxford.

● LP WINNER

From the land of respected and important music, literature, imagination and warmth come the punks. Music generally mirrors a society — I

didn't realise it was that sick. Oh well, gentle folk of Merry England — to the guitar. — ANE CRESWELL, Villars-Dame, Versoignes, France.

The recent MM article by Martyn Sutton on commercial radio was entertaining and largely correct. Unfortunately, he missed



BEACH BOYS: cutting their own throats?

out one very important factor: a substantial nod in the general direction of the North Sea is surely permissible.

A great deal has been made recently about the

politics involved in the punk scene, without the slightest mention of the politics involved in stopping freedom of expression concerning which radio station one chooses to listen to.

The certain radio ship in question has a total listenership in the region of six million, far in excess of any of the little independent radio stations. — A. HOLLAND, Loren Rd, Forest Gate.

## Sail on, sailors — but without a crew

AFTER hearing the rather low-key interview with Carl and Brian Wilson on Radio 1's excellent Rock On programme, it still leaves me astounded that the Beach Boys cancelled their proposed UK concert appearances.

I wonder why the band went to the trouble of giving the concerts full press publicity before they were certain that they were re-

hearsed well enough to tour? "Low advance ticket sales" (or Wembley — which no doubt, would have increased nearer the concert — were likely due to many Scottish/English fans (myself included) finding it easier to go to Manchester or Cardiff.

Concert-goers were not expecting the Beach Boys to be 100 per cent perfect. I feel sorry for Barclay James Harvey, Dave Edmunds et al who would likely have benefited with respect to future success from the failure.

The CBS UK brass imagined themselves reduced sales at their Convention, but if their supergroup all act like the Beach Boys, it will not be long before public opinion prevents such a situation by bowing its head towards parliament. — JIM R. PAULY, Auchencrew Street, Glasgow.

● LP WINNER

I don't like Little Feat at all. I don't like their music. I don't like their sound. I don't like their lyrics. I don't like their anything. — K. MODABER, Lower Street, Haslemere, Surrey.

Do we have to tolerate big business in such an extent in what it supposedly a youth industry?

What with groups charging five or six pounds a night at Wembley Empire Pool, and double album taping out at the almost million-price of £6 in £1, what chance does the average fan stand?

I went to see Little Feat at London's Rainbow. The seat cost me £4 — fair enough, I would have paid less to sit in the circle but you are better off listening to the music in the foyer than you are in the circle at the Rainbow and there is probably more atmosphere there.

Ticket prices are rising steeply, yet I wandered around the foyer and ten bar, where I bought two 30p Doughnuts were 15p and 25p, depending on whether you like synthetic cream. T-shirts were £2.50. When is it going to stop?

— K. MODABER, Lower Street, Haslemere, Surrey.

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## Fade out fade-outs

IN THE frenzied exchange of opinion over punk rock, tax exiles and compilation albums, everyone has totally ignored the real scourge of modern music. I mean the alarming increase in fade-outs.

This gradual closing of a record instead of a sudden ending has its advantages. The anti-fade quality of "Hey Jude" or the powerful, enduring rhythm of "No Woman No Cry" are just two examples of a record's effect being enhanced by a good fade-out. However, more and more these days, the fade-out is being used as an excuse for lack of creativity; a screen for shabby, unoriginal songwriting can appear

as "great disco music". Advocates of the fade-out must remember, first, that at live gigs, groups have to end their songs somehow; and secondly, that not all dance records are faded out. What about rock 'n' roll records, for example? Also, the ending of a record presents a considerable scope for creativity, just like the beginning.

If composers from Bach to Glenn Miller have managed to bring their music to a new, exciting climax, why should a record's Scherbert's symphonies, I don't see why pop musicians can't follow in the footsteps of eminent predecessors. — MICHAEL BINAIM, Weed Lane, Highbate, London.