MM
MELODY MAKER
SEPTEMBER 5, 1981
30p weekly USA $2.25

3.80

RIG RIP IT UP

Rip Rig & Panic Go Go Go

TOM VERLAINE

BLUE OYSTER CULT

READING/NEWCASTLE REPORTS

Mit CamScanner gescannt

charts

singles

1	▲	4	TAINTED LOVE Soft Cell Bizzare
2	▼	1	JAPANESE BOY Aneka Hansa
3	▲	5	HOLD ON TIGHT Electric Light Orchestra Jet
4	▼	2	LOVE ACTION Human League Virgin
5	▲	9	ONE IN TEN UB40 DEP Int
6	▲	21	SHE'S GOT CLAWS Gary Numan Beggars Banquet
7	▲	14	ABACAB Genesis Charisma
8	▼	3	HOOKED ON CLASSICS Royal Philharmonic Orchestra RCA
9	▼	6	GIRLS ON FILM Duran Duran EMI
10	▼	8	CARIBBEAN DISCO Lobo Polydor
11	▼	7	GREEN DOOR Shakin' Stevens Epic
12	▲	17	THIN WALL Ultravox Chrysalis
13	▲	28	WIRED FOR SOUND Cliff Richard EMI
14	▲	24	START ME UP Rolling Stones Rolling Stones
15	▼	11	BACK TO THE SIXTIES Tight Fit Jive
16	▲	22	RAINY NIGHT IN GEORGIA Randy Crawford Warner Bros
17	▼	10	HAPPY BIRTHDAY Stevie Wonder Motown
18	▼	12	SI SI, JE SUIS UN ROCK STAR Bill Wyman A & M
19	▼	13	WATER ON GLASS Kim Wilde RAK
20	▼	18	WUNDERBAR Tenpole Tudor Stiff
21	▼	16	BEACH BOY GOLD Gidea Park Sonet
22	▲	30	CHEMISTRY Nolans Epic
23	▲	–	EVERYBODY SALSA Modern Romance WEA
24	▲	25	STARTRAX CLUB DISCO Various Artists Picksy
25	▲	–	SOUVENIR Orchestral Manoeuvres In The Dark, Dindisc
26	▼	23	TAKE IT ON THE RUN REO Speedwagon Epic
27	▼	15	CHANT NO. 1 Spandau Ballet Reformation
28	▲	29	YOU'LL NEVER KNOW Hi Gloss Epic
29	▲	–	PASSIONATE FRIEND Teardrop Explodes Zoo
30	▼	27	FIRE U2 Island

INDEPENDENT

1 RED MECCA
Cabaret Voltaire, Rough Trade LP
2 DOCUMENT AND EYE-WITNESS
Wire, Rough Trade (cassette and LP)
3 THE ONLY FUN IN TOWN
Joseph K, Postcard LP
4 AIE A MWANA
Bananarama, Demon 7 inch
5 MAMBO NASSAU
Lizzy Mercier Descloux, Philips (French import LP)
6 O SUPERMAN
Laurie Anderson, 110 Records (US import 7 inch)
7 VELVET UNDERGROUND ETC
Velvet Underground, Plastic Inevitable (Australian import LP)
8 MORE GREGORY
Gregory Isaacs, Pre LP
9 RELEASE THE BATS
Birthday Party, 4AD 7 inch
10 FOUR MOVEMENTS
Thomas Leer, Cherry Red 12 inch

Chart supplied by ROUGH TRADE, 137 Blenheim Cres, London W 11.

In at 22 in the albums: Steve Hackett's "Cured".

HEAVY METAL

1 STAIRWAY TO HEAVEN
Led Zeppelin, Atlantic
2 PARANOID
Black Sabbath, Vertigo
3 MOTORHEAD
Motorhead, Bronze
4 OVERKILL
Motorhead, Bronze
5 MASTER OF THE UNIVERSE
Hawkwind, United Artists
6 ROCK & ROLL
Led Zeppelin, Atlantic
7 SABBATH BLOODY SABBATH
Black Sabbath, Vertigo
8 LOVE TO LOVE
UFO, Chrysalis
9 BAT OUT OF HELL
Meatloaf, Epic
10 WHOLE LOTTA ROSIE
AC/DC, Atlantic

Chart compiled from an All Time Favourites poll at Hatfield Polytechnic by Steve Hawkins and Norman Smithers POWERHOUSE HM ROADSHOW (01 368 3852)

15 YEARS AGO

1 YELLOW SUBMARINE/ELEANOR RIGBY
Beatles, Parlophone
2 GOD ONLY KNOWS
Beach Boys, Capitol
3 ALL OR NOTHING
Small Faces, Decca
4 THEY'RE COMING TO TAKE ME AWAY, HA-HAAA!
Napoleon XIV, Warner Bros
5 MAMA
Dave Berry, Decca
6 WITH A GIRL LIKE YOU
Troggs, Fontana
7 HI-LILI HI-LO
Alan Price Set, Decca
8 SUMMER IN THE CITY
Lovin' Spoonful, Kama Sutra
9 LOVERS OF THE WORLD UNITE
David and Jonathan, Columbia
10 TOO SOON TO KNOW
Roy Orbison, London

usa

SINGLES

1 (1) ENDLESS LOVE
Diana Ross and Lionel Richie, Motown
2 (2) SLOW HAND
Pointer Sisters, Planet
3 (5) QUEEN OF HEARTS
Juice Newton, Capitol
4 (3) THEME FROM "THE GREATEST AMERICAN HERO"
Joey Scarbury, Elektra
5 (4) JESSIE'S GIRL
Rick Springfield, RCA
6 (9) URGENT
Foreigner, Atlantic
7 (10) STOP DRAGGIN' MY HEART AROUND
Stevie Nicks and Tom Petty and the Heartbreakers, Modern
8 (8) STARS ON 45
Star Sound, Radio
9 (11) WHO'S CRYING NOW
Journey, Columbia
10 (12) (THERE'S) NO GETTIN' OVER ME
Ronnie Milsap, RCA
11 (6) ELVIRA
Oak Ridge Boys, MCA
12 (7) I DON'T NEED YOU
Kenny Rogers, Liberty
13 (20) THE BEACH BOYS MEDLEY
Beach Boys, Capitol
14 (17) HOLD ON TIGHT
Electric Light Orchestra, Jet
15 (16) FIRE AND ICE
Pat Benatar, Chrysalis
16 (–) STEP BY STEP
Eddie Rabbit, Elektra
17 (19) COOL LOVE
Pablo Cruise, A & M
18 (18) THE BREAKUP SONG (THEY DON'T WRITE 'EM)
Greg Kihn, Beserkley
19 (–) FOR YOUR EYES ONLY
Sheena Easton, EMI America
20 (–) ARTHUR'S THEME (BEST THAT YOU CAN DO)
Christopher Cross, Warner Bros

SOUL

1 SHE'S A BAD MAMA JAMA
Carl Carlton, 20th Century
2 ENDLESS LOVE
Diana Ross and Lionel Richie, Motown
3 SQUARE BIZ
Teena Marie, Gordy
4 I'M IN LOVE
Evelyn King, RCA
5 JUST BE MY BABY
Larry Graham, Warner Bros
6 SUPER FREAK (PT ONE)
Rick James, Gordy
7 LADY
Commodores, Motown
8 SLOW HAND
Pointer Sisters, Planet
9 SHAKE IT UP TONIGHT
Cheryl Lynn, Columbia
10 THE REAL THING
Brothers Johnson, A & M

US ALBUMS

1 (3) ESCAPE
Journey, Columbia
2 (2) 4
Foreigner, Atlantic
3 (4) BELLA DONNA
Stevie Nicks, Modern
4 (1) PRECIOUS TIME
Pat Benatar, Chrysalis
5 (7) ENDLESS LOVE
Soundtrack, Mercury
6 (6) HI INFIDELITY
REO Speedwagon, Epic
7 (5) LONG DISTANCE VOYAGER
Moody Blues, Threshold
8 (8) DON'T SAY NO
Billy Squier, Capitol
9 (10) PIRATES
Rickie Lee Jones, Warner Bros
10 (9) STREET SONGS
Rick James, Gordy
11 (17) TIME
Electric Light Orchestra, Jet
12 (11) SHARE YOUR LOVE
Kenny Rogers, Liberty
13 (13) IN THE POCKET
Commodores, Motown
14 (16) WORKING CLASS DOG
Rick Springfield, RCA
15 (15) BLACK AND WHITE
Pointer Sisters, Planet
16 (14) MISTAKEN IDENTITY
Kim Carnes, EMI America
17 (12) HARD PROMISES
Tom Petty and the Heartbreakers, Backstreet
18 (19) IT MUST BE MAGIC
Teena Marie, Gordy
19 (–) HEAVY METAL
Soundtrack, Full Moon
20 (–) EL LOCO
ZZ Top, Warner Bros

Delta 2 make it into the picture as Delta 5 whirl into the albums at 30.

U.S. charts courtesy of Cashbox

albums

1	▶	1	TIME Electric Light Orchestra Jet
2	▲	3	DURAN DURAN Duran Duran EMI
3	▼	2	PRETENDERS II Pretenders Real
4	▲	7	LOVE SONGS Cliff Richard EMI
5	▼	4	SECRET COMBINATION Randy Crawford Warner Bros
6	▶	6	KIM WILDE Kim Wilde RAK
7	▼	5	KOO KOO Debbie Harry Chrysalis
8	▶	8	BELLA DONNA Stevie Nicks WEA
9	▶	9	THE OFFICIAL BBC ALBUM OF THE ROYAL WEDDING BBC
10	▶	10	PRESENT ARMS UB40 DEP International
11	▶	11	HOTTER THAN JULY Stevie Wonder Motown
12	▶	12	HI INFIDELITY REO Speedwagon Epic
13	▲	21	SHOT OF LOVE Bob Dylan CBS
14	▲	15	ROCK CLASSICS LSO/Royal Chorale Society K-Tel
15	▲	–	BAT OUT OF HELL Meatloaf Epic
16	▼	13	PIRATES Rickie Lee Jones Warner Bros
17	▲	23	STARS ON 45 Star Sound CBS
18	▼	14	CATS Various Artists Polydor
19	▼	16	BUCKS FIZZ Bucks Fizz RCA
20	▼	17	NO SLEEP 'TIL HAMMERSMITH Motorhead Bronze
21	▲	25	THIS OLE HOUSE Shakin' Stevens Epic
22	▲	–	CURED Steve Hackett Charisma
23	▲	–	ANTHEM Toyah Safari
24	▼	18	JUMPIN' JIVE Joe Jackson A & M
25	▼	19	BAD FOR GOOD Jim Steinman Epic
26	▼	20	JU JU Siouxsie and the Banshees Polydor
27	▲	–	THE RIVER Bruce Springsteen CBS
28	▲	–	STARTRAX CLUB DISCO Various Picksy
29	▲	–	THE LAST CALL Anti Pasti Rondelet
30	▲	–	SEE THE WHIRL Delta 5 Pre

Mit CamScanner gescannt

FAST FORWARD ▶▶ 3 4 5

Stones go back to clubs

NEW YORK: The Rolling Stones officially if somewhat belatedly announced the details of their summer '81 American tour on August 26 at a press conference held in Philadelphia.

In typically unorthodox fashion, the Stones organisation planned to hold the press conference at Independence Hall there, the site of the Liberty Bell and the signing of the Declaration of Independence, keeping the location a secret until just an hour before the conference.

But when a Philadelphia newspaper blew the whistle, city fathers — fearing a riot on such historic ground — forced a change of venue. At the last minute, Mick Jagger faced the press (the other Stones were still rehearsing in rural Massachusetts) on the infield at JFK Stadium, a massive 100,000-seat open-air coliseum where the Stones will open the tour September 25.

Members of the fourth estate received copies of the new "Tattoo You" album and the tour itinerary at the conference, while most of their questions were of the usual lightweight variety. In response to one query about whether this was going to be the Stones' last tour, Jagger emphatically replied: "No, this is not a farewell tour." And when another newshound asked Jagger if he still considered the Stones to be "the bad boys of rock'n'roll now that you're getting older", he grinned: "Older but gooder."

There was also some discussion about who would be opening for the Stones on their American shows and, no doubt in jest, Jagger started tossing out names like the Pretenders and Bob Dylan. In fact, the only confirmed opening act is George Thorogood and the Destroyers, who will be one of several bands playing with the Stones at JFK Stadium. American hard rock band Journey were rumoured to be joining the Stones for a few dates, but Journey reportedly declined the invitation.

The tour — on which the Stones will be joined by long-time associate Ian Stewart on piano — will be a lengthy affair, so far running from September 25 to December 6 and taking in 21 cities. The itinerary was only 75 per cent confirmed at the time of the conference, with the strong possibility that the band will be playing small auditoriums and clubs as they go along.

They have five days pencilled in for Los Angeles in October and plan to spend the full week starting on November 9 playing in and around the greater New York area. There's also a chance that on their three days in Chicago at the end of November they will play a small local blues club.

With the summer rock doldrums here finally receding, Stones fever is running high. Rolling Stones Records was reportedly forced to release "Tattoo You" in America a week ahead of schedule when radio stations in Philadelphia, Buffalo, Chicago, and NY played pirated tape copies of the album on the air, in spite of security precautions by the label. — DAVID FRICKE

● Meanwhile in London, Thursday morning saw the release of "Tattoo You", and to celebrate, EMI held a champagne breakfast. Champagne breakfasts are probably great if you've been up all night partying, but first thing in the morning a plate of devilled kidneys and a glass of Bucks Fizz was not what the old tummy needed.

A couple of cups of Rosie Lee got things in perspective, and the assembled liggers could watch videos of the Stones from now and then. There were five songs from "Tattoo You" featured, the best of which was "Waiting On A Friend", with Mick pouting in a New York doorway to be embraced by a gloriously wasted-looking Keith before dipping into a club where the rest of the band stood around self-consciously.

You've probably seen the "Set Me Free" clip on "Top Of The Pops" but visually the best thing was the film accompanying "Neighbours", a real slab of tenement living, like Hitchcock's "Rear Window" in under three minutes!

Older clips had the Stones satanically jigging around to "Gimme Shelter", "She's So Cold" from last year and some great clips from the Sixties like "Off The Hook". It's a shame that with the wealth of video material on the Stones available, actually seeing them is restricted to rock backs.

How about someone doing a "Kids Are Alright" job on the Stones? Time (and video) are on their side. — PATRICK HUMPHRIES

GILLAN ALBUM AND TOUR

ROUND about now Gillan are in the studio completing their third album for Virgin. Titled "Double Trouble" it will be split evenly between studio and live tracks and should be out at the beginning of October. A single should be released at the same time.

And at the end of that month Gillan set off on a 31-date British tour. This will follow on from a series of gigs in the Far East, and after the British dates the band are touring in Germany, Holland, France and Italy.

British dates: Leeds University (October 31), Manchester Apollo (November 2), Sheffield City Hall (4), Edinburgh Odeon (7), Aberdeen Capitol (9), Glasgow Apollo (10), Dundee Caird Hall (11), Newcastle City Hall (13), Liverpool Empire (15), Preston Guild Hall (17), Bradford St George's Hall (18), Carlisle Market Hall (19), Hull City Hall (21), Ipswich Gaumont (22), Birmingham Odeon (23), Gloucester Leisure Centre (25), Swansea Top Rank (30), Bristol Colston Hall (December 1), Cardiff Top Rank (2), Guildford Civic Hall (3), Southampton Gaumont (4), Hemel Hempstead Pavilion (7), Great Yarmouth ABC (8), Hanley Victoria Hall (9), Derby Assembly Rooms (10), Leicester De Montfort Hall (11), Oxford New Theatre (12), Brighton Dome (14), Folkestone Leas Cliff Hall (15), London Hammersmith Odeon (21 and 22).

Tickets are on sale now at box office and usual ticket agencies. — BRIAN HARRIGAN

FUTURE DAZED

NOW then, pay attention — we want to make sure that you don't get confused about two similar sounding events that are coming up this month.

First off we've got Futurama Three, a two-day festival which takes place at the new Bingley Hall in Stafford on September 5 and 6.

The final bill for this event is: September 5: Gang Of Four, Bauhaus, Human Condition, The Passions, Theatre of Hate, OK Jive, The Sound, Felt, 23 Skidoo, The Lines, Ravenna and the Magnetic, Flock Of Seagulls, Ponderosa Glee Boys, Crown Of Thorns, Another Colour, Sisters of Mercy, Really, My Silent War, Tymon Dogg and Martin Besserman.

September 6: Simple Minds, BowWowWow, Doll by Doll, Modern Eon, Eyeless in Gaza, Diagram Brothers, Virgin Prunes, Blue Orchids, UK Decay, Havana Let's Go, Martian Dance, The Higsons, Ludus, Section 25, b Movie, Everest The Hard Way, Tea Set, Vana Cava, Richard Strange and Rock Star.

And the other event is the John Curd-promoted Daze Of Future Past at the Queens Hall in Leeds on September 26 and 27.

September 26: Echo and the Bunnymen, Cramps, Bauhaus, Thompson Twins, Theatre of Hate, X, Altered Images, Wall of Voodoo and The Weathermen.

September 27: Japan, Killing Joke, Classix Nouveaux and OK Jive. Three more acts to be added. — BRIAN HARRIGAN

Tribute to Koss staged by father

ACTOR David Kossoff has written a one-man show as a tribute to his late guitarist son Paul which he will present in London towards the end of this month.

The show is called "Late Great Paul" and is basically a theatrical biography of the former Free and Back Street Crawler guitarist interspersed with examples of his work, a number of which are unreleased.

Kossoff Senior phoned Melody Maker last week and explained something about the background and the reasoning behind the one-man show, which was officially premiered at the Edinburgh Festival in the third week in August.

"I'll be appearing at the Queen Elizabeth Hall on September 27 doing 'Late Great Paul', which is an idea which occurred to me two years ago," Kossoff told the MM.

"I'm attempting to tell people something about my son Paul, his rise and his fall and his problems with drugs. It is perhaps a campaign, with possibly no great effect, but even a small affect is worthwhile.

"I found it astonishing that when I did this particular presentation in Edinburgh that a lot of the audience was made up of young people, people who would probably be going to Paul's concerts now if my son was still alive.

"I spoke to many of the concert goers and they were people who were perhaps 12 years old when he died, and yet it seems that he had such an impact they will never forget him.

"I had the feeling that to them Paul is still so alive, so present. It all seemed to be so worthwhile to do. I want to tell people about the Paul that I knew and the Paul that I've come to know since he died."

— BRIAN HARRIGAN

PAUL KOSSOFF: gone but not forgotten

SONNY ROLLINS TATTOOS YOU

NOW it can be told! The saxophone player on the new **Rolling Stones** album "Tattoo You" is veteran American jazzer **Sonny Rollins**, and it's **Pete Townshend** who supplies guitar and backing vocals on "Slave" . . . Former WEA superstars the **Reluctant Stereotypes** have abandoned what their singer Paul King describes as "the rock circus". Instead they plan a completely new approach to performance and will be concentrating on theatre and live shows at "suitable" venues . . . Despite not having made an album in a couple of years, Gris Gris man **Dr John** has recently surfaced on American TV singing a commercial for Tic-Tac mints . . . Thanks to a premature report in NME last week, **Kevin Rowland** didn't turn up at Club Left last Thursday to be guest DJ. If you really want to get hip, the Dexy's man sipped coffee elsewhere and talked about going to the pictures . . . **Wild Horses** start a Friday residency at London's Marquee, following in such illustrious footsteps as the **Rolling Stones** and the **Who**, on Friday September 4 for four weeks . . . **Elkie Brooks'** husband **Trevor** likes hang gliding (is this really necessary?) . . . What with it being the International Year of Disabled People, and Radio 1 not giving **Dury's** "Spasticus Autisticus" the time of day, **Sun Ra** and Expedition Records are organising a gig for disabled people at Islington Town Hall on October 5 and 6. If you're a band who's interested in helping, contact the Mighty Ra at 17 Highbury Grove Court, Highbury Grove, London, N5 . . . **Nine Below Zero** have completed a new album with famous knob twiddler **Glyn Johns** for release soon . . . The world's most fabulous group (okay Paulo) the **Jam** are polishing off their new 45, as yet untitled, but due for September release. No plans for an album this year, but an EP of cover versions for Christmas is in the pipeline . . . Strange rumblings from the **Ian Dury** camp. After years of service, minder **Spider Rowe** has left Dury, apparently under unpleasant circumstances. Friends are the trend?

CANNED DEAFNESS

A SPECIALIST from the New York League for the Hard of Hearing has been studying Americans who listen to music on portable cassette recorders via headphones, and found that everyone she met had their volume controls at levels "considered dangerous".

Apparently authorities recommend a maximum level of 85 decibels, but the quietest to be heard was 100 dbs. Dr Jean Madell's previous studies have included the discovery that 30% of disc jockeys have hearing deficiencies compared with less than 1% of the rest of the population.

Dr Madell concludes: "People who listen to 105 dbs for more than an hour a day over a period of time will develop permanent hearing loss". — RICHARD WOOTTON.

MM MELODY MAKER

Berkshire House,
168-173 High Holborn,
London WC1V 7AV
(01-379 3581)

Published weekly by IPC Magazines Ltd.
© IPC Magazines Ltd.
EDITOR: Michael Oldfield
ASSISTANT EDITOR: Allan Jones
FEATURES EDITOR: Colin Irwin
NEWS EDITOR: Brian Harrigan
CONTRIBUTING EDITOR: Ray Coleman
CHIEF SUB EDITOR: John Barton
TECHNICAL EDITOR: Paul Colbert
CHIEF PHOTOGRAPHER: Tom Sheehan
EDITORIAL STAFF: Max Jones, Brian Case, Paulo Hewitt, Patrick Humphries, Lynden Barber, Ian Pye, Carol Clerk, Paul Strange, Adam Sweeting
IN AMERICA
New York: Jeff Atterton, David Fricke
Los Angeles: Harvey Kubernik, Leonard Feather.
San Francisco: Joel Selvin
ADVERTISEMENT MANAGER: David Curtis
ASSISTANT ADVERTISEMENT MANAGER: Jill Guthrie
Advertisement Address: Berkshire House, 168/173 High Holborn, London WC1V 7AU. (01-379 3581)
Subscription inquiries and orders should be sent to IPC Business Press (Sales & Distribution) Ltd., Subscription Department, Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH. Phone 0444 59188.
Rate: one year £28. Overseas £50. USA (Air-speeded) 130 dollars.
Annual subscription to USA and Canada: $152.70. Second-class postage paid at New York, NY, USA. Subscription mailing agent: Expediters of the Printed Word Ltd., 527 Madison Avenue, New York, NY.
New subscriptions normally begin with the issue published two weeks after the date of arrival of the subscription order at the publisher's office unless otherwise requested. Printed in Gt. Britain.
ISSN 0025 9012
Vol. 56. Issue No. 36

Mit CamScanner gescannt

If you find an ad unacceptable, don't turn the page: turn to us.

The Advertising Standards Authority.

DISCOTEK 81

BRITAIN'S BIGGEST DISCO EQUIPMENT EXHIBITION

Bloomsbury Centre Hotel, London WC1

September 13th-16th

*Sunday 13th 11 am - 6 pm Public day
*Monday 14th 11 am - 7 pm Public day
Tuesday 15th 11 am - 7 pm Trade only
Wednesday 16th 11 am - 6 pm Trade only
**Entrance £1.*

Don't miss the latest Discotheque Consoles, Speakers, Amplification Equipment, Sound-to-Light Controllers and Sequencers, Strobe, Spot and Flood Lighting Systems, Projectors and Special Effect Equipment.
It's all on show at DISCOTEK 81!
So . . . come and see us!

SPONSORED BY THE BRITISH ASSOCIATION OF DISCOTHEQUE MANUFACTURERS

BADEM

BOOKS

MUSIC BOOKS

BEATLES BOOKS

MUSIQUE BOUTIQUE
70 SHAFTESBURY AVE., PICCADILLY CIRCUS, LONDON W1A 4PJ
UK & OVERSEAS MUSIC, RECORD & BOOKSHOPS

FAST FORWARD

Holly — not fade away

WE ALL remember the day the music died, but the Paul McCartney-organised Buddy Holly Week commemorates the day the music was born.

September 7 would have been Holly's 45th birthday, and it sees the sixth Buddy Holly Week in London. Previous Weeks have seen concerts by the Crickets and appearances by Maria Elena, Holly's widow.

The impetus has been provided by Paul McCartney, who owns the bulk of the Holly catalogue, who said about this year's event: "The Buddy Holly Weeks have all been wonderful. They're always such fun and everyone enters into the spirit of the occasion . . . I want to make this Week a really special one for the fans."

The week's highlight is a season of films at the Electric Cinema, Portobello Road, running from Monday September 7 to Friday September 11, where "The Buddy Holly Story" will be screened every night. Supporting the main feature will be "Don't Knock The Rock" (7), "Mister Rock 'n' Roll" (8), "Let The Good Times Roll" (9), "Shake, Rattle And Rock" (10) and "The Girl Can't Help It" (11). Tickets — at only 20p a time — are already sold out, and jiving, quizzes and lotsa fun are promised for the lucky few.

Meanwhile in Lubbock, Texas, Holly's birthplace, fans are gathering for a week long convention which will feature videos, a young Holly imitator called Paul Waters, and a visit from Larry Holley, the most outgoing member of the family, who'll bring along some of his famous brother's mementos.

The highlight of the Lubbock week should have been a concert organised by Bill Griggs, president of the Buddy Holly Memorial Society, and arranged by the City of Lubbock.

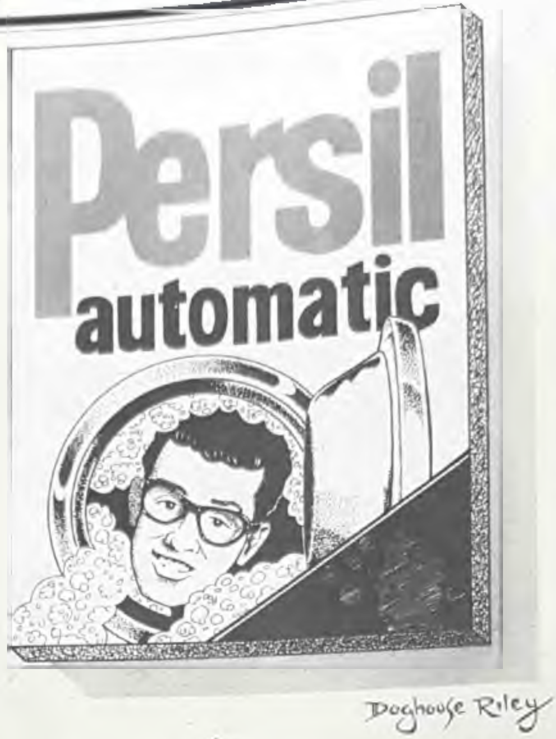
Griggs commented: "They wanted to book Mac Davis, he's from Lubbock, but he couldn't come until November, so they've delayed the concert. Last year we had Waylon Jennings, the Crickets and Bo Diddley . . . I think we'll organise next year's just like the one we have in Iowa each year on the anniversary of Buddy's last show."

Far from being a morbid event, the Iowa celebration takes place in the Surf Ballroom where Holly, the Big Bopper and Ritchie Valens played their last show on February 2, 1959.

English fans will find solace in the release of a new 20-track Buddy Holly compilation called "Love Songs", the release of "Buddy Holly Greatest Hits" at only £2.99, and a four-track EP in the original sleeve which features "True Love Ways", "It Doesn't Matter Anymore", "Raining In My Heart" and "Moondreams".

As if that wasn't enough, you may have noticed that Persil are using Holly's "Everyday" in their TV advertisements. It's one of the few Holly songs that Paul McCartney doesn't own, but a spokesman for Southern Music, which does own it and leased it out to the advertising agency concerned, commented: "Fifties songs are in vogue now". They added that the housewives of today probably grew up with Buddy Holly's music and would recognise the song when it appears.

A long way from a snowy field in Iowa to a soap commercial, but the memory lingers on. — PATRICK HUMPHRIES/RICHARD WOOTTON



50 OF THE BEST FOR DICK'S ANNUAL PARTY

NEW YORK: More than 50 of the world's finest jazz musicians have been invited to play at Dick Gibson's 19th annual private jazz party to be held at the Broadmoor Hotel in Colorado Springs this weekend. Among the all-stars who will perform at the three-day bash are **Billy Butterfield, Harry "Sweets" Edison, Clark Terry, Doc Cheatham, Red Rodney, Snooky Young** and **Joe Newman**, trumpets; **Vic Dickenson, Trummy Young, George Chisholm, Carl Fontana, Urbie Green, Bill Watrous, Al Grey, Bob Havens** and **Slide Hampton**, trombones; **Flip Phillips, Zoot Sims, Al Cohn, Buddy Tate, Eddie "Lockjaw" Davis, Red Holloway** and **Plas Johnson**, tenor saxes; **Benny Carter, Phil Woods, Marshall Royal** and **Chris Woods**, alto saxes; **Budd Johnson**, baritone sax; **Peanuts Hucko, Kenny Davern** and **Bob Wilber**, clarinets; **Jay McShann, Ralph Sutton, Dick Hyman, Roland Hanna, Dave Frishberg, Roger Kellaway** and **Ross Tompkins**, piano; **Herb Ellis** and **John Collins**, guitars; **Milt Hinton, George Duvivier, Leroy Vinnegar, Major Holley, Carson Smith, Chuck Domanico** and **Bob Haggart**, bass; and **Gus Johnson, Jake Hanna, Shelly Manne, Alan Dawson, Bobby Rosengarden, Bert Dahlander** and **Mel Lewis**, drums . . . Pianist **Billy Taylor** was honoured at a special 60th birthday celebration at the Tavern on the Green. The event was a fundraiser for Jazzmobile Inc., of which Taylor is president. — **JEFF ATTERTON**

HARRY EDISON: party date

PLAYING MUSICAL CHAIRS WITH RECORD LABELS

NASHVILLE: Musical chairs is the most popular game at the moment. **Merle Haggard** has quit MCA for CBS. **Glen Campbell** has left Capitol (after 14 years) for the revitalised Atlantic country label, **Conway Twitty** has left MCA, and his duet partner **Loretta Lynn** is tipped to follow him. **Joe Sun** has left Ovation for Elektra, Western swing favourites **Asleep At The Wheel** have been dropped by MCA, and **George Jones** is reportedly unhappy with Epic and wants to move . . . Another tragedy for the relatives and friends of **Clarence White**, the guitarist with **the Byrds** who was killed by a drunken driver in 1973; his wife Sue and 11-year-old son Bradley have been killed in a car crash at Jefferson City, Tennessee . . . "Maverick" is starting again on American TV; **James Garner** resumes his former role, though he'll now be running a saloon in a small western town, and country singer **Ed Bruce** will play his new partner . . . **Ricky Skaggs** has married **Sharon White**, one of the White Sisters, who've previously worked with **Emmylou Harris** and played a large part in the making of Ricky's successful solo LP "Waiting For The Sun To Shine". — **RICHARD WOOTTON.**

Dr Hook return in October

DR HOOK are returning to the UK in October for their first tour since April last year — and that one was only nine dates' worth. This time they're doing 16, including two nights at Wembley Arena.

It's probably just the thing they need at the moment to boost their careers in Britain — on the record sales front they've been ominously quiet since they switched labels from Capitol to Phonogram.

Dr Hook will have a new single and album out on Phonogram to coincide with the tour.

Dates: Manchester Apollo (October 16), Leicester De Montfort Hall (17), Preston Guildhall (19), Glasgow Apollo (20 & 21), Edinburgh Playhouse (22), Newcastle City Hall (23), Sheffield City Hall (24), Bristol Colston Hall (27), St Austell Cornish Coliseum (28), Birmingham Odeon (30 & 31), London Wembley Arena (November 2 & 3), Southampton Gaumont (4), Brighton Centre (5).

Box offices for all venues except Bristol are now open. At Bristol, postal bookings are now being accepted and over-the-counter bookings are being accepted one month before the concert.

Ticket prices for the provincial dates are £6, £5 and £4 while at Wembley the prices are £6.75, £5.75 and £4.75. — BRIAN HARRIGAN

HAVE YOU EVER HAD BREAKFAST WITH A GORILLA?

Anything can happen on a Saturday morning in the New Year!

Presenters with vitality and allround talent are wanted for a brand new T.V. programme for children and teenagers.
Applications are invited from 18-25-yr.-olds who hold an Equity or M.U. Card.
Please send a recent photo (a booth job will do) and a letter telling us about yourself.

Tim Edmunds, T.V.S., Television Centre, Southampton S09 4XQ

Mit CamScanner gescannt

BASIE ORK 'WILL NOT DISBAND'

LOS ANGELES: Rumours that the **Count Basie Orchestra** might disband have been denied by **Willard Alexander**, Basie's long-time agent. He points out that the band has bookings well into 1982, among them a week in Las Vegas with **Sammy Davis**, starting October 29, and a tribute to Basie by the Black Music Association scheduled for March 7. Negotiations are also under way for the band to play in Japan and South America during 1982 . . . **Freddie Hubbard** will make his debut on Fantasy Records with an album called "Splash", described as semi-funk oriented. Hubbard is producing the album himself with the Los Angeles composer and trombonist **Al Hall Jr**, who worked in one of Hubbard's bands a few years ago. Among those featured on the date are **David T. Walker** on guitar; **David Shields** on bass; and **Clarence McDonald** on keyboards, as well as vocalist **Jeanie Tracy**, the singer from Oakland who was also heard on Sylvester's latest album . . . **Teddy Wilson** has been added to the roster of artists recording for Concord Jazz. — **LEONARD FEATHER.**

Madness set dates, single

MADNESS, whose movie "Take It Or Leave It" is nearing completion, are setting off on a 33-date tour next month — their first British tour since the end of last year.

They've got a new single coming out on September 11 titled "Shut Up". It's written by Suggs and Chrissy Boy while the B side, "A Town With No Name", was composed by Chrissy Boy on his own.

Dates: Bradford St Georges Hall (October 8), Edinburgh Playhouse (9), Glasgow Apollo (10), Aberdeen Capitol (11), Dundee Caird Hall (12), Sheffield City Hall (13), Bristol Colston Hall (15), Gloucester Leisure Centre (16).

Port Talbot Afan Lido (17), Leeds Tiffanys (18), Manchester Apollo (20), Preston Guildhall (21), Liverpool Royal Court (22), Nottingham University (23), Bridlington Spa Pavilion (24), Newcastle City Hall (26), Leicester Granby Hall (27).

Ipswich Gaumont (28), West Runton Pavilion (29), Norwich University of East Anglia (30), St Austell Coliseum (November 1), Southampton Gaumont (2 & 3), Brighton Conference Centre (4).

Portsmouth Guildhall (5), Oxford Polytechnic (7), Hemel Hempstead Pavilion (8), Aylesbury Friars (9), Birmingham Bingley Hall (10), Poole Arts Centre (11), Bath Pavilion (15), London Dominion (16 & 17).

Tickets range from £3 to £4 generally and fans should check with box offices and local agents for details on availability.

ROCK RARITIES' VIDEO DEBUT

AS A musician, Patrick D. Martin is fairly unknown, one of the myriad electronic clones to be found (Wasps and Portastudios at the ready) trying to assault the ears of an already satiated public. But when the definitive rock history comes to be written, he may find himself a footnote, at least, as the man who put out the first video fanzine.

Vidzine One — of course! — is the first of what's planned as a quarterly electronic mag. It's an hour-long tape which includes such goodies as Richard Strange holding forth at the second-ever Cabaret Futura, some classic footage of the legendary Cramps shot by Derek Burbage, an 8mm movie of Albania transferred to tape, Levi Dexter and the Ripcords, the Damned's "Waiting for the Blackout", a clip of Metro shot by David Rose, and interviews with Miles and Stewart Copeland sandwiched round the first, never-before-seen promo of the Police's "Don't Stand So Close To Me".

All this and more has cost Martin about £8,000, plus a lot of goodwill and downtime editing at cut or minimum rates. In video terms this is the equivalent of taking a paste-up round to the local Xerox emporium — a true fanzine.

Martin claims it's unashamedly specialist in its appeal — he calls it "narrowcasting", get it? — but its £30 price compares very well with the cost of "professional" videograms, and there's no stinting on quality apart from a bit of hand-mike rustle in the interviews.

He's now working on Vidzine Two, which will include clips by 999, Classix Nouveaux, footage from the "Alternative Miss World" movie, and a "mystery track" which gets a sneak preview at the end of number one. — **KARL DALLAS.**

BRUCE BENEFIT FOR VETS

LOS ANGELES: Bruce Springsteen started a six-show season at the Sports Arena with a benefit for the Vietnam Veterans of America.

"Tonight we're here for the men and women who fought in the Vietnam war," said Bruce, before launching into a four-hour set.

On another night the spotlight fell on Bruce's mother and father, who were in the audience. Among the "new" songs in the sets was the **Byrds'** "Ballad Of Easy Rider" . . . The **Rolling Stones** are about to announce their major local Southern California shows. The band will play a benefit at the Roxy Theatre . . . **Miles Davis** will be making his first local appearance in six years when he headlines at the Hollywood Bowl. And ELO are set for the Forum . . . In Hollywood's Eldorado Recording Studios, **Jerry Harrison** of Talking Heads is working on his solo album with **Adrian Belew** and **Steve Scales** on guitars and percussion . . . **Mike Chapman** is working at United Western on the next **Exile** LP, and **Bob Dylan** is at the same studio with engineer Paul Dobbie at the board. — **HARVEY KUBERNIK**

More to play less to pay

	Album	Cassette
ELO - Time	£3.99	£4.49
Randy Crawford - Secret Combination	£4.29	£4.49
Duran Duran - Duran Duran	£4.49	£4.49
Bob Dylan - Shot of Love	£4.29	£4.49
UB 40 - Present Arms	£4.29	£4.29
REO Speedwagon - Hi Infidelity	£4.29	£4.49
Pretenders - Pretenders II	£4.29	£4.49
Stevie Wonder - Hotter Than July	£4.79	£4.99
Stevie Nicks - Bella Donna	£4.29	£4.49
Steve Hackett - Cured (limited period only)	£3.99	£4.49
Hazel O'Connor - Cover Plus	£4.29	£4.49

NEW! NEW! NEW! NEW! NEW! NEW! NEW!

	Album	Cassette
Joan Armatrading - Walk Under Ladders	£4.29	£4.49
Meat Loaf - Dead Ringer (until September 26th)	£3.99	£4.49
Gary Numan - Dance	£4.29	£4.49
Saxon - Denim & Leather (until September 26th)	£3.99	£4.49

FROM RELEASE

LOOK OUT FOR A GREAT RANGE OF ALBUMS AT ONLY £2.99!

At Full Record Departments Where You See This Door Sign Displayed

Prices correct at time of going to press. Subject to availability, while stocks last.

WHSMITH

Mit CamScanner gescannt

ADMIT ONE
FLICKS
STALLS

Follow that camel

LION OF THE DESERT (Directed by Moustapha Akkad. Leicester Square Theatre).

A FORGOTTEN war in a distant country a long time ago. "Lion Of The Desert" is a sprawling, 163 minute epic centred on Mussolini's attempts at empire building in the late 1920s.

It's one of those protracted epics so popular during the Sixties, but instead of Samuel Bronston in the producer's chair, it's Moustapha Akkad, an indication of who can afford to mount such lavish productions these days.

Between the skirmishes and explosions, Akkad does attempt to give the film some intellectual credibility by painting vivid portraits of the two main protagonists: Anthony Quinn does his Zorba the Bedouin bit as Omar Mukhtar, and Oliver Reed blusters and juts his jaw as General Graziani.

Rod Steiger is punchily effective as Mussolini, and John Gielgud lends his antediluvian tones to El Gariani, an Italian collaborator, a near relation to his Dalai Lama in "Lost Horizon".

The script is mercifully free of "may the dung of a thousand camels . . ." Arabian-type lines, although Quinn does occasionally offer such Bedouin bon mots as: "My father used to say 'Blows that don't break your back can often strengthen it'." It's a lengthy stroll down off-trod wadis – the young officer of principle disgusted by civilian executions, the nobility of the rebel cause, like "Lawrence Of Arabia" writ large and long.

Such a spectacular film may well have found favour 20 years ago, but these days audiences tend to be more impressed by Space Invaders shoot-outs than 60 year old desert battles. Ultimately "Lion Of The Desert" fails to convey the friction between the Reed and Quinn characters, although by the end of the film, Quinn does manage to lend a degree of dignity to his performance.

It was the Italian invasion of Libya in 1911 that started off their search for "a place in the sun", but it took Mussolini's megalomania to crunch the rebels and move ignominiously into Ethiopia.

Akkad's lengthy film shines a torch into a dark corner of 20th Century history, but only infrequently does it illuminate. – PATRICK HUMPHRIES

OLIVER REED gets heavy . . .

. . . ANTHONY QUINN stays cool

Mit CamScanner gescannt

CHRIS de BURGH

NEW ALBUM

B E S T M O V E S

A collection of C de B's best-loved songs, including Spanish Train, Patricia The Stripper, Broken Wings, A Spaceman Came Travelling plus two remarkable new recordings.

IN CONCERT

NOVEMBER	FRIDAY	6TH	**OXFORD,** Apollo Theatre
	SATURDAY	7TH	**LIVERPOOL,** Empire
	SUNDAY	8TH	**GLASGOW,** Apollo Theatre
	MONDAY	9TH	**EDINBURGH,** Usher Hall
	WEDNESDAY	11TH	**NEWCASTLE,** City Hall
	SATURDAY	14TH	**BIRMINGHAM,** Odeon
	SUNDAY	15TH	**CROYDON,** Fairfield Halls
	MONDAY	16TH	**SOUTHAMPTON,** Gaumont
	TUESDAY	17TH	**BRISTOL,** Colston Hall
	WEDNESDAY	18TH	**LONDON,** Hammersmith Odeon
	FRIDAY	20TH	**BELFAST,** Ulster Hall
	SATURDAY	21ST	**DUBLIN,** R.D.S.
	TUESDAY	24TH	**GALWAY,** Leisureland
	THURSDAY	26TH	**LIMERICK,** Savoy
	SATURDAY	28TH	**CORK,** City Hall
DECEMBER	TUESDAY	1ST	**CARLOW,** Youth Centre

ALBUM AMLH 68532 CASSETTE CAM 68532

1981 A & M Records Ltd. All Rights Reserved

Mit CamScanner gescannt

For old Tyne's sake

Patrick Humphries at the Newcastle festival. Pictures by Barry Plummer

ELVOID steps on his stetson

AND SO it was that the time for Festivals was nigh. And so it was that they did travel far and wide in their tribes. And some did go to Reading. And the luckier did go to Newcastle. And so it was.

"Rock On The Tyne" organisers Barry McKay and Brendan Foster obviously worked on the formula that a good setting with a varied bill equals value for money.

For their 12 quid weekend tickets, the punters certainly got plenty of variety.

But what was apparent in the low turn out was that the festival goer is a creature of habit and takes comfort from similarity, as the HM orgy at Donington proved. Sixty thousand headbangers out to shake their dandruff, while the far better balanced Gateshead gig mustered a mere 15,000 over the weekend.

The fare on offer at Gateshead was certainly diverse: psychedelia, rockabilly, R&B, the crowd pleasing Rory Gallagher, and the emotional integrity of Elvis Costello. Sadly that thoughtful balance wasn't reflected in the size of the crowd.

Mind you, it was the start of the football season, Newcastle were playing at home and there was local racing. A shame there weren't more there, because "Rock On The Tyne" was a well organised event in a roomy stadium, with good facilities and a strong line up in a part of the country that's starved for events on this scale.

The relative failure may have had something to do with the appeal of the rock festival concept these days. Lying on the grass, listening to good music on a sunny Bank Holiday weekend is a pleasant way of passing the time. But the very idea of rock festivals seems associated with discomfort, and a return to the arid musical days of the early Seventies.

The weather stayed dry, although the festival opened on Saturday beneath a sky as heavy as a Shell tax demand. The Saturday bill was mainly "new" music, like Elvis Costello and Ian Dury.

If you think neither are particularly "New", then you're not psyched into festival behaviour. Festival behaviour is to do with denim, lager and a good time. Dury, the Feelgoods and Rory Gallagher, fine. But Elvis Costello?

IAN DURY hits them with rhythm

WITH all the stories about Costello's country and western album, I half expected ten gallon hats and enough pedal steels to make your eyes water. But when Elvis and the Attractions took to the stage early on the Saturday evening, there were no stetsons, and no messing.

Costello's songs of fractured emotions and jagged intensity are better suited for dark rooms and solitary confinement. But there he was in the open air, a stocky, charismatic figure, with limitless eloquence and imagination behind those shades.

He stood, fists clenched, right leg slightly bent, at the confessional of the microphone stand. I found myself transfixed from early on, as he filled the air with songs of passion and an intensity of purpose.

The new country songs were rockier than you'd imagine, and if Costello does pitch himself delta deep into C & W it could be the biggest boost it's received since Dylan's bootheels went wandering along that Nashville skyline. Good C&W requires the heart, soul and commitment which Costello can give.

There were a lot of new songs among the old; "Tears Before Bedtime" was no gentle lullaby, and "The Town Where Time Stood Still" showed that his cup runneth over.

It was the last third of the set that elevated Costello to truly heroic stature. "New Lace Sleeves", "From A Whisper To A Scream", "Watching The Detectives", "Oliver's Army", "Mystery Dance", "I Can't Stand Up" and "Big Sister's Clothes" were awesome in their power.

Predictably "Oliver's Army" got a roar of approval from the boys of the Mersey, the Thames and the Tyne. Honestly, after a set like that, would you rather have been anywhere else but here today?

A different cup of the same heady brew came from Ian Dury and the Blockheads, ideal headliners for the Saturday. They came on just after dark, and generated that sheer, sweet excitement of classic rock 'n' roll. It was pretty much the same set as Hammersmith for the last Royal Wedding.

What the crowd got were the Blockhead hits, and what a lot they've got to play with! Wilko raced around the stage like some amphetamine Thunderbird puppet, and the Blocks pumped it up with abandon. No surprises, "Spasticus" slotted in well with old favourites like "Sex And Drugs", "Clever Trevor", "What A Waste" and "Rhythm Stick".

Hearing "Sweet Gene Vincent" pouring out into the balmy night was just one of those moments I'll treasure for its sheer exuberance. Dury delivered a passionate etymology on "Oi,Oi" as a Thirties East End anti-fascist slogan, before informing us we were *all* Blockheads.

One of the band's great strengths are the permutations they can play with: the keyboards of Micky Gallagher, two great guitarists, Davey Payne's sax and a rhythm section as solid as a Geordie hangover. It may take longer to get up North, the slow way, but it was worth the effort!

U2 gladden the hearts

U2 had preceded Costello at around 4.30, and made a number of converts. I found myself admiring their youth and obvious enthusiasm for their music, but emotionally remained untouched. They looked great, guitarist The Edge, gaunt and inscrutable, while a black clad Bono stalked around the stage like a method actor auditioning for "Hamlet".

The Edge's guitar gave the music just that, and although fascinated by their swirling, crashing music, it just didn't penetrate the areas they were obviously aiming at.

There is something heartening in seeing U2 unselfconsciously pouring everything into their music, but their power was diminished by an inability to communicate that passion either lyrically or musically. If sincerity could be bottled, U2 would have a winning brew, but for me the cork stayed firmly in place.

The early afternoon had been filled by unremarkable bands like Doll By Doll and Huang Chung, and it took the Polecats to generate some sort of atmosphere. Their good time brand of rock 'n' roll was initially welcome, but after a while began to pall as each song grew more and more similar.

They managed to turn songs by Marc Bolan, David Bowie and the Beatles into formularised rock,basedaround a stand up bass, drums and guitar. They were the first band called back for an encore though, and Tim the singer's enthusiasm led him into more twists and turns than a John Le Carre novel.

FEELGOODS get mean and dirty

SUNDAY saw the sun cautiously appear, like a spinster aunt at a wife swapping party, and deciding to stay. It was gloriously sunny as the MM kamikaze team entered the stadium to a rolling of drums, and of one accord cried "Ginger Baker".

It was a truly extraordinary spectacle of Ginger Baker's Nutters (including Trimmer and Jenkins!) tearing through Cream's "Sunshine Of Your Love", with Billy Jenkins cast in the unlikely role of Eric Clapton! For this regressive offering, Ginger received a standing ovation, and gave an idea of what to expect from Sunday's more traditional offerings.

That traditionalism was apparent throughout the day, and even with the bar shut, Lindisfarne could do no wrong. On their home turf, with a set ideally suited for sunny Sunday afternoons, they received a hero's welcome. It really did make you consult your almanac to see what year it was.

The only indication of changing times were in Alan Hull's songs about unemployment and Cruise missiles, otherwise the old favourites like "Lady Eleanor" "Fog On The Tyne" and "We Can Swing Together" defied the changing fashions. Lindisfarne got more arms waving than the QE2 leaving Southampton.

It was a nice atmosphere on the Sunday, I might even have muttered something about "good vibes". Hot dogs and lager occupied us and by the time Dr Feelgood hit the stage, the bar had been open for three quarters of an hour.

Brilleaux padded about like a cagey ringmaster, out to sell you a used tightrope act. New boy Johnny Guitar seems to have slotted easily into the spot occupied by Wilko and Mayo, and tore up a storm.

The Feelgoods seem to have recovered from their close encounter of the Bragg king, and despite blinking at the unaccustomed sunlight, delivered themselves of mean and dirty R&B into the early evening.

With the sun sinking as steadily as Lee's Heineken, the Feelgoods punched through a set of old favourites – "Stupidity", "Riding On The L&N", "Back In The Night" and "Roxette".

I can't imagine how anyone could *not* like the Feelgoods rolling and tumbling music, and if there are other ways of passing the time more enjoyably than hearing them run through "No Mo Do Yakomo" it's been kept secret from me.

ANY doubts about Rory Gallagher's top of the bill position on Sunday were blown away by the crowd's roar when he finally came on stage. What can you say about Rory? The hair remains the same, the Strat a touch more battered, the tennis shoes perhaps more scuffed . . .The crowd that stayed away for Costello greeted every Rory lick with more shaking heads than a War Cry salesman is used to.

In any bass, drums and guitar trio, the singer/guitarist is obviously the front man, and in Rory's case it's deserved. He is an excellent guitarist, which was apparent on the all too short acoustic break, where he came across with an honest ability.

The electronic pyrotechnics can disguise faults and labour the point, but on an old Louisiana Red song and "Out On The Plains" where he chose to demonstrate his acoustic brilliance, he was superb.

The rest of the time it was power chords and posturing. Personally I can only take so many extended solos and guitar hero postures. Rory seems a pleasant, unaffected bloke, who knows his market, and is aware of his limitations. But the sort of music he plays and the sort of role he represents is regressive, and ultimately redundant.

I found him dull and loud, the sort of music that sets rock 'n' roll back at least ten years, but try telling *that* to the rapturous crowd and Carol Clerk!

Finally – Rory wrapped up the festival at around 9.30, ending a set that seemed slightly longer than the Bayeux Tapestry with the old Frankie Ford hit "Sea Cruise".

By ten the crowds had disappeared, and all that was left were a harvest of empty beer cans and fish and chip papers.

Mit CamScanner gescannt

Variations on a single orbit

TO ME it seems like there's a certain amount of arrogance you need because you have to be able to push away things in order to be yourself. You can either be really nasty about it or you can realise that . . . if you find something in yourself you wanna express or you feel you need to do that, I think it's wise to spend some time away from things. You'll probably be compelled to do it anyway, even if you don't think it's wise . . . (TOM VERLAINE).

IT WAS February 1977 when Television's "Marquee Moon" was released. The hacks went bananas. As the punks lit fires on Main Street, New York suddenly produced a group which managed to fuse raw power with imagination, formidable technique with feverish creativity.

Disappointingly, Television turned out not to be a new dawn so much as a final flowering of a rock ideal. Their second album, "Adventure", appeared in March 1978, and again it was an impressive effort.

But later that year the group split unexpectedly. They'd stayed just long enough to establish a dinstinctive sound, a complex guitar-dominated mesh of times and tones which proved that music could speak as eloquently as words even within the simple structures of rock.

Television's guiding light – Tom Verlaine – comes to town to promote his new album, "Dreamtime". Since Television's heyday, things have changed. The late-Seventies New York landscape which framed them is unrecognisable now – the Ramones have turned into a second rate Status Quo, Blondie seem to have retired, Talking Heads aren't talking to each other and God knows what happened to Patti Smith.

Tom Verlaine seems much the same though.

Jet-lagged and soaking up coffee like a J-Cloth, he greets the latest invading journalist-plus-lensman with heavy-lidded courtesy. He politely declines our offer of a photo-session anywhere else but in the WEA offices, so that's what we're stuck with.

But despite his evident disorientation and a resulting tendency to ramble off up blind alleys, Verlaine has his finger on the trigger. A traditionalist and proud of it, he stakes no false claims but communicates a quietly steaty purposefulness. He's not aiming at posterity (he says). He's an artist, he don't look back . . .

"I grew up in an area maybe like the suburbs of Manchester (Wilmington, Delaware). Actually the city was a little smaller than that, somewhat industrial. And when I went to New York for the first time, it was like . . . what's the phrase they use? A learning experience?"

He laughs a surprisingly silly laugh, stretches his feet languidly out onto the desk which is covered with bleeping digital gadgets and lights another Dunhill.

"Firstly, New York is probably one of the few cities in America that has an awareness of European art, period, whether it's painters, music, writers . . . There's records available there, there's books available there, there's art museums etc, and where I grew up there was nothing like that, there was basically a Top 40 radio station.

"So there was this whole element of awakening to people being able to express themselves, or if they couldn't express themselves, there was like some intensity involved. So maybe when I first came to New York there was this first couple of years where . . .'cos I had a little band in Delaware for a while, but it wasn't anything like Television was or anything like that. There was some period in there where somethin' got turned round, I guess."

Adam Sweeting stares out TOM VERLAINE. Pix: Tom Sheehan

HE STOPS, smiles, gazes out of the window. His long face and slow rural-ish drawl don't seem to belong in the same universe as the frayed and frantic voice which navigated the swirling mirages of "Marquee Moon". And is this really the guy in charge of that restless, insatiable guitar?

"I been sayin' this to everybody, it's too bad . . . I look at all my work as one big thing, you know, it's not like this album's gonna be this and this album's gonna be that. It's just like, um, it's all variations on this thing and that's like another variation on it, not that far from 'Marquee Moon'.

"Like a song like 'The Fire' on the second Television record or 'Breaking My Heart', it all seems like the same . . . it's like variations on like one orbit or sumpin – a series of orbits round the same thing. It's pretty abstract."

Verlaine released his first solo album two years ago. Listening to "Dreamtime", there's no mistaking its author despite the time-lapse. From the vaulting riffery of "Penetration" through the cement-cracking raunch of "Down On The Farm" to the subdued whimsy of "Mary Marie", all the traditional Verlaineisms are there in the voice and the guitar. Maybe too much so.

"Yeah, it's basically the same stuff. I don't feel compelled to change anything. There might come a point when I wanna do a record with one guitar, sax, bass and conga drums, I mean, y'know, who knows? But the form I tend to like the sound of is two guitars, bass and drums.

"I like the sound of two guitars. Even with Hendrix, and Hendrix was a great guitar player, but I really miss not hearing some kinda other guitar going on. Maybe it's overtones, y'know, maybe things pile up when you get two guitars going and ringing, you get this other thing going that sounds real cool.

"I think 'Down On The Farm', the end of that song, has maybe ten guitars going on, but the most impact is coming from two and the rest are just certain effects I heard or certain parts of the picture, y'know. They don't really crowd anything. Most of this record can be done live without hurtin'."

After a couple of years away from playing live (with the exception of one shambolic New Year's Eve gig in New York) Verlaine wants to get on the road again. He's going to start in the States and wants to come over to the UK in November.

He wants to use Fred Smith on bass and Jay Dee Daugherty on drums – they both played on "Dreamtime" – and he'll add a second guitarist when the time comes. Just two guitars, bass and drums.

If you stick to that format forever, aren't you going to run out of options one day?

"Oh no, not at all. In fact there's a whole lotta stuff I've never gotten on record that involves two guitars but requires more rehearsal time than some of these new songs needed.

"It also requires a guitarist that has a real good sense of timing. It's not like it's funky or something, but 'Marque Moon' is a song that requires really good timing, 'cos of the way those parts happen."

He also cites "Penetration" and "There's A Reason" from the new album as being tricky to play, as well as "Mr Blur" – "That's a prime example of timing between two guitars, – y'know."

It was Verlaine's single-minded determination to drive deeper into himself in pursuit of some as yet unrealised vision of his music that blew Television out of the water. He has an apparently unyielding set of personal rules which he's stuck by, rooted firmly in the Sixties. Personal heroes include the Byrds and Eric Clapton, though he doesn't listen to much rock music generally.

"Well I do love the Byrds. This record is the first I got to use 12 string guitar on, because the other guitarist (Richie Fliegler) has this real nice 12 string and he could play it. I find them real hard to play and keep in tune."

You can hear the 12 string chiming away in the opening to "Fragile". "Right," says Tom. "That's really not so Byrdsy though, the Byrds never used a beat like that. It's got a real kinda backwards beat to it. George Harrison used to do that stuff, too. Harrison's a real underrated guitar player, you never hear anything about how great his guitar playing was."

DIGGING further back to a time when Tom Verlaine was still Tom Miller and living out in Delaware, you unearth other inputs – a lot of jazz, mainly.

"When I was 15, 14, 13 that's all I listened to – tenor sax players, bascially. So all of that stuff may have something to do with the way I play – I never sat down and figured it out or anything like that. It could be that if you have an ear for that stuff it's gonna translate somehow."

Verlaine's strong streak of perfectionism probably owes a

continued on p29

Mit CamScanner gescannt

Pictures:

Reading damages your

FRIDAY: "Thank you, you've been a great audience, good night everyone." That's what open air concerts are all about. Not the fact that you can say good night to 20,000 people at once but you can say it at 4.00 in the afternoon when the night-time is quite obviously ages away and the sun's been beating into your eyes for the last 40 minutes.

Festivals do funny things to people, and Reading is loopier than most. Doctors have been getting it wrong for years. Rock music doesn't do in your hearing, it knackers your eyesight.

Why else should you plant your bum on a patch of something that Voyager 3 might have snapped as it shot past Jupiter? Why pay 80p for a slice of charcoal between two bricks? – ah no, you're thinking of a hamburger,see.

Even Girlschool prefect Kim McAuliffe decided the audience were "lovely" to look at. Kim . . . optician for you, my girl.

So I wasn't the only one NOT wearing jeans, it just seemed that way. And I didn't see one bloke slumped protectively over two entire crates of Newcastle Brown, or the dog with a bra on its head, or the three pissed up geezers burying their dozing mate under a two foot mountain of straw. No? Thank Christ for that.

This year's was the 21st National Jazz, Blues and Rock Festival – officially. Truth is that since it moved to Reading on a handful of acres by the side of the Thames there's been precious little jazz and the merest smattering of blues about it. Last year's show had been a heavy metal juggernaut which the organisers avoided this year. They had a lot more competition to deal with – Donington, Newcastle, Port Vale.

Maybe that explains why the bill was flimsier this time round – Girlschool, Gillan and the Kinks as the headliners compared to the Police, Motorhead, Whitesnake and Peter Gabriel in '79.

Still, they've been doing it long enough to get it right. Two sound stages stand side by side, one being set up as the other's in use, cutting band changeovers down to ten minutes. A video screen bigger then a house throws up black and white images of live action once it gets dark enough and six pillars of PA spread out into the crowd providing an excellent sound for everyone.

Unfortunately it means there's no escaping a turgid performance and 1990 victimised us with the full weight of the speaker system. One description sticks unforgettably: "Commercially acceptable good creation on the production line."

That wasn't a businessman's market value appraisal . . . it was a lyric, and a chorus at that. Their artificial, computer rock got a deserved drubbing. "This is called 'We Make Money'," said the blondest one. "Not from us you don't" reckoned someone six foot away in a voice like a docker's whisper.

Oh the wit and wisdom of the Reading crowd. "This is from an album we released eight months ago called 'Silent Knight'," offered a chap from Saga later in the afternoon. "How many did you sell?" was the opening bid from field level swiftly followed by a winning hand of Oscar Wilde stature: "Fuck off."

Saga were from Canada and rapidly came to appreciate the Britishers' love of the blue summer sky above their heads and how much better it looks with half a dozen beer cans flying through it. The band weren't bad, a bit pompous at times, nicking twiddly little lines from Genesis and dosing them up with heavy metal, but they had the misfortune to follow Lightning Raiders whose jerky slob rock had been the first thing since early morning to shift people's feet around.

Saga only exercised their throwing arms. "Awful waste of good beer going on," commented vocalist Michael Sadler on starting up a track titled "No One's Going to Help You". And they didn't.

Fellow foreigners Telephone were more successful, though their opening line of "We are from Paris" was the last understandable in the set. Somehow they managed to make more sense than the preceding bands, possibly because they were playing in the 1980s – a jumpy, punchy brand of rock with a twist of what the French still call punk, or maybe Le Punk. Anyhow they snapped through a brisk 40 minutes of clean, straight-backboned stuff. Ask not for whom the phone rings . . . not Saga on the strength of Friday's reception.

The sun was beginning to drop behind the mixing tower and the flags were coming up as Budgie moved to give the amplifiers a work over. On with the light show, on with the video, up with the hands, out with the HM solos. The attendance wasn't mighty, only around 20,000 for this day which was down on last year. You would have expected a blistering sunshine weekend to solicit extra punters.

A fair percentage of those who did turn up clustered around the stage front for Budgie who announced themselves available for "weddings, barmitzvahs and Reading." Can't see many brides trotting up the aisle to ten minute guitar overdoses even if they do contain chunks of Bach chopped up into munch sized pieces.

When a full scale battle broke out between opposing sides of the crowd, bass player and vocalist Burke Shelley tried the FBI approach – "keep your hands up" – the theory being that while they're clapping at least they can't be buzzing Heineken empties about the place.

As the first lit up and videoed band of the day, they had the benefit of the biggest impact so far. For three people they make a vast amount of noise, and if the trailer tracks from the next album were anything to go by, it's not going to be getting much quieter.

Backstage the last two acts of the evening were ambling round the hospitality tents. Steve Hackett was with his newly acquired Mrs, Kim Poor, artist and illustrator of his albums sleeves. One way to keep down the expenses. They'd both been enticed by the restaurant under canvas though whether they went for the advertised kats and sidney was never established.

And Kelly Johnson, oh boys, if you could see her now, dressed in a diaphanous white creation that would make Princess Di look like a navvy.

The new Hackett band hadn't had much gigging experience when it stood on stage at Reading. They roughed up the first couple of numbers and weren't helped by Steve's guitar lead going on the blink but by half time they'd hit the atmosphere dead on. Most of the set was drawn from the man's supply of moody, melodramatic instrumentals, a number of them plucked from the very first album, "Voyage of the Acolyte".

As the night darkened and the dry ice drifted away towards the Thames, Steve beat living hell out of his guitar. So much for the mild mannered man of rock, that's what marriage does for you.

Headlining Reading must surely make Girlschool the most successful all-girl band Britain has ever seen, not as though that consideration really comes into it since they are also simply one of the best heavy rock bands around. They've never changed.

Their communication with an audience is immediate because there's just no gap between them. Alright, so there's still a lot of girly onstage chat between numbers; pause while Kelly belts a chord and asks the crowd if she's in tune. But that works for, not against them.

And for a band young to the highlife the've got a lot of classics behind them – "Kick it Down", Don't Stop", "Hit and Run", "Yeah Right", "Tush" . . . they've also got some of the biggest, loudest bloody thunderflashes ever to have knocked your head back. They put to shame a good deal of macho men-only rock bands that night from first note to the encore "Emergency".

And then it was the witching hour and time to track down the last train, or the nearest spot for the tent. My last vision of Reading that night was of six people cleaning their teeth in front of six running standpipes and all of them cleaning their teeth in the dark.

– PAUL COLBERT

ROSE TATTOO after bottling

BILLY SQUIER plays Gillan

GILLAN plays Gillan

SATURDAY: When the three minute buzz of pre-programmed noise, sub-Wagnerian yodels and bedroom mirror guitar heroics reached the end of its trail to nowhere, the microphones monitored a routine that was so close to a fictional parody of a lame rock'n'roller that I almost touched the ground to see if the ink had dried.

"ARE YOU AWRIGHT?"

If the crowd had been told the bank rate in Thailand had just gone up they couldn't have seemed more indifferent.

"IS IT LOUD ENOUGH?"

It was loud enough to shake a transatlantic jet out of the sky, but a second wave of nonchalance merely fluttered across the field whilst a few souls near the front let up a cry of "Nooooo!" like chimps pressing the red button to collect a banana reward.

The denim kid lying next to me in the sun looked on in sullen indifference, a "Rock Won't Never Die" badge flapping indolently from his lapel. Someone told me later that I'd been watching Lionheart.

Like political demonstrations, events of the Reading ilk are as important for the element of mass ritual they offer as they are for their stated *raisons d'etre*, giving an opportunity for collective solidarity where members of minorities can shake off their insecurities and celebrate their similarity to one another, spitting in the face of a hostile world.

As Harold Pendleton, promoter of this "21st National Jazz, Blues And Rock Festival" (sic), stated blandly in the cash-in edition of the local rag, "It's the Reading Rock Festival that's the star attraction, not any particular group."

Of course this aspect of open-air festivals is hardly new. What has changed is the *nature* of the ritual. Where late Sixties events like Isle of Wight were gatherings of *youth-in-general* that shouted out against a world [illegible]

STEVE HACKETT waves to his wife

Mit CamScanner gescannt

Paul Colbert, Lynden Barber
Robert Ellis

eyesight . . .

GIRLSCHOOL's KELLY points to audience

RAY DAVIES calls the faithful to prayer

political and cultural values were represented by their parents, festivals like Reading represent a giant fist waved against other youths.

Lacking any unifying ideology, the heavy metallurgists have turned towards depravity and mindlessness in their quest for a badge of identity. Although most of these would-be Hells Angels are probably nice kids at heart who wash their dad's car on Sundays, something in the Reading air seems to trigger off irrational impulses in some of them.

The worst example of this occurred during Rose Tattoo's set when the sky darkened under a dense cloud of hurled cans, careering into the air from every which way like deadly popcorn, but there were plenty of other cases of sordidness and stupidity to be seen around the site.

AND the music? "After last year's feast of heavy-metal, the menu is more varied this summer" promised the official programme, but the line-up of groups on Saturday displayed as much variation as a tank of goldfish.

I watched three or four "numbers" by every act, quitting when I realised that they could only play three songs each; the medium-paced heavy metal song ("Keep On Rockin' Babe"), the fast heavy metal song ("Gonna Love Ya All Night") and the in-between paced heavy metal song ("Gonna Keep On Rockin' Ya Babe All Night").

And they all sounded like Gillan!

There was Lionheart play Gillan, Samson Play Gillan, Rose Tattoo Play Gillan, Billy Squier Plays Gillan and Trust Play Gillan.

Gillan, not unreasonably, played Gillan too, only they played it with more finesse than all the rest, which I guess was the reason they were given top billing.

The only group which held out any hope for a slight variation on the theme were ex-blues boom relics Chicken Shack, but they sounded suspiciously like Gillan too. Or maybe Gillan sounded like Chicken Shack. Trying for all they were worth to look like a group of overweight roadies testing the equipment and succeeding admirably, they had me scratching my hair in pursuit of some strand of meaning to the whole affair, before deciding there was none.

If Chicken Shack can come back for an encore at a festival in 1981, then next year I guess we can look forward to . . . . Blodwyn Pig! Dr Strangely Strange! Or how about a revamped Medicine Head topping the bill? The wild ways of pop know no bounds!

Backstage an anonymous looking American, shaggy locks and guitar slung low, posed for the cameras while his gold-bomber-jacketed girlfriend looked on disapprovingly.

"This matters, there are people who are going to see me through this," he informed her, before leaping up the ramp and onto the stage. It was someone by the name of Billy Squier, whom the heavy metal pundits (those who can not only tell the difference between the Lionheart and Samson versions of a Gillan song, but can rate the guitar solos on a scale of one to ten) are probably this minute dubbing "the hit of the festival".

INSINCERITY dripped out of Squier's every pore like a cold sweat as he worked his way through a well-practised list of polystyrene gestures. This was music without one speck of honesty, feeling, originality or emotion; just another overgrown high-school kid playing at being a rock'n'roll star so he could pull gold-bomber-jacketed women.

The heavy metal apologists are probably at this moment reaching for their pens to protest that there's "nothing wrong with people sitting in a field listening to exciting music", but they're missing the point.

A day's worth of music that allows no room for surprises, dynamics, rhythmic interplay or the slightest gleam of intelligence must ultimately lead to a prolonged monotony that sedates rather than stimulates its audience. The sad thing about Reading is that so many are prepared to settle for so little. — LYNDEN BARBER

SUNDAY: Back again to less grass, more dust and a field that seems to have been sown in Newcy Brown cans overnight.

Last minute addition Dark Star are providing a breakfast call for late sleepers in the camp site, but a good couple of hundred have already nipped down to the Thames for a spash, whether in trunks, pants or fully clothed.

A Royal Life Saving Society dinghy chugs up and down the Reading stretch. Tragically it wasn't around to rescue 20-year-old Andrew Ridge, who drowned on Saturday. Difficult to imagine anyone could have got into trouble on this still pond of a river and sunshine always makes things look safe.

It doesn't do much to decorate the camp site though, which is strewn with burnt out bonfires and boiled egg sarneys ground into the dirt for no immediately apparent reason.

During Afraid of Mice's set a lone glider whirls on the thermals of 28,000 steaming bodies. Blimey, it must riff up there. Early though they may be, Mice turn out to be one of the most promising bands of the day, even better than at their Venue gig a couple of weeks back. Smart, big-sounding stuff which doesn't have the crowd in fits but certainly goes down better than Reluctant Stereotypes, who get the first canning of the day.

"Thank you for your kind welcome, it's good to be back here in 1981 in the armpit of the world." The irony is lost on Reading, as for that matter is the accuracy for today's bill is like a memory test —

continued on p29

SAMSON celebrate Gillan's set

Mit CamScanner gescannt

How to water down the real roots

Paulo Hewitt discovers how Modern Romance did it

TUESDAY lunchtime in a plush WEA office finds Modern Romance under pressure. That morning the bad news had come through and stung them like a swarm of bees.

"Everybody Salsa", the third Modern Romance single, had only climbed nine places to 29. After shooting up from the nowhere seventies to 38, they'd expected top 20 at least. This slice of unwanted news meant that "Top Of The Pops" were now not interested. Perhaps next week. Perhaps.

Geoff Deane and David Jaymes accepted the news philosophically, and did what you can only do in such circumstances. They poured themselves another glass of Perrier water and waited for yet another inquisition about their salsa-inspired single.

And let's get one thing straight. "Everybody Salsa", whatever the claims made for it, is perfect proof of a hit single 1981 style. Flimsy, superficial, dressed up in bright rags, and sold to mums and dads everywhere.

It borrows from a pure source, in this case the real heady salsa of New York, cheapens it, waters it and dilutes it into a pale imitation of the real thing. Or perhaps I'm taking it all too seriously.

"Well I've listened to things like Celia Cruz and things like that," defends Deane, "but the basic thing I drew from Latin music was the use of percussion which was something that we'd already got into. It just so happened when we put this melody to music and then put all the layers of percussion on – there's about five or six layers of different percussive things on the single – it was then that it took on a Latin feel.

"It wasn't a matter of 'let's sit down and write a Latin single'. It was just the melody line. Once everything was on it, it obviously had a Latin feel. It was a very light-hearted song and the lyrics just follow.

"I mean we've been slated for the lyrics but we're all reasonably intelligent people who could have written a really super hip lyric, but it would have been absolutely wasted on a song like that.

"If people want something more substantial musically they can flip it over and listen to the dub side which is possibly what we'd all listen to. It's a fun record. It's a summer record and it's not pretending to be anything more."

"We wouldn't call ourselves a Latin group mind you," butts in David, Geoff's songwriting partner. "The music is a lot broader than that. The bulk of the songs are more straight funk than Latin."

DAVID himself admits to having never heard of Kid Creole before writing this new ditty of theirs, or indeed any real salsa. However, he can understand salsa purists getting annoyed at their interpretation, shall we say. But he thinks he's doing them a favour.

"No doubt we'll do them a lot of good. Like in the Sixties when white musicians started playing the blues the old blues masters started making money out of it. It brought it to the front."

So why do Romance succeed where the salsa purists have failed?

Quite simple really.

Firstly no-one had taken much notice of salsa before. It was ignored and left to Festival Hall audiences. That was until London's nightclubs, forever on the lookout for something hip, started playing, along with soul and funk, hip dudes like Kid Creole who, though not strictly salsa, utilised it effectively in their music. The next step was obviously to check out the roots.

What Romance have done is anticipate that interest and capitalise effectively. Dressing themselves up in suits and creating a "modern" image, the plan has worked beautifully.

"Rather than being a normal, faceless funk band," says David, "we have got a reasonably strong image which is not really contrived. We are what we are. Our image is what you see . . . didn't sit down and say 'What image are we going to be?' ".

"It's all part and parcel," agrees Geoff. "I don't think you can separate. The music is part of our personality as indeed is the image. The music isn't phenomenally contrived, neither is the image. But it's really difficult to separate them."

As for helping salsa into national prominence, forget it. If I was a 13-year-old kid and Modern Romance was the first salsa record I heard, I don't think I'd want to hear another for the rest of my life.

"You put a record like 'Salsa' on," says David, "and they're all up on the floor doing the conga and going crazy to it. It must have an effect like the 'Can Can' had when that hit the discos."

"Great," says Geoff. "That's what I've always wanted to be. The next Bad Manners."

EVERYBODY SALSA

Havana Let's Go! in fruity pose.

. . . and squash the fruit

Ian Pye gets to grips with Havana Let's Go! Pic: Tony Mottram

SUCKING the top off a pint of lager like a vacuum cleaner, Al Salvador demonstrates the undoubted muscularity of an alto sax-trained mouth, looks deep into the abyss of his thinking mind and constructs the definitive picture of the group he has made his life's work: "We're just a bunch of jerks having a good time!"

"Oh no we're not," counters The Andes (guitar and lyrics). "If you say that he'll write it down. I mean, I don't think we're jerks, you are, but leave us out of it. This is an interview remember!"

And so the argument, sorry interview, rages on while we listen to more stars on 45 and get to grips with the Latin connection in a pub somewhere near the tropics of Waterloo.

Whether this magnificent seven fit Al's florid description is debatable, though few would deny that the Havana gang have a good time – especially the motley members themselves. Joanna Havana (vocals), Eamon Intherightdirection (bass), Mark El Vargo Tanner (drums), Frank Campari (percussion), Ricky De Janeiro (tenor and baritone sax) and Peter Rico (tenor and soprano sax) all agree that good clean fun is their reason to exist.

Yet as they insist on having fun with a capital F, continually and all at the same time, talking to this collection of walking one-liners is relentlessly chaotic and equally as treacherous as shopping at Harrods in the sales.

Bad jokes and felicitous puns fly through the smoky air like the clumps of frequently airborne fruit at one of their picture sessions. Swaying under this humorous assault I suggest an adjournment to the nearby Alaska studios where they are currently rehearsing their act.

The motion is accepted and we take up new residence, leaving behind half the band who miss the twin delights of Rockin' Kurt And The Sauerkrauts (rehearsing in the adjacent studio) and the rumble of overhead trains – which was preferable is again debatable.

No beating about the savanna I come straight to the point and inquire if this is a case of jumping on the salsa bandwagon or a genuine desire to explore the possibilities of Latin musics.

"Well it's neither really," is Andes' reciprocally blunt reply.

"We've been doing Latinish things for quite a long time now (they've been together about a year) but there was never any attempt or plan to hype up the music business. It's only recently that we've got this Latin tag."

"Obviously there are Latin influences there," Peter adds, "but it's not our only concern and we don't begin to pretend to take any kind of ethnic approach. We still play pop songs and whatever else feels right."

With a line-up top heavy in horns (they hope to add a trumpet player soon as well) and a policy of handing out percussive objects – anything from marraccas to kitchen utensils – at their shows, the nearest Havana come to salsa (itself a broad term that encompasses numerous deviations) is in spirit.

Anyone who's ever heard or seen the Fania All Stars live will appreciate that Latin magic thrives on a party atmosphere.

Joanna agrees that the group go more for the feel and flavour of Latin music rather than a strict adherence to its demanding twists and turns. "I really love the Latiny things we do but I wouldn't like people to think we were just a one-track band. Our influences include soul, R&B, pop, big band swing, Spanish – you know, we're very diverse!

"We always hand out percussion to the audience because we want people to be involved instead of just standing there and watching the band." So partying is important, I suggest. "Oh yeah," Al agrees, "that's the whole thing. I see our stage shows like one big party and the band is just part of it. We want the audience to join in – not just be entertained."

Rather than hinting at the roots of Cuban salsa they say the name is more an evocation of pre-communist Havana and its itinerant population of cowboys and gangsters who whiled away their ill-gotten gains in the old capital's underground maze of dodgy clubs and gambling houses.

So far the band have recorded only one single, "Torpedoes/Rio", which is in itself a reflection of their main preoccupation – creating the best show in town. Besides if this crew ever did make any money from vinyl they'd probably charter the first available jet to the Caribbean and frighten the natives there.

Anyone for fresh fruit from unknown places?

Mit CamScanner gescannt

singles

Reviewed by CAROL CLERK

Ridiculous . . . but charming

ADAM AND THE ANTS: "Prince Charming" (CBS). To the undoubted surprise of the Cinderella world out there, Adam's "Prince Charming" materialises in a most unlikely way. The best, sometimes the only, way to deal with a success so phenomenal that it seems hardly able to last is to stay one step ahead; keep a trick up your sleeve and deal it when the sceptics' voices scream loudest.

Adam knows that. And he's trumped them all with a masterpiece of a single; a potential monster. Here, he takes one simple idea, twists it, turns it and inflates it to epic proportions. He accomplishes the seemingly impossible task of combining heady, hypnotic repetition with a sense of the unexpected.

Opening with a series of wails, the song moves into a thick percussiveness surrounded by dense, dramatic texture, bagpipe guitars and layers of vocals building up gradually to a stirring, disturbing conclusion. "Ridicule is nothing to be scared of," he sings. And if anyone should know, it's Adam Ant.

SLADE: "Lock Up Your Daughters" (RCA). The massive success of Slade at Castle Donington should hopefully boost sales of the single, tried out there to an encouraging response. It's a raucous rendering in the glorious traditions of "Mama Weer All Crazee Now", and possibly their finest moment since then.

From Noddy's opening scream – "Lock up your daughters!" – you know it's Slade on form: great hot-headed riffs, a rhythm that'll wear out the heels of your boots in ten minutes and a beauty of a chorus. Just watch it go. . .

WAS (NOT WAS): "Where Did Your Heart Go?" (Island). As someone who wouldn't know a Funkapolitan from a Neapolitan, I'd still say this sounds like pretty superior dance music (even though Paulo insists they should've used *his* mix).

An interesting intro, cooler than a Consulate, leads into a seductively intelligent rhythm that leads your feet instead of bossing them about. Mandolins flutter and a blissful, tuneful vocal captures your heart. A case of once heard, never forgotten.

DEF LEPPARD: "Let It Go" (Vertigo). Of that surge of young, frantic metal bands that fell under the banner of the "New Wave Of British. . .", Def Leppard emerged as one of the most talented, concerned with *songs* as well as volume and showmanship. This is an excellent example.

The opening follows classic HM traditions: the guitar picking out a riff, the bass and drums joining in, a sustained chord while the rhythms carry on . . . and then the voice. A verse slightly restrained with the certainty of imminent explosion builds, then it does explode, and the first of those crazy, rollicking choruses pulls you straight into the body of the song. A triumphant single.

SPECIAL GUESTS

COZY POWELL AND FRIENDS: "Sooner Or Later" (Polydor). As an exponent of the original metal sound, more aptly described as heavy rock, Cozy Powell still ain't beyond giving things a bit of stick, as it were. We're not told who the "friends" are on this particular track, except that Elmer Gantry's on vocals.

It's a sturdy, strongly-structured and cleverly tuneful song that attaches itself quite readily to the memory banks. Worth chequeing out.

THE CHIFFONS: "One Fine Day" (RCA). Released as part of the "Golden Grooves Collection", the Chiffons sound as fresh and fanciful, as bright and beautiful as they ever did.

JOSEF GARRET: "Without Sex" (Ellie Jay). Patrik Fitzgerald slips into the guise of Josef Garret and delivers, as curiously as usual, the A side – a delightful collage of whisking rhythms and intriguing instrumental effects supporting his outbursts: "And sometimes I wonder if I may be abnormal/But the process of sex somehow all seems so formal . . ."

The B-side, "Pop Star, Pop Star", uses the minimum of backing for its tumbling recitations. For his world-weary attitude presented as naivety and bewilderment, sometimes, dead-pan acceptance, Fitzgerald's a compelling performer.

AND AS SUPPORT . . .

JOAN ARMATRADING: "I'm Lucky" (A&M). Carol, our receptionist, loved this single for its delicate swing and Joan's caressing vocals. Personally, I find the breathless repetitions, the little yelps, a touch too predictable and the song far from stirring.

THE BARRON KNIGHTS: "Mr Rubik" (Epic). In an ode to that infernal cube (am I the only half-wit in the world who can't even get *one* side the same colour?), the court jesters give us a single that raises a snigger or two on the first play – "My wife's all black and blue cos I keep dreaming she's a cube" – and immediately loses all its novelty.

ALVIN STARDUST: "Pretend" (Stiff). Pretend. Pretend that Alvin Stardust adopted the clean-cut voice of a 'Fifties teen dream balladeer. Pretend that he applied it to a perky, up-tempo song, threw in a few hand-claps and raised his eyes to the charts. Pretend that you listened to the single and discovered it was all true . . .

DIANA ROSS AND LIONEL RICHIE: "Endless Love" (Motown). Diana! What have you done? You've gone to number one in the States with your Commodore pal with this movie title track. You've gone syrupy, sentimental, superficial, unconvincingly romantic. You've made an escapist record for coffee table couples, staring into their cups and wondering "Where did our love go?"

MEATLOAF: "I'm Gonna Love Her For Both Of Us" (Cleveland International). Like a bat out of hell, I'll be running miles from the strains of Meatloaf's crummy single when I next have the misfortune to hear it. Described by the publicity machine as "powerful", it carries all the strengthening qualities of a bottle of Mandies.

The main man drags his eunuch vocals through a song that sounds like a mangled, mongrel mutation of "Bat" and "Born To Run"! If it took all this time to get the album out, it can only have been due to lack of inspiration. Still, people will love it. I despair.

BUDGIE: "Keeping A Rendezvous" (RCA). Here's another 'un with the vocal abilities of a manservant in the Sultan's harem. Apparently bereft of any redeeming qualities at all, Budgie offer a mid-paced, stodgy, tired old heavy metal number and go through the motions like a bunch of All-Bran addicts.

MICK FLEETWOOD: "You Weren't In Love" (RCA). Old bluesmen never die, they simply lose their sensitivity. This is an entirely unenlightening, surface-scraping song of unrequited love, a quiet, ballady slice of nothing from a man who apparently lost his soul when Fleetwood Mac lost Peter Green.

JOHN FOXX: "Europe – After The Rain" (Virgin). The presence of trees and leaves during John Foxx's recording sessions have obviously influenced his music, as he claimed. It's sap. Ordinary in the extreme, the song skitters along with a notable lack of individuality, and despite the fact that he's using more musicians than machines these days, it *still* sounds mechanically lifeless. Where are the natural rhythms of nature that we might've been forgiven for expecting? (Max Ernst sends his love – Ed.)

THE JACKSONS: "Time Waits For No One" (Epic). An unremarkable string-laden lament from the Jacksons that swings, rises to a melodramatic climax and does nothing to uphold their former standards.

SHEENA EASTON: "Just Another Broken Heart" (EMI). The woman who can't decide if she's a career girl or a doormat goes dancing . . . and decides she feels "used and confused". No wonder. Sadly, wearily hit-bound, I suppose.

BETTE BRIGHT AND THE ILLUMINATIONS: "Some Girls Have All The Luck" (Korova). This, on the other hand, is from a lady who ought to know better. In some sort of hideous reggae/disco blend, she sings a shallow song of self-pity . . . a reassurance, perhaps, for love-lorn teenagers.

There's no sense of feeling, of understanding . . . merely a series of glib statements like "My life is only filled with rain". She'll never join those girls who "have all the luck" if she keeps on sounding so dammed *sorry* for herself.

HOT GOSSIP: "Criminal World" (Dindisc). It's all so heart-sinkingly predictable. Breathy "ohs" drift over a disco rhythm that'll give the Gossips yet another excuse to wrap their limbs round each other in a public display of their sham-glam erotica. Cutie-pie vocals make absurd promises like "I'm going to wear just what you're looking for" and, of course, it's not music. Unsavoury, undistinguished and unpleasant, it's simply a soundtrack.

THOMAS LEER: "Four Movements" (Cherry Red). Four movements: (1) Place it on the turntable. (2) Lower the needle. (3) Take it off. (4) Go home. No doubt there are those who admire the predominantly jazzy, sometimes disco, leanings of Thomas Leer, but I'm afraid I have to pass.

Mit CamScanner gescannt

Raiders of the lost ark

Struck by Lightning: Trevor Morris.
Flash, bang, wallop: Adrian Boot

TAP, tap, tap, tap, tap, tap, tap, tap. The big man at the back throws the tempo out. Butabutbut.

A short roll on the floor tom. The guitarist in black, stage right hits his Gibson. Bahbah, bahbahbahbah, bahbah. The bassist on his right falls into line.

Dumdumdum.

dumdumdum. The guitarist stage left, satorially dashing in Byronic mix 'n' match, tears up and down his flying V.

Dadadadadadada.

Then this slick strip of black black leather, bulge in pants, shoe-lace tie bouncing on white chest, smacks his leg with his hand, drumming the beat through every stretched muscle from those short biking boots to the lanky mop of thrashing hair.

He whirls round, catches the mike, automatically flashes a smile to a couple of gone girls perched on the edge of the stage, and wraps his mouth round the words with an animal animosity that drawls back to Jagger:

"Hey there, tell me are you aware/The sun is shot, better come out in the air/These are dangerous moments to get too close to edge/I feel I'm walking a tightrope, the balance is all in my head/I said, good on the bad boys laughing at the law/It's a drag just being poor, oohooh in this criminal world."

Being hit with the Lightning Raiders is like getting run down by a Harley. No pretence, no shit.

"What we do is very well systemised form of rock 'n' roll," explains guitarist and songwriter John Hodge. "Everybody knows what it is and what it sounds like, but not many people *do* it. It's generally reckoned to be a very common thing, and that's a fallacy, cause it ain't y'know."

The Raiders, like most great things, emerged phoenix-like from ashes. In this case John Hodge's old Raiders. Unfashionable in 1977, they never could escape the parochial stock of the London pub/club scene. And when guitarist/vocalist Andy Allen left to form his own outfit late last year the death knell sounded.

It was Gordon Hale though, the Raiders' manager, who stuck by John Hodge and bassist Sandy Sanderson who'd stuck with John since 1975 and the Psychedelic Rowdies. Gordon persuaded John to keep the Raiders alive. And gradually threads from the past began to weave themselves into a new fabric.

Gass Wild, a drummer who'd played with Johnny Thunders' Living Dead band and started to sing, agreed to join. George Buller, the man who'd drummed with everyone and his brother, who'd left the Raiders because he couldn't get on with Andy Allen, came back.

Then John asked Bruce Irvine to join. Bruce, who'd been a keystone for the Tyla Gang and was working in a warehouse, didn't hesitate.

September 1, 1980, the new Lightning Raiders went into the Roundhouse studios on Gordon's wallet. What came out was a monument of magnificent power strong enough to get Island Records reaching for its chequebook. Ten tracks, all with a timeless quality that scream NOW in uncannily real terms.

John Hodge pulls on another cigarette. Behind the fox-like features there's a mind as sharp as a switchblade. Gass, meanwhile, is making the tea.

"ROCK and roll ain't what it used to be," states John matter-of-factly. "The facilities for getting very rich just don't exist any more. In order to survive you've gotta be realistic.

"I used to hang out with Stevie Jones, and he would talk about when the Pistols happened. He'd say 'It wasn't Malcom, it wasn't anybody. It was just like . . . it just happened'.

"He just found himself in *that* situation. You know when it happens . . . a break is a break. For me it's much more sedate."

The growing relavence of the Raiders' anarchic ethos – "the songs are all about being intelligently anarchic" – knows a prophetic quality in John's songs.

"I just *refuse* to be doomed, let alone *feel* doomed," he ventures. "There's always gotta be a solution. It doesn't matter whether I'm right or wrong, but I'd rather be kidding myself than really think I was doomed, cause I just couldn't *live* with that.

"Life's to be enjoyed – even when it's not seemingly enjoyable. Despite the fact that reality is pretty heavy, there is a way of seeing it which, if not fun, is at least bearable."

Rock 'n' roll has never given up that hope . . .

"No, right. It just couldn't."

Rock 'n' roll for John and Gass is the Stones *"especially the Stones"*.

"But," emphasises John, *"all* they represent is a damn good band. And *that* ain't any big deal.

"I WENT to see the Stones at Earl's Court, and when they did 'Street Fighting Man' I really felt that they meant it . . . that they were into a revolution.

"And there was a revolution that year – punk. It just kicked the ass off rock 'n' roll. And, as far as I'm concerned, Jagger was like a magician at that gig . . . he was actually creating this thing . . . opening the doors.

"He's the kind of man that fell into rock 'n' roll when it was *very* difficult to survive. Look at the people that didn't – the power of Hendrix and the power of Jim Morrison that just didn't survive . . . who just couldn't take it. But Jagger not only survived, he was strong with it."

"And Richards," countered Gass, "they make a dynamite team. The Stones were heavy for their time, but we're heavier in as much as it's 1981 and the world's got heavier."

"And to me that's what its all about," added John. If we can give the kids the same kind of education that they gave us . . .

"We are cliched, but . . ."

"We try to make our cliches as tasteful as possible," smiled Gass.

COMET

LOWEST PRICED BLANK CASSETTES that's a promise

If you find that any item you intend buying at Comet is currently advertised and in stock at a lower price elsewhere — let us know and . . . **WE WILL BEAT THAT PRICE ON THE SPOT . . .**

BASF

	Comet Price Inc. VAT
BASF LH C60 3 pack	1.85
BASF LH C90 3 pack	2.45
BASF C90 Chromdioxid twin pack	2.40

SONY

	Comet Price Inc. VAT
SONY CHF 90	0.78
SONY CHF 60	0.55
SONY CHF 120	0.98
SONY AFH 60	0.88
SONY AFH 90	1.10
SONY CDA 60	1.15
SONY CDA 90	1.55

TDK

	Comet Price Inc. VAT
TDK MA C90 metal	2.70
TDK MA C60 metal	1.80
TDK MAR C60 metal	2.60
TDK MAR C90 metal	3.70
TDK D C60 Dynamic	0.75
TDK D C90 Dynamic	0.98
TDK D C120 Dynamic	1.35
TDK AD C60	1.05
TDK AD C90	1.48
TDK AD C120	1.98
TDK OD C60	1.25
TDK OD C90	1.80
TDK SA C60 Super Avilyn	1.35
TDK SA C90 Super Avilyn	1.90
TDK SAX C60 Super Avilyn	1.70
TDK SAX C90 Super Avilyn	2.40

MEMOREX

	Comet Price Inc. VAT
MEMOREX MRXI C60 twin pack	1.80
MEMOREX MRXI C90 twin pack	2.30
MEMOREX MRXI C120 twin pack	2.90
MEMOREX MRX3 C90	0.79

PHONE ORDER

Access / Barclaycard / Comet Card

Order by Mail or Telephone Leeds 0532 440551, using ACCESS, BARCLAYCARD or COMET CARD

MAIL ORDER

Send your order to the Comet Warehouse listed below with your cheque or postal order, made payable to "COMET" If buying on card number and mark your order "ACCESS/BARCLAYCARD/COMET CARD"

Postage and Packing — per order, irrespective of quantity - 50p

MAIL ORDER FORM: To Comet Discount Warehouse, /8 Armley Road, Leeds LS12 2EF

Please send the following:-

Qty	Manufacturer	Model	Comet Price
		P & P	0.50
			£

I enclose my cheque/postal order for TOTAL £ made payable to COMET or debit my ACCESS* ☐ /BARCLAYCARD* ☐ /COMET CREDIT CARD* ☐ (*tick appropriate box) CARD No

Name

Address

Signature

MM 3.9.81

COMET Call at your local Comet or use the coupon — now!

Mit CamScanner gescannt

Adrift in the HM mainstream

THAT old festival magic was starting to build up at Donington as we arrived, 24 hours before the first band was due to plug in onstage. A transit van with "HENDRIX" painted on the side, scruffy tents with CND flags flopping weakly above them, denim kids squatting on the wet grass around heaps of damp branches which obstinately refused to burn . . .

Would they never learn? Today's menu: hot dogs from a stall or pizza from a double-decker bus.

A giant crane crouched like a praying mantis over the unfinished stage. Among the scaffolding, the bug-eyed clutches of lights and a junkyard of amplification, Blue Oyster Cult waited with professional boredom for the sound crew to sort things out. Stage right, portly tour manager Steve Shank combed his hair, peering obsessively into a mirror inside his attache case. Absurd!

"I think there are a lotta groups that are pretty linear about what they do, and I don't think we are," said Cult frontman Eric Bloom a little later. "I don't think there's too many groups out there doing songs like 'Joan Crawford Has Risen From The Grave'.

"Um . . . we have, you know, a pretty good sense of humour about it, about who we are and what we're doing."

Today, the humour is keeping a low profile. Headliners AC/DC have instructed Cult that they can't play longer than an hour and can't use their pyrotechnic effects onstage. Worse, they've forbidden Bloom to ride his Harley-Davidson motorbike during BOC's version of "Born To Be Wild".

And drummer Albert Bouchard has fled the country in a fit of pique, leaving a roadie to fill in.

Tempers are frayed.

"God, this place is terrible," I moan to Bloom among the sleazy tents and squalid Portakabins which form the backstage area. "That's rock'n'roll," he snaps by way of reply. Eric's vision of "rock'n'roll" is distressingly cliched.

"Can I ask you a question?" he asks. "How come women don't come to rock concerts in the UK? I mean if girls do come they come with their boyfriends, and there's no backstage scene like in the United States.

"In the States, four or five girls would come together to the show, they would do their best to try and meet the group, the crew would be making out in the afternoon, you know what I mean? That kinda thing is just unheard of over here. It's like sexual sensory deprivation. Not so much for the group but for the crew — it's driving them up the wall because they're used to the sexual revolution that's taken place in the United States."

I try to explain that many people are glad these brainless geriatric rituals are dying out, but in the middle of Castle Donington it's futile, somehow.

Disappointingly, the Cult seem happy to accept being lumped together with the heavy metal mainstream, even though the scope of their words and music over the years has at times displayed unusual breadth and intelligence.

Adam Sweeting consoles BLUE OYSTER CULT. Pic: Tom Sheehan

Their third album, 1974's "Secret Treaties", was varied, mysterious, exhilarating. Two years later, "Agents Of Fortune" delivered the shimmering pop latticework of "Don't Fear The Reaper" among a collection of differing and ambitious pieces. The Cult had brains! And they weren't tone deaf!

Since then, it's been a story of slow submission to the dominant strains of the American mainstream, though the new album, "Fire Of Unknown Origin", offers a few flashes of prime Cult. But recent output like "Mirrors" and "Cultosaurus Erectus" has seen irony gradually turning to iron as the Cult have watched groups like REO Speedwagon, Styx and AC/DC storming the Americas with scant evidence of a frontal lobe to share between them. Seemingly, the Oyster boys have felt obliged to follow suit.

Thus, on a miserably damp day in August, BOC take their place among the rusting, supine tonnage of Castle Donington.

AFTER savouring the arcane delights of the Cult's finest recorded hours, it's comical to meet the chaps in the flesh. They look all wrong. Lead guitarist Donald "Buck Dharma" Roeser is squat and beginning to collect chins. Bassist Joe Bouchard is short and stocky.

Keyboardsman Allen Lanier, on the other hand, is pale, thin and withdrawn.

Eric Bloom, small and wiry, talks faster than the average politician and has a manner reminiscent of a rusty Brillo pad. When the soundcheck finally ends with an impressive run-through of "Reaper", Bloom is offered as the sacrifical interviewee.

He marches brusquely off towards the Portakabins, paying a brief visit to the Portaloo and ignoring the food tent. The latter is already a hideous sight, ankle deep in paper plates, serviettes, mud and old chips. There aren't any catering staff, just a long line of microwave ovens and two huge deep-freezes with locks on. My theory is that these are ready to store dead heavy metal fans for scientific analysis at a later date.

Eric and I end up inside the rented midnight-blue Porsche which he's using for the Cult's tour. It's very comfortable and has perfect acoustics, and features such luxuries as electric windows and headlamp-washers at no extra cost.

So tell me Eric, what about . . . "Let's talk about movies or cars or sumpin'. Fuck the music business." Ah. Thinking quickly, I ask if he's seen "Raiders Of The Lost Ark". "Yeah, loved it. That's about the only good movie I've seen this year."

Moviegoers can thrill to the prospect of a pair of films on the horizon featuring Cult contributions. One is called "Heavy Metal" and includes BOC performing the tiresome "Veteran Of The Psychic Wars", a track off the new album co-written by Bloom and sci-fi author Michael Moorcock.

The second is called "Black And Blue", a concert movie starring the Cult and — yeeeaaargggh! — Black Sabbath. The two bands toured the States together last year, y'see.

Bloom's connection with Moorcock may also lead to yet another film if Eric gets his way. This is how he first got in touch with the Lancashire-dwelling novelist: "I wrote him a fan letter basically, saying I'm really into your characters and stuff and I'd love to see a film happen, I'd love to write songs and do the soundtrack and stuff.

"He called me from England and said he's familiar with BOC and he'd love to get together with me sometime. So he sent me some lyrics right off, and the first set he sent me had 'The Great Sun Jester' on, which was on the 'Mirrors' record.

"Last year he wrote 'Black Blade' just for me'cos I wanted a song about Elric, which is the character from his books that I really wanna do the film on. We get together about once every nine or ten months, whenever he's in the States."

AFTER a decade together, with the bulk of that time spent on the road, it's no wonder the Cult are beginning to feel like making changes. They've collectively agreed to divide their time between the band and solo projects — "make one record a year, tour three, four months a year and that's it.

"That's one thing a little unusual about BOC — every guy in the group is a college guy and you know we're not just a bunch of guys off the street who thought they wanted to play rock'n'roll. I'm not trying to make it sound like we're some sort of intellectual dilettantes or something, there's just more to the group than playing some tunes.

"Everybody wants to do different things with their lives, and also keeping the Cult intact at the same time, so we've managed to come up with a workable formula and it's very therapeutic.

"Perhaps we're not making as much money as we could, but that's become not very important any more. It clears the air a little bit — everybody's not pushed together all the time."

This means Eric can devote more attention to his semi-pro car-racing hobby as well as to his own show on a local New York radio station. Buck Dharma is in the midst of a solo LP, and sticksman Bouchard (Albert) is trying to figure out how to finish off a solo concept record. Since this revolves around lyrics by the Cult's former manager/producer Sandy Pearlman, it could take time.

Pearlman, ousted from the Cult's inner sanctum since "Agents Of Fortune", makes a comeback on "Fire Of Unknown Origin" with some lyrics for the ghastly "Heavy Metal: The Black And Silver". I suggest to Eric that the song is crass. "Crass? Do you know what it's about?" No. "It's about black holes." Good Lord!

The song originally featured both words and tune by Bouchard (Albert), along with the attractive title "Ear Damage". Nobody liked the words much, so the song ended up with a rehashed version of Pearlman's black holes saga which he'd lifted from a treatise in Scientific American magazine.

"It's a good throwback, I think," says Eric. "A lotta people like Sandy's lyrics."

Try these: "Into the whirlpool where matter vanishes/anti-matter is the black horizon/beyond being will be coming, beyond time, space and control . . .". Sandy Pearlman may be the James Burke of rock'n'roll.

THOUGH the Cult professed themselves well pleased with the English dates they played under their old name of Soft White Underbelly, all of which sold out, there's a crushing sense of "what else can you show me" about them. Another interview, another gig . . . let's get it over with.

I talk to Buck Dharma for a while. He's amiable but disinterested, casting a jaundiced eye over the decline of the West.

"Even if we wanted to I don't think we could tour as much as we used to, just because it's too expensive. Ticket prices are too high, there are too many other things competing for the entertainment dollar or whatever, there's all this video stuff you can buy now.

"It seems like the last decade, all the kids bought decent-sounding record players and then they bought records. Now there's all this video stuff they can buy.

"Not only that, I think people don't have as good a standard of living as they used to. That's all over the world. I think the golden age of the United States is over — we have to scramble like everybody else now, y'know!"

Luckily, the Cult have found themselves an inflation-proof niche in the rock'n'roll circus, which the American success of the new album and the single, "Burnin' For You", won't hurt a bit.

"We're sort of unassailable at a middle level," says Buck, sounding bored. "We're very secure in our echelon of success. I can't complain — I'd love to be rich, I'm not but I wouldn't mind it.

"But on the other hand I'm thankful to have made the living that I have out of it."

The magic that can set you free? Sorry, the company that used to make it went bust.

Mit CamScanner gescannt

jazz

Coleman, a player for all tastes

Max Jones on Bill Coleman who died in France last week.

OPINIONS differ on the subject of great trumpet players in jazz and I have met many — otherwise sound in mind and limb — who will cheerfully disparage even the better works of Louis Armstrong or Roy Eldridge, or perhaps of Dizzy or Bix. And this is right and proper so long as it doesn't lead to blows.

But I cannot remember coming across anybody, once exposed to a cross-section of Bill Coleman's recordings, who had a bad word to say about this most engaging of players. Coleman's music was to everybody's taste — everybody with an appreciation of the jazz of the Thirties and Forties, anyway — and the man himself was liked no less than his music.

Bill — born William Johnson Coleman in Centerville, near Paris, Kentucky on August 4, 1904 — never enjoyed the public acclaim bestowed on figures such as Louis, Roy, Dizzy or Harry James. He was a musicians' musician, I suppose, and very much an old collectors' favourite. The beauty of his phrasing, preserved on discs, will confirm that those buffs were right.

In this respect Coleman was not unlike Joe Smith, a trumpeter whose elegant playing he admired. But Smith died in 1937 at the age of 35, and had then been in very poor health for two or three years.

Bill continued to work hard, abroad as well as in America, and built a bigger reputation for himself in Europe than he had at home. From December 1948 he lived in France, thus allowing publicists and writers to refer to his progress from Paris, Kentucky to Paris, France.

Happy in Europe, he adorned the jazz scene in France, Belgium, Switzerland, Germany, Holland, Italy, Spain, Scandinavia and you-name-it, including Britain from '66 on, for the last 32 years of his lengthy career. And he was still working this summer.

During 1972 Bill enjoyed the distinction of celebrating at the "Jam Potatoes" festival, near Dieppe — his Jazz Golden Jubilee. In addition to the festival honours, he was interviewed on French TV about his half-century of professional music-making.

Like other jazzmen all the way from Armstrong, Ellington, Hawkins and Carter to Bechet, Albert Nicholas and Benny Waters, Bill Coleman always found more ready acceptance as an artist here in Europe than he had across the Atlantic.

IN BRITAIN, his French-made recordings under his own name or with Garnet Clark, Willie Lewis and especially Dicky Wells were objects of great respect and affection in the Thirties. Bill Coleman's was a magic name wherever jazz records were played or discussed.

His work was broadcast (even then) and much written about in the MM, and my own listening hours were regularly enlightened by the refined but heated sound of his infinitely expressive solos. He was prevented from working here by the M of L ban.

It was ironic, of course, that Bill could not play in a country where he was placed in almost every enthusiast's list of favourite trumpeters. Even his occasional vocals were popular; particularly fancied was his idiosyncratic scatting on the blues with Dicky Wells' Orchestra: "Hangin' Around Boudon".

In jazz terms, Coleman was mustard (well, I'm glad that's out of the way), yet we couldn't see him without travelling to the continent. And it would not have been easy to track him down — though certain British jazz fans did — since he was touring with the Willie Lewis Band from '36 to '38.

I don't think he was around when I first went to Paris, but in any event I was dragged around the sights by a parent more interested in the Louvre than le jazz hot. I remember being let down by my initial encounter with the Mona Lisa.

By a rum coincidence, the very next time I set foot in that picture museum was some 16 years ago. And I was taken there by Bill and Lilly Coleman, in whose apartment I was staying for a few days. The Mona Lisa still disappointed, but I felt a new respect for Bill's vigour as he tramped the endless halls smiling, while I rested and pretended to study one of the larger paintings. He showed stamina in everything he did.

BRITAIN had to wait until April of '66 to get an in-person taste of the Coleman horns — he had now added a flugelhorn to his luggage. Thirty three years had passed since this exceptional brass performer came to Europe for the first time (with Lucky Millinder's Band).

When he arrived here, at the age of 61, he could have been expected to be limping a bit musically; but no. He was not quite the mercurial mover of the 1934/5 Fats Waller and his Rhythm sides, the Bill Coleman Trio of '36, or the Dicky Wells classics of '37 which had Django Reinhardt also on the strength. But as Albert McCarthy wrote of the Waller sessions: "his style was in all essentials as it is today".

I said of the '66 tour's opening at Osterley Jazz Club: "His debut in this country revealed a still-potent swing player with plenty of speed, range and attack and a recognisable approach of his own which combined familiar elements of his past style and new subtleties drawn from post-swing ideas. Coleman also sings — in a relaxed, good-natured manner, with nice timing and a trumpetic shake at the end of his phrases."

On this tour Coleman appeared with Bruce Turner's Band, and when he opened at Osterley the following year he was supported by the Tony Milliner-Alan Littlejohn Sextet. While in London in April of '67, Coleman recorded an album with Ben Webster called "Swingin' In London" (for Black Lion), and it testifies to Bill's impressive powers on both brass instruments.

The session should have featured another mutual friend, Buck Clayton, but Buck suffered from serious nose-bleeding shortly before the date and had to enter hospital. Thus, a projected new version of "B.C. & B.C.", originally cut by this trumpet pair in Paris in 1949, was lost for ever.

However, an original titled "For Max" went onto the album as scheduled; I was in the studio when it was blown, and am pleased to say it was a groovy track.

So far as I am concerned, Bill has always been the most amiable of jazzmen and among the most modest, though unquestionably a major name in the history of jazz trumpet.

I met him in Paris in '49, then many times after in France and England, and on all but the first few meetings he was accompanied by Lilly, his Swiss-born wife, who cooked well enough to threaten his weight but managed to keep him in good, happy shape — business-wise as well as health-wise.

THE only thing I recall him complaining of was emphysema, and this probably finally struck him down in the Toulouse hospital near where he and Lilly were living. It was the finish of a player who was often and accurately described as one of the most lyrical of all jazz soloists.

Not much has been said here about Bill's early days or discs, aside from the Wallers. He recorded first with Luis Russell (in '29), then with Cecil Scott, Fats and Teddy Hill (alongside Roy Eldridge and Bill Dillard) before becoming resident in France in 1935 and subsequently cutting many of his finest things.

As I've said, he was less famous than he should have been at that time. "Bill Coleman, whose lyrical tone and fluent style were too little appreciated and too seldom recorded . . . played with Teddy Wilson in 1940 and '41." That's a remark of Leonard Feather's in his "Book Of Jazz".

Coleman possessed at all periods a good technique, a creative flow, and instinctive understanding of what turns music into memorable jazz. He idolised Louis Armstrong, and was also inspired by Jabbo Smith and Leonard "Ham" Davis. Buck Clayton was a trumpeter he was fond of, as player and person, and it was Buck who chose the Holton trumpet he changed to in the early Sixties.

Like most who knew him, I was saddened greatly by Bill's death and haven't been able to say half what I'd like to have put down here. If readers can find a copy, John Chilton's "Bill Coleman On Record" is well worth having. And Bill finished his autobiography (part of which he showed me) not too long ago, and I see it's been published in French already, and is promised here.

What is most important to get down is that he played beautiful, almost delicate trumpet and was a very good human being.

chart news

1	TRUE BLUES Mucho Levier	Mole Jazz
2	TUBBS TOURS Tubby Hayes	Mole Jazz
3	SONNY'S BACK Sonny Stitt	Muse
4	APRIL IN PARIS Thelonious Monk	Milestone
5	WOODY HERMAN'S ANGLO AMERICAN HERD	Jazz Groove
6	BLYTH SPIRIT Arthur Blyth	Columbia (import)
7	OUTPOST Freddie Hubbard	Enja
8	FRANK SINATRA Vol1.	Apex
9	GROUP ACTIVITY Bob Cooper and Bill Holman	Affinity
10	THE MAN WITH THE HORN Miles Davis	CBS

Chart supplied by: MOLE JAZZ, 375 Grays Inn Road, London, WC1.

ronnie scott's
47 Frith Street, West One. Tel. 439-0747
Licensed until 3.am
Now appearing until Saturday, Sept. 5
VICTOR FELDMAN
BERTRICE READING
Forthcoming Attractions
Monday, Sept. 7, for two weeks
ELVIN JONES JAZZ MACHINE
SUSANNAH McCORKLE
Sponsored by BOSE
Fri. 4 & Sat 5 FLOYD, LLOYD & RED CLOUD
Mon 7 TOKIO
Tues 8 OBSESSION
Wed 9 STANDING ON EDGE
Fri. 11 & Sat. 12 MR. CLEAN
Upstairs at Ronnie's Every Mon., Tues., Wed. in
Rocklight

Hurry on Downes

FLAUTIST **Bob Downes**, who has been living in Southern Germany for most of the past year, is paying a visit to England next week to record a "Jazz Club" programme for the BBC on Tuesday (15). He will be playing tenor sax, wood flute, bass flute and also singing, and will work with bassist **Paul Bridge**.

The same Bob Downes Duo appears at the Bull's Head, Coventry on Thursday, September 17.

KENDAL'S Brewery Arts Centre, Cumbria, presents **Chris Barber's Jazz and Blues Band** on Friday, September 4, and **George Melly** with **John Chilton's Feetwarmers** on Monday, November 30. Tickets for each event cost £3.50 from the Centre at Highgate, Kendal Cumbria (Tel: 0539 215133). Both concerts begin at 8.30pm.

It is announced that the Third Kendal Jazz Festival in Lakeland will take place from October 24 to 31.

GUITARISTS **Jimmy Roche** and **Esmond Selwyn** combine their talents in a two-guitar session — on which they work with **Alan Broadbent** (bass guitar) and **Robin Jones** (drums) — at the Plough, Stockwell Road, SW9 on Saturday, September 5.

Wild Bill Davison

Wild Firefly

CHICAGO cornet master Wild Bill Davison, making a European tour during September and October, marks the return of the Chilterns Jazz Appreciation Society's sessions at the Firefly, Bourne End on Wednesday, September 16 at 8pm.

Davison will be playing, as last year at the same venue, with Tom Wakeman's "All That Jazz" group. Admission costs £4, members £3.50.

The club, which took a break in August, continues after the Wild Bill gig with regular sessions. In October, departing from custom, the Firefly is to present saxist Jim Galloway, with pianist Tom Wakeman's Trio, on a Tuesday (6). Tickets are £2.75, members £2.50.

After opening his tour at the Firefly, Davison plays gigs in London (18, venue to be fixed), the Crown, Codsall (19), Red Barn, Blindley Heath (lunchtime, 20), Derby (21), Braunstone Hotel, Leicester (22), London's Pizza Express, Dean Street (23 and 25), Dorchester (26), London's Portman Hotel (brunch, 27), Shoreham Airport (28), Cardiff (30).

Bill then goes to Holland on October 1 and moves on to Switzerland for three weeks starting October 8.

AN impressive list of names lined-up for the Cork Jazz Festival — which takes place mostly in the Opera House and Metropole Hotel from Friday, October 23 to Monday (26) — includes **Marian McPartland, Cleo Laine, Mel Torme, Maynard Ferguson, George Shearing, Sonny Rollins and Dick Wellstood. Otis Rush** is another booking still being negotiated by Robert Masters.

The Cork programmes, as booked so far, are: Friday (23) — **Mel Torme** with the **Maynard Ferguson Big Band** (two evening concerts); Saturday (24) — **George Shearing, Marian McPartland, Dick Wellstood** (afternoon concert) and **Cleo Laine** and the **John Dankworth Quintet** (two evening concerts); Sunday (25) — **Bobby Lambe Orchestra** (afternoon) and **Sonny Rollins** group (evening concert);

Monday (26) — "The Wonderful World Of Louis Armstrong" package with **Keith Smith, Digby Fairweather** and the **Armstrong All-Stars**; also the **Ron Russell Band** with guests **Betty Smith** and **Roy Williams** (evening concerts).

In addition to the concerts there will be Festival Club performances by **Tomas Ornberg's HotFive** with **Bent Persson**, and **Dick Wellstood** and **Kenny Davern**. Pianist Wellstood and clarinettist Davern will join forces with drummer **Kenny Clare** to provide a **Blue Three** performance on October 24 . . .

Cork's line-up

THE last of the Max Collie summer Riverboat Shuffles of 1981 will be held on Saturday, September 12. The MC "Natlcia" departs from Lambeth Pier, SE1, at 3pm and is scheduled to return there at 7pm. **Max Collie's Rhythm Aces** provide the musical entertainment and the showboat is licensed. Tickets cost £6 and are obtainable from Big M at 26 Wendover Road, Bromley, Kent.

Collie's band, returning from a trip to Germany and Holland, plays a fund-raising gig at St Edmunds R.C. School, Dover on Friday (11) and, on Thursday (17), a new jazz club in the Tavern Bar of the Golden Lion Hotel, St Ives, Huntingdon.

ROYAL FESTIVAL HALL
FRIDAY 18 SEPTEMBER
at 8
Raymond Gubbay presents the greatest of the original New Orleans Jazz Bands
PRESERVATION HALL JAZZ BAND
£2.50, £3, £3.80, £4.50, £5.30, £6
from Hall (01-928 3191) & Agents

Mit CamScanner gescannt

albums

Mick spits in Ron's tequila

How old can you get?

ROLLING STONES: "Tattoo You" (Rolling Stones Records CUNS 39114).

WHEN innovation becomes a cliché, and originality little more than parody, then the time that waits for no one cannot settle solely on past achievements.

Over the years, the Stones have gone from a scream to a whisper; the passing years have shown the difficulty of reconciling an image with the reality. As a band, they've had to witness the changing of the guard, and feel more threatened than most.

If your initial stance is youthful rebellion, how then do you cope with approaching middle age? The romantic rebel in those that grew up with them may have dwelt on the idea of the Stones dying on the eve of Jagger's thirtieth birthday, but I shouldn't think Mick Jagger was too fond of the idea.

From being the scourges outside the establishment's walls, the Stones came to epitomise "radical chic". Between the busts, jet-setting and jams, they produced albums that sounded like obligations.

Their last album sounded lethargic. "Some Girls" at least showed them mixing their own punchy brand of rock 'n' roll with modish disco, but "Emotional Rescue" had all the impack of a soggy Kleenex. A shoddy compilation earlier this year did little to alleviate the doubts that the Stones were over the hill on a one-way ticket.

Obviously times and attitudes change, and the Stones can never again be as influential and threatening as they once were, but "Tattoo You" at least goes some way towards redeeming their reputation as a premier, down-the-line rock'n'roll band.

Recorded in the comfort of Paris and the Bahamas, the album sounds as though it's based round the nucleus of the Stones themselves (the sleeve and notes are shoddily ineffectual). Guitars are well to the fore, the rhythm section as dependable as ever while keyboards are kept well down in the mix.

There are odd snatches of sax, particularly on the rolling, mid-paced "Waiting On A Friend", which ends the album on a high, if laid-back, note. But it's those chugging, relentless guitars which open the album with "Start Me Up" that display the Stones back on something approaching form.

The album sounds like an attempt to return to the rockier feel of albums like "Some Girls" and "Exile On Main Street", with thumping rockers like "Slave" and "Little T&A" (which offers Richards a solo vocal).

Although once classified as "the world's greatest rock'n'roll band", the Stones have shown their musical diversity in the past. Obviously on R&B and blues standards, but also their tongue-in-cheek approach to country.

"Tattoo You", particularly the first side, finds them back into those gritty riffs which they storm through so effectively. Even though, at times, they sound like they're revisiting the past for comfort rather than inspiration, the first side does offer a grittier change from the complacency which threatened to overcome them.

But the lethargy is still there. "Heaven" is a plodding effort that seems to grow longer each time you play it, and "Worried About You" takes its time getting nowhere in particular. But they still demonstrate an innate ability for cutting near-perfect rock songs, like the catchy "Hang Fire" and "Neighbours" which hit the bull right from the first play.

For those who despise the Stones and everything they stand for, "Tattoo You" will do little to redress the balance. For the more tolerant, it displays an attempt at a more no-nonsense, rock'n'Rolling Stones.

As an album, it raises as many questions as it provides answers: just how long, and why, will the Stones keep going? They've proved in the past they could do it and they go a considerable way towards proving it here, but the cracks are showing, and they widen with age.

Like Mick and Keith's alter egos, the Glimmer Twins, "Tattoo You" does offer a glimmer of what once was, and, more important, what could be. It proves the snarl is still there, even if the bite has gone. – **PATRICK HUMPHRIES**

POINTER SISTERS: "Black & White" (Planet K52300).

SINCE splitting with sister Bonnie, who went solo, shaking off their nostalgia image, and signing with producer Richard Perry, Ruth, Anita and June Pointer have advanced their career with a mixture of pragmatic common sense and the inexorable progress of good singers getting their due. Perry must take much of the credit for this.

Now the Pointers and Perry make a slight readjustment, pulling back towards a slightly harder style of rock while using new – or less well-exposed – writers. Two of the best cuts are those in which the girls take a share of the scribbling.

"We're Gonna Make It", which ends side one, is a fast, synth-driven song led in tandem by Anita and June, who also co-wrote with keyboard/synth players David Foster and Mike Cotton. Those sisters also co-wrote "What A Surprise" with tenorist Trevor Lawrence and Anita sings lead over its cool, strutting pace.

June takes four leads, Anita three, they share one, which leaves Ruth with just one, "Take My Heart, Take My Soul". Perry now presumably thinks she sounds too black. June is especially strong on "Fall In Love Again", a song she violently attacks, and "Should I Do It" is a good pop song whose arrangement swings way back to the early Sixties girl group style of the Crystals and Chiffons. "Doo lang, doo lang" indeed.

A final special word of praise for Trevor Lawrence's tough sax breaks. A heavy horn. – **GEOFF BROWN.**

THE KINKS: "Give The People What They Want" (Ariste SPART 1171).

REPUTATION is a fragile thing. People prefer it hermetically sealed in a glass case, which they frequently pass in the Museum of the Mind, pause, and affectionately mutter: "Ah, *those* were the days!" The only problem is when the reputations refuse to stay behind the glass, and insist on breaking the illusion by simply keeping going.

The Kinks are a case in point, fondly remembered for Ray Davies' evocative vignettes of little bits of England in the late Sixties. Their career received a necessary shot in the arm when they (or, more accurately, Ray Davies) were championed by the Jam and the Pretenders.

Riding high on a Stateside reputation, they triumphed in America with an unfortunate brand of HM riffing over their old classics. Yet they played a great gig at the Lyceum last year, before a new generation of Kinks fans. It was like the Kinks were out to prove they could still cut it.

That seems to be the message behind "Give The People What They Want", but behind that unambiguous title are 11 songs that at least show Ray Davies trying to recapture some of his former glory. Ray jumps neck deep into nostalgia with the opening track on side two, "Destroyer".

That immortal "All Day And All Of The Night" riff and the mention of "a girl called Lola" in the first line! Nostalgia aside, the two most successful songs on the second side are some of the best things Davies has done in years.

"Yo Yo" recalls the balmy days of "Sunny Afternoon" and "Waterloo Sunset", with its strummed acoustic guitars, and Ray wryly pinpointing the foibles of suburbia. "Art Lover" is another of those lightly Caribbean flavoured songs he favours, about a dirty old man in the park on Sunday afternoon, watching schoolgirls with "pretty little legs, like a Degas ballerina."

The "Art Lover" is obviously nowhere near as sympathetic a figure as Walter, Terry or Julie, but he does come across as a character. It's Ray Davies at his observational best, just like the old days . . .

Side one is less successful, with the heavier side of the Kinks on display, which tends to make them sound like a dozen other bands. The title track, "Killer's Eyes" and "Add It Up" are lyrically interesting, but are not supported by the lacklustre tunes.

"Predictable" opens with Ray opining: "Don't even know why I'm bothering". Tongue in cheek perhaps, but sadly summing up side one's efforts. Ray Davies' great strength as a writer was in his affectionate observations of very English characters. While his contemporaries dwelt on the Mississippi Delta, Ray found an enduring fascination with Muswell Hill and Waterloo.

"Give The People What They Want" almost does just that – it offers hope to Kinks fans who treasure the acuteness of Ray Davies's observations.

The album shows that Davies hasn't wholly lost that ability, and for that we should be grateful, even if it is only in small doses. – **PATRICK HUMPHRIES.**

country pie

SOME years back, in the heyday of progressive country, **Gary Stewart** and **Delbert McClinton** had the best antidote to mellow country-rock. They wrote and performed modern honky-tonk songs that could be as mean as a kick from a steel-topped cowboy boot, dirty as the shit on the heel, sharp as a broken Lone Star bottle, and sometimes as warm and comforting as Jack Daniels.

Stewart made six albums for RCA, and the early ones are glorious celebrations of the bar-room world of love, lust, despair and liver disease – songs like "She's Acting Single (I'm Drinkin' Doubles)", "Flat Natural Born Good-Timin' Man" and "I've Got This Drinkin' Thing". But his later releases showed a fearful decline, which suggested that his lifestyle was becoming synonymous with his songs.

His best work has been collected together on **"Greatest Hits – Gary Stewart" (RCA AHL1 3901 – import)** and it was, released, ironically, the same week that he was dropped from the label.

Delbert McClinton seems to have fared much better. Although he seems to have stopped writing songs, he's finally enjoying chart success with the Muscle Shoals produced, funky R&B album "The Jealous Kind". But his best work was made in the mid-Seventies with Nashville producer Chip Young; most notably "Victim Of Life's Circumstances", with several tracks, including the title, recalling his misspent life in Fort Worth bars.

"The Best Of Delbert McClinton" (MCA 5197 – import) features highlights from "Victim", and his two other ABC albums, "Genuine Cowhide" and "Love Rustler", including his original version of "Two More Bottles Of Wine", which was a big country hit for Emmylou Harris.

Jerry Jeff Walker has clearly taken note of Delbert's recent success, because he's also used Barry Beckett and the Muscle Shoals session men for his new release, **"Reunion" (Southcoast Records/MCS 5199 – import).** It will please the Jerry Jeff faithful as it's a marked improvement on his last two (Elektra) albums, though it isn't going to win him a larger following; those gruff vocals get rougher every year, and are very much an acquired taste. – **RICHARD WOOTTON.**

Whether you're studying at school or at home, WH Smith has one of the widest ranges of educational books. Books which will provide the perfect answer to all your questions.

Here's just a selection of some of the best. You'll find that they make invaluable reference companions, especially when you need fast accurate information.

And right now, with economics becoming a compulsory subject for everyone, you'll also find that they're all excellent value for money.

Lost for words or short on facts?

W.H.Smith has the perfect answer.

WHSMITH

Prices correct at time of going to press. Subject to availability, some titles at larger British Rail bookstalls but not airport branches.

Mit CamScanner gescannt

PERSONAL CALLERS

Ads can no longer be taken at the London Record Centre

Why not call in and place your ads with us. We are just u the road opposite the Shaftesbury Theatre.

You will find us friendly and helpful.

Try us at:

MELODY MAKER
ADVERTISING DEPT.
Berkshire House
168-173 High Holborn
London, W.C.1

albums

Meccanik dance

DAVID LINDLEY: "El Rayo-X" (Asylum K532283).

IN THAT most preciously precious coterie of musicians — the Californian soft-rock mafia — David Lindley holds an especially revered seat of power. Apart from being a session man of extreme clout, Lindley is a tried and trusted chief lieutenant to Jackson Browne, and that, folks, means RESPECT.

So you can be sure that Lindley's coming out ceremony gets full honours, with the great Jackson himself stage-managing the whole affair.

You'd imagine that somebody just two paces stage left of the spotlight for so long would be burning with ideas, energy, and pent-up frustration. But while he's to be applauded for not attempting to rip his nerve-ends to shreds in front of us the way Jacko does, this merely comes out sounding like somebody *playing* at making records.

His arduous, self-conscious bid for individuality is done by setting virtually everything to lip-service reggae arrangements, with a couple of songs in foreign (Spanish and French), a couple of drastically re-arranged classics ("Bye Bye Love" and "Twist And Shout"), and a couple of songs that are supposedly light relief (including the title "Tu-ber-cu Lucas And The Sinus Blues").

It seems grossly unfair to other artists to make comparisons, but the chugging whimsicality of "She Took Off My Romeos" and "Quarter Of A Man" recall a pseud Joe Walsh, striving meekly to capture the mood of "Life's Been Good".

Lindley is an outstanding guitarist, an invigorating fiddle player, and even a passable singer. But he's made an album of such little conviction and sincerity, it's an insult to the reggae camouflage behind which it so miserably cowers. — **COLIN IRWIN.**

THE TWINKLE BROTHERS: "Me No You, You No Me" (Twinkle Records).

THE Twinkle Brothers blend in calypso and pop like Third World and Eddy Grant, but they avoid sounding like a spoonful of treacle dripping back into its pot.

Twinkle is sometimes pinhead hard.

Singer Norman Grant is as boisterous and rich as the late Jacob Miller of Inner Circle, but the Brothers don't cross to Inner Circle's soul/rock territories. The main delight is the shuffling, chirpy horn section, but all the instrumentation is excellent throughout, with a very long list of musicians.

"Africa For Africans" is their central song. It has a lace of tortuous message, including "black men stop fighting amongst yourselves". They are not spiritually stand-offish though, like Black Uhuru (especially live), it is always an open celebration.

"Constipated People" is one of the Twinkle Brothers' best songs, and it has this same damnation.

"Me No You . . ." is a happy LP, but one not without longings, or laments for lost living — and we all have those. — **NEIL ROWLAND.**

GARY NUMAN: "Dance" (Beggars Banquet BEGA 28).

ONE almighty and irresistible urge hits me whenever I see Gary Numan; I want to shove a thermometer under his tongue and see what it reads — a few degrees off zero if the hapless android image is anything to go by.

But there are different ways of keeping cool. You can be cold with stiff-eyed roboticism or world weary detachment, and this album marks the shift from one to t'other. It also presents a time change, a pause — Numan at rest after flaring out of the concert world, a bit of space, a slower pace, a few fresh ideas.

Sadly, very few. Though the surface has warped, it's still the same three note riffs underneath, the same downcast vocals dropping like wilting hyacinths (synths???) at the end of each line. A handful of new musicians — notably Mick Karn from Japan whose gliding bass lines produce the highest instrumental peaks — have dressed up the package, but it's essentially the same suit in different cloth.

Side one has the widest departure, holding only four tracks to side two's seven, and one of them a near ten minute epic of drifting percussion and passing lines. "Slowcar To China" picks up slices of melody, dissects them, and drops them back into the pool a few minutes later.

Eno staked down that territory half a dozen albums back and Numan's re-styling has less of the inspired oddness, the "found" music that makes that such a success. But it still works.

Gazza's life, however, has got to be more cheerful in the meantime. He seems obsessed with contracts whether they're the sex deals of his street heroines or the broken love agreements that apparently litter his travels. Either way it usually ends up with somone losing, and badly.

The rhythms of "Dance" have taken a turn for the natural — less like clunking repetitive machines and closer to the random splatter of a dozen dripping taps. "Cry, The Clock Said" has a long, restful intro underspun by an eastern violin courtesy of Nash the Slash who makes a couple of appearances. Roger Taylor belts the drums for a bit as well.

Side two dims in comparison, and like so much of Numan's material it simply strikes as a boiled down compilation of every other song he's ever written. The all too brief saxes of "She's Got Claws" give the album one of its strongest emotions — a dirty, slinky bellow from the street.

If there's one other mental state that pervades the whole of "Dance" it's mistrust — Numan's doubts on romance ("Boys Like Me"), even his nervous rejection of "copyist" rivals.

"These New Romantics are Oh so boring. I could swear I've been there once or twice before," opines "Moral". He's hardly one to talk about prior claims since the double breasted three-piece and soft Fedora which make up his new front cover visual have seen more re-runs than a Sunday afternoon BBC feature film.

Incidentally, his latest make-up looks as if he's fallen face down in a vat of Johnson's talc.

And that in the end is Numan's final failing on early albums and this one. He just can't stand back far enough to catch the entire picture; to see that his tunes are now well trodden paths and that his image makes him not an individualist but a caricature.

This is an album by a victim, and he suffers at his own hand. — PAUL COLBERT.

Black power

WHILE sales of most records have fallen dramatically in the last few years, the market for post-war American black music has remained surprisingly stable, and may even have grown.

An Elmore James compilation on Charly, which was named MM's "blues album of the year" last December, has now sold over 6,000 copies — a figure which compares very favourably with some albums on major labels by "stars" who've been supported by expensive radio plugs and full page ads in the music press.

It was one of a Charly R&B series of 16-track compilations, licensed from small American labels like VeeJay and Sansu, and its success has justified more "new" releases, including four strong Chicago blues LPs from the Fifties.

"High And Lonesome" (CRB 1013) is a rare set of powerful **Jimmy Reed** tracks which haven't seen the light of day for a couple of decades, and were recorded before his drink problems had begun to have a detrimental affect on his music; **"Big Town Playboy" (CRB 1015)** collects together the best of **Eddie Taylor,** who spent years in Reed's shadow as his guitarist, but deserved recognition in his own right; **"Crying And Pleading" (CRB 1016)** features **Billy Boy Arnold** in excellent form on vocals and wailing harmonica; while **"Everybody Rockin'" (CRB 1014)** highlights some of **John Lee Hooker's** less well-known material.

My favourites feature **T-Bone Walker** and **Irma Thomas**. Walker was an electric guitar pioneer who straddled the worlds of jazz and blues, and was one of the finest and most influential Texan musicians of all time. **"T-Bone Jumps Again" (CRB 1019)** captures him at the very peak of his career, immediately after the Second World War.

New Orleans-based Irma Thomas was frequently ahead of her time, and the fine **"In Between Tears" (CRB 1020)**, which was recorded with **Jerry "Swamp Dog" Williams** in 1970, includes "Coming From Behind", an early example of the rap technique which was later developed so successfully by Millie Jackson.

Less important albums in this series are another **Elmore James** collection **"Got To Move" (CRB 1017)**, tracks recorded between 1952 and 1963 in various American cities; **Little Johnny Taylor's "Part Time Love" (CRB 1012)** a soul-blues set recorded, like **Lowell Fulsom's "Man Of Motion" (CRB 1018)**, in 1970; and an LP apiece from under-rated soul singers **Solomon Burke, "King Of Rock 'n' Roll" (CRB 1024)** and **Ted Taylor, "Keep Walking On" (CRB 1011).**

Equally well-packaged and imaginatively selected R&B re-issues have come from Chiswick on their Ace label. Particularly worthy has been **"Ike Turner's Kings Of Rhythn — Volume 1" (CH 22)** which fills a much-needed gap. While there have been too many repackaging jobs done on Ike's work with his wife Tina, there's been precious little from his early days in the Fifties.

This collection comes from 1952-56 when Ike was working for Modern records around the Mississippi Delta area, acting as talent scout, producer, and band leader — playing guitar and sometimes piano. He's featured singing on just two tracks; the rest are shared between some of the fine vocalists he discovered including Dennis Binder, Brother Bell and Lonnie "The Cat".

There's little in the way of new American rhythm and blues being recorded these days.

The exception is **Ray Sharpe,** whose **"Texas Boogie Blues" (Flying High FH 6502 — import)** is the best new R&B record this year, though it sounds authentic enough to have come from 20-years ago. Sharpe, a black Fort Worth singer, had several hit singles in the early Sixties, most notably with "Linda Lu", which is featured in a new form on this high powered set, recorded in Dallas with accomplished back-up from the King Peach Band and Delbert McClinton on harp, along with some other Sharpe originals. — **RICHARD WOOTTON.**

ROBERT ELLIS ORRALL: "Fixation" (Why-Fi WHO2)

ROBERT Ellis Orrall is not alone in his emotional cowardice, and is not aware of it. He hides behind impersonations of Parker and Costello, mixed with absurd, empty Meatloaf bombastics. Haven't Meatloaf and Jim Steinman shown that their overkill dramatics are more hollow than emptiness itself?

"Girls Gotta Listen" and "She's All Grown Up" express only inane love, and even the use of the phrasing of English poets can't veil it. Costello prises "love" open, he brings perspective to its distortions, exploits its contradictions, looks with humanity to its victims, and drowns its exploiters with venomous truth.

You can't copy that.

He cut and distributed his first LP himself, in the hope Sire would sign him — but Sire were taken over by Warners and the deal disappeared. "Fixation" is the culmination of four years' work, and he has tenacity.

I don't blame him for the fundamental failures of this record, because coming from "just outside" Boston he must be blind to the central humanity we are demanding from pop in the Eighties.

Orrall will find himself as welcome as a hippo in a fish pond over here and his obtrusively, even if unintentionally, insulting "love" will either offend or bore. — **NEIL ROWLAND.**

we've mastered the art of better sound

Even with the best [illegible] the sound quality of mass-produced records can be disappointing.

Original Masters, on the other hand, are produced slowly and painstakingly in limited editions to give you the best sound reproduction possible. Each master disc is cut at half speed so that every little detail from the original recording is captured. Our exclusive mastering process achieves superior dynamic range, better top-end and overall frequency response plus improved stereo perspective.

For the final pressings, we use tough, JVC Super Vinyl, which resists distortion, has an ultra quiet playing surface and will last up to five times longer than an ordinary LP.

There's an exciting range of well known artists and titles from the Beatles to Tchaikovsky, the choice is yours, but listening is believing:-

Fill in and return the coupon for full details and our special personal test offer.

YOUR PERSONAL TEST OPPORTUNITY

UK Distributors: ZEROSTAT COMPONENTS LIMITED 14 Edison Rd, St. Ives, Cambs. PE17 4LE. Phone: (0480) 62225

NAME

ADDRESS

TEL No

ORIGINAL MASTER RECORDINGS

Return of the lost time bandit

TOM VERLAINE: "Dreamtime" (Warner Bros K56919)

ART for art's sake . . . is this what Tom Verlaine's needed?

Deservedly revered for his sometimes awesome track record, Verlaine isn't the same without Television. His first solo album from 1979 was still undoubtedly by Television's leading man, but neither that one nor "Dreamtime" have the same aura that Verlaine's band could muster on a good day in the studio.

This isn't the added hastily to say that "Dreamtime" is less than a good album. At times it's great, and anyway I'm quite happy to sit and listen to Verlaine's guitar playing.

He's the most distinctive American guitarist since McGuinn, and were he to set the MM classified section to music it would still sound better than most of the records released this year.

However, it's all very well being another of the great recluses of rock, but I'm certain the enforced disciplines of working within a group with a hectic schedule would force Verlaine to stretch himself more than he has done here.

Apparently there's supposed to be a lyric sheet included with the album, though my copy doesn't have one. You can argue about the merits/debits of being able to read the words to songs, but in this case it would help a lot because the words are none too audible.

Therefore it's hard to say whether or not Verlaine is weaving the same kinds of syntactic spells he achieved so mysteriously with songs like "Friction" or "Carried Away". If he is, why hasn't he made sure we can hear them?

On a positive note, much of the playing and arranging on "Dreamtime" is breathtaking. There are loads of examples — the thrusting riff of "Always" and its magically ascending chorus, carried by Bruce Brody's clanging piano line. Or the cannily chiming 12 string guitar which swirls across the opening of "Fragile".

My favourite song here is "A Future In Noise", where another tough, urgent beat ushers you into a brilliantly frantic chorus ("I gotta keep about a mile from you"). Ace.

But elsewhere, even magical playing can't disguise some basic deficiencies. Mainly, these centre on a lack of development in several of the songs, though the massed guitars always have something to say over and above the basic song structures.

Nonetheless, you can't tell me that "Mr Blur" or "Down On The Farm" are much more than potent but simple riffs repeated and embellished, while "The Blue Robe" is the result of a studio jam whence Tom lifted the best chunk and turned it into a song. (It appears in rejuvenated form on the B-side of the imminent single, a remix of "Always". Haven't heard it yet.)

Praise, and possibly even adulation, are due to the crew of musicians assembled here. Richie Fliegler on guitar, Donald Nossov and ex-TV man Fred Smith on basses, and Rich Teeter and Jay Dee Daugherty on drums. But conductively as they conspire with Verlaine on "Dreamtime", I'd still advise the man to find himself a niche where he has to push himself.

"Dreamtime" is fine, but not great. — **ADAM SWEETING**

Mit CamScanner gescannt

albums

Straying off the path

SIMPLE MINDS: "Sons And Fascination"/"Sister Feelings Call" (Virgin V2207 and OVED 2).

IF the current spin of trenderama were to be judged purely on music instead of cut of the cloth then Simple Minds could quite easily be seen as one of the precursors of New Romanticism.

Due to a common predilection for the Roxy-Bowie axis, rather than any direct causal links, Minds and the nouveau plastics have accidentally ended up with a remarkably similar *form* to each other's in their search for the Great White Elektrik Diskow In The Sky; you know the score by now – mid-tempo dance beat, synthesizers playing a dominant role in the process, etc.

What distinguishes Simple Minds, of course, is their passionate concern for *substance*. Where others are content to chuck together a motley assortment of chords, pompous vocals and electric frills in a failed attempt at "good pop", the Minds have used their music as a vehicle for emotion and mood, resulting in the sensuous "Empires And Dance", one of last year's best albums.

But, having defined their stance, they've now fallen into the trap of virtually repeating the formula on much of this new album (currently on release as a double album package, although later the two records will be available separately).

It's the same old scene – mid-tempo sway and swing laid over a thick electronic carpet – but this time the seductive aura has been displaced by Steve Hillage's insensitive production, leading to an acute attack of synthetic overkill.

It's a *muscular* sound, but too often the raw meat machine at the heart of the matter is smothered by trilling layers of synthesizer, an approach that soon becomes wearisome, leaving the listener gasping for breath. And Jim Kerr's naturally deep, rich voice is (probably unconsciously) slipping into affectation and exaggeration.

Despite these handicaps, there's enough exceptional material to lift it out of the rut (although with four sides to cover it's spread far too thinly), and it's significant that these successful tracks are the ones that develop their sound in new directions rather than strictly following the path laid down by "Empires".

"Boys From Brazil" and the title track, for instance, both thunder along on a frighteningly aggressive backbone, the synthesizers and guitars used to haunt and beguile; "League Of Nations" (already available as the B side of "The American", also included here) falls around an appealing circular baseline, like an early morning pad through a jungle clearing.

But since most of the best material comes on the "Sons And Fascination" half of the album, Minds aficionados would be advised to wait until the record is available in two separate packages before dealing out the cash. – LYNDEN BARBER

ARLO GUTHRIE: "Power Of Love" (Warner Bros WB 56910).

IT'S to his credit that, early in his career, Arlo Guthrie managed to move convincingly away from his father's shadow, although his post "Alice's Restaurant" success has been limited, and these days he's regarded mainly as an interpreter of other writer's songs (most notably his 1972 hit with Steve Goodman's "City Of New Orleans").

His new album, "Power Of Love", finds Arlo in mellow mood, at times eerily recalling early Dylan with his nasal delivery. There's a pleasant, balanced choice of material, with Arlo choosing his songs carefully.

His cover of Richard Thompson's "When I Get To The Border" never matches the intensity of the composer's original, but is still an astute choice which should bring the underrated Thompson some welcome royalties.

Arlo contributes a couple of his own songs, the undistinguished "Slow Boat" and potentially interesting "Living Like A Legend".

A real curio comes with his version of the old Harry Belafonte standard, "Jamaica Farewell", in the incongruous company of Rickie Lee Jones. It works surprisingly well, but pretty much sums up the album, pleasant, if unambitious. Hey, hey Arlo. – **PATRICK HUMPHRIES.**

THE DELINQUENTS: "The Delinquents" (Live Wire LW-2).

THIS record, and presumably the band, emanate from Austin, Texas, and though they are a long, long way from Waylon or Willie, they confirm that the capital of the Lone Star State is producing more good music than almost anywhere else.

I particularly like the vocal style of guitarist Becky Buckham, one of the two ladies in the five-person band, who has that deed-pan, seen-it-all, know-it-all, hate-it-all weltschmerz young American lassies are so good at. It's a stance echoed by the lyrics, which are either about love gone wrong ("Pain Like Bullets", "It's Just Not the Same") or something rather nasty happening on the beach ("Alien Beach Party", "Beach Balls in Hell").

The songs are '81 equivalents of Beach Boys idylls, with speed and eye liner substituting for the beer and sun lotion.

What we have here is a view of the Eighties seen through the distorting glass of Sixties imagery. Only one of the Beach Boys could surf. Well, there ain't much scope for hanging ten along the meandering curls of the Colardo, either.

A shlock tradition continues. – **KARL DALLAS**

VARIOUS ARTISTS: "The Elvis Connection" (RCA International INTS 5078).

FOUR years since his death and Elvis Presley mania is still so strong that anything bearing his name will sell. Most souvenirs, books and vinyl tributes are worthless, serving only to cash in on his memory, but this bargain-priced album stands out from the crowd.

It's a carefully researched, copiously annotated, and well-organised collection of 17 songs connected with Elvis, tributes, novelty tunes, and the original versions of some of his biggest hits.

Included are Janis Martin's rockabilly classic, "My Boy Elvis"; Lou Monte's ludicrous, tub-thumping "Elvis For President"; Homer and Jethro's pastiches of "Hound Dog" and "Heartbreak Hotel"; and two early songs from country singers Jerry Reed and Bobby Bare, "Tupelo Mississippi Flash" and "All American Boy", which don't even mention Elvis by name.

The original versions demonstrate how Presley drew on supposedly diverse musical forms to create his own style. Hank Snow's pure country hit "A Fool Such As I" nestles beside three raw blues tracks by Arthur "Big Boy" Crudup; "That's All Right", "So Glad You're Mine" and "My Baby Left Me". – **RICHARD WOOTTON.**

BOBBY CHARLES: "Bobby Charles" (Bearsville IRSP 26).

BOBBY Charles' roots are steeped in blues, R & B and cajun and the warm, earthy quality of those southern styles keeps his music on a slow, glowing burn. Sounds like? Well, a pinch of Lee Dorsey and Fats Domino, a sliver of J. J. Cale and Billy Swan, a squirt of Randy Newman and, of course, the Band, who accompany him here along with guests such as Amos Garrett and Dr John.

The album's best cut, "Small Town Talk", is a loose, easy ballad about down-home gossip, whisperings on the porch or behind the screen door, mumurings by the creek or over the Main Street store counter.

On "Let Yourself Go", Charles exudes a sort of sleepy Southern macho. In "Grow Too Old" he decides to live life before it passes him by, while "Save Me Jesus" and "He's Got All The Whiskey" actually switch the styles one would expect of them.

Charles has been one of the least hosannaed of southern States songwriters, yet captures the same vivid moods as southern novelists from Carson McCullers to Flannery O'Connor. His lack of output suggests he suffers from southern languor too. – **GEOFF BROWN.**

The Muddy connection

BUDDY GUY & JUNIOR WELLS: "Drinkin' TNT 'n' Smokin' Dynamite" (Red Lightnin' RL0034)/- VARIOUS ARTISTS: "Living Chicago Blues Vols 4, 5, 6" (Sonet SNTF 840, 841, 842)/MUDDY WATERS: "King Bee" (Blue Sky SKY 84918).

THE influence of McKinlay Morganfield lies over all five of these albums. Junior Wells came to prominence with Muddy Waters after he replaced Little Walter on harp in the Fifties; Pinetops Perkins, who plays on the Guy/Wells album, was with Muddy on piano until last year.

Perkins also plays on the tracks by Luther "Guitar Junior" Johnson on volume six of the Sonet series together with Calvin Jones (bass) and Willie "Big Eyes" Smith (drums) who, with Johnson, also appear on Muddy's own album, and Lovie Lee, who replaced Pinetops Perkins in Muddy's band, has four tracks on the Sonet volume four.

It is an influence that is totally benign, and while the blues is more than Muddy, it's more than obvious that without Muddy the Chicago blues wouldn't have been the same. This is still as true as ever, for "King Bee" shows him on vintage form, even though he leaves most of the guitar chores to producer Johnny Winter, apart from some delicately understated slide on "Sad Sad Day".

Winter's playing is consistently tasteful, notably on "I Feel Like Going Home", which is for me the stand-out track by virtue of its economical arrangement. We know that Muddy never plays guitar while he sings, but *three* other guitarists does seem a mite excessive on some of the other tracks.

Certainly, the mixture of black and white bluesmen is no longer the tokenism it once was. I know few black youngsters who play with Winter's feeling for the traditions of the blues – it's interesting to compare his complex, melodic style with the more riff-based playing of Luther Johnson on his own tracks.

Come to that, who would expect to hear such good blues drumming on the Guy/-Wells album from Dallas Taylor, best known in the past for his work with Stephen Stills? Along with Perkins and Rolling Stone Bill Wyman on bass, he produces what is probably the best blues rhythm section sound anywhere on these albums, a vital rhythmic underpinning, the significance of which is often ignored by traditionalist and revivalist alike.

In the present favourable climate for blues playing, the Buddy Guy/Junior Wells album has been attracting a lot of airplay, and while in my book it doesn't come up to the classic Vanguard albums produced by Sam Charters, the attention is well deserved. It has always been something of a unique partnership of equals, for the equal billing is no mere contractual arrangement.

However, it is not just preference for the more obscure by-ways of the blues that makes me recommend the three Sonets, licensed from the influential American Alligator label, to anyone who really wants to find out what today's blues is all about.

Though it is good to hear the old-stagers still blowing and playing at their best – if, in Muddy's case, with a slightly less of the old, remembered fire – the future of the blues depends not on such great stars of yesteryear but on the lesser-known players of today. Some are not so young, like 64-year-old Lovie Lee, who only became a full-time professional musician a couple of years ago, though he's played for half a century. Some are not so old, like harp-player Carey Bell's son Lurrie, who has joined his dad with Lovie.

On the basis of these recent recordings, and the output of King, Guy and Wells, the long-predicted end of the blues is going to be a long time coming. – **KARL DALLAS.**

WE MAKE SOUND SENSE

24-TRACK DECIBEL STUDIOS 16-TRACK

Contact Studio Manager, Graeme Holdaway, at the Studio, 01-802 7868, or Elaine at H.Q. 01-864 9892

COB RECORDS

– The world's most complete record and tape service

1. All brand new records and tapes sold at discount. Regular special offer lists, items from £1.95. Inland and Export Service.
2. Your unwanted good conditioned L.P.s, tapes and singles bought for cash or part exchanged for ANY brand new ones of YOUR own choice. Send list to us for official offer.
3. Thousands of quality guaranteed secondhand L.P.s and singles – all listed.

Write or telephone for free 25-page catalogue.

COB RECORDS (MG), PORTHMADOG, GWYNEDD WALES (0766) 2170/3185

★★ SHOPS AT PORTHMADOG, BANGOR, WREXHAM ★★

Missed that hit sound while it was around? – Get it from the dealer, with all the classics. All the singles listed below are but a small selection from over 2,000 singles and 1,000 LPs listed at incredible prices.

Send s.a.e. for list

All the records listed below are in picture covers and are 85p each, 5 for £4, 10 for £7.50, 20 for £14 (+ 39p P&P). Many others on list

P3417	AIR SUPPLY	All out of love
P3342	BEAT	Best friend – Stand down Margaret
P3423	GEORGE BENSON	Love X love
P3432	RANDY CRAWFORD	One day I'll fly away
P774	VAN HALEN	Runnin' with the devil
P3559	LEON HAYWOOD	Don't push it, don't force it
P2375	MICHAEL JACKSON	Don't stop 'till you get enough
P2193	JON & VANGELIS	I hear you now
P2194	FERN KINNEY	Together we are beautiful
P2196	LAMBRETTAS	Poison Ivy
P3740	BARBARA MARKAY	Give your dick to me
P3683	MATCHBOX	Over the rainbow/You belong to me
P3289	ODYSSEY	Use it up and wear it out
P1320	PLASTIC BERTRAND	Ca plane pour moi
P1346	ELVIS PRESLEY	Jailhouse rock
P2690	PRETENDERS	Talk of the Town
P2488	RAMONES	Rock & roll high school
P3496	PAUL SIMON	Late in the evening
P3462	SKIDS	Circus games
P3317	SPLODGENESSA	
	BOUNDS	Simon Templar/Two pints of lager
P1728	ROD STEWART	I don't want to talk about it
P1831	A TASTE OF HONEY	Boogie Oogie Oogie
P3575	U.K. SUBS	Party in Paris
P3410	VILLAGE PEOPLE	Can't stop the music
P3178	ANITA WARD	Ring my bell
P3539	YOLANDA	Gonna get along without you now

ALSO A GREAT BARGAIN

100	HIT SINGLES £18 (+ £8 if overseas).	
100	SOUL SINGLES £10 (+ £8 if overseas).	(IRELAND & B.F.P.O.s
100	PICTURE COVER SINGLES. £10 (+ £8 if overseas).	DO NOT COUNT AS
100	POP SINGLES. £7 (+ £8 if overseas).	OVERSEAS
50	REGGAE SINGLES. £5 (+ £4 if overseas).	

OLDIES UNLIMITED

DEPARTMENT M, TELFORD, SHROPSHIRE TF2 9NQ

1,000s of LP BARGAINS

OUR CATALOGUE OFFERS OVER 10,000 LPs – CASSETTES – SINGLES

ROCK/POP/NEW WAVE/DISCO/HM/JAZZ/MOR, ETC.

Unrivalled Selection of Hard-to-Find back Catalogue and Deleted Albums

LPs 50p-£2.75 EACH – VAT

Many Limited Editions also available at lowest prices

ALL ALBUMS FULLY GUARANTEED

Send sae for our Latest Catalogue

EXPORT We offer an unbeatable Export Service to anywhere in the world. Send an IRC for our extensive catalogue listing 1,000s of bargains free from UK tax; many unavailable outside of Britain.

GEMA RECORDS

P.O. BOX 54, CROCKHAMWELL ROAD, WOODLEY READING, BERKSHIRE, ENGLAND

RECORD & TAPE EXCHANGE

LPs, Tapes, Videocassettes Rarities Wanted

We pay 1p-£2.50 (or more) CASH or EXCHANGE VALUE for LPs, tapes, singles, videocassettes, rarities. ALL accepted in ANY condition – absolutely NONE refused!

Bring ANY quantity to one of our shops at

38 NOTTING HILL GATE, LONDON, W11 (727 3539)

28 PEMBRIDGE RD., NOTTING HILL GATE, W11 (727 3538)

90 GOLDHAWK RD., SHEPHERD'S BUSH, W12 (749 2930)

Or SEND any quantity by post with SAE for cash to Record & Tape Exchange, 38 Notting Hill Gate, London, W11. (Our price must be accepted – SAE for estimate if required)

All shops open daily 10 a.m.-8 p.m. for 1000s of cheap used records/tapes – new releases, deletions, dealers' bargains, etc. RARITIES are bought, sold, exchanged UPSTAIRS at 38 Notting Hill Gate, W11

Mit CamScanner gescannt

Ripping yarns

GRADE ONE: Red noise in the morning, a spirit's warning.

THIS bunch of jumpy bratlings, all cheery grins and toothy smiles, rush in where fools fear to tread, make a tear and RIP it all to shreds. Clacking beats sprung like a high tension coil rebound, build the tension and smelt down into breezy calm.

Dance and listen, laugh and furrow your brow. Don't expect *anything* except the normal and the abnormal thrown together so perfectly you never see the joins. This lot will grab your chair from behind and push it back into place before you've even noticed it's missing.

Whatever you do, DON'T PANIC.

This sublime cross-cultural razzamatazz is all down to the entity that is Rip Rig and Panic, a fresh wind blowing through the five continents in a heady whirl, lifting their magic dust from a dazzling plurality of sources and casually depositing it at the interface, arms akimbo and faces beaming. How's *that*? And you dare to call this steaming tonic a "group"?

"A group as a group, that sort of ethic, has just gotta go, you know, that whole thing of having certain individuals being one group for the next three years is so old hat and so unnatural. It's just purely for saleable purposes." Gareth Seger, possibly the most photogenic man in "pop"(?), delivers the warning.

"The group has got to go. That's the only way you're going to get musicians – and people in any sort of walk of life – just mixing and mingling and getting a lot more from each other. That group thing is like . . . I dunno, like a white middle class kid's 'let's set up a second family' situation."

At the root of this bubbling trouble lies Gareth, marvel drummer Bruce Smith, Sean Oliver and Mark Springer, the nominal base of Rip Rig, but the gates stay permanently open; wandering in and out at any moment might be the beanpole Wessel, the enigmatic Flash, Neneh Cherry, Ari Upp, and very famous legendaries Don Cherry and Nico. Or whoever.

A man of mysterious American-ish origins, 20-year-old BRUCE SMITH talks like he's spent a lifetime at Don Cherry's knee. He has, in fact, just married the man's daughter Neneh.

Recently heard with the Slits, and previously The Pop Group, Bruce's spectacularly skilful drumming shows him to be a man of supreme taste and wit.

Nursing barely-concealed Jake La Motta fantasies, Bruce The Moose is frequently to be seen with a white towel around the throat, the mark of a man with a strange neurosis. To this very day teams of internationally reputed specialists have been unable to untangle the complexities of this man's weird and wonderful psyche.

If Rip Rig are anything, they are a SPIRIT, a beautiful antidote to everything that is pompous, empty, unimaginative and restrictive, an eruption that sends sparks flying in every possible direction but down. Rip Rig and Panic make the *happiest* noises I've heard all year.

"I don't think ambition's our biggest drive," says Gareth. "Passion's a bigger drive for us."

Their irreverence is simply "the best way to keep yourself going. Always being able to laugh at yourself is the best way to do it."

Demon pianist Mark elucidates: "I don't think we take it very seriously at all, actually. We just do it for the love of doing it, and just for fun. We all feel strongly about music in one way or another, so on one level we feel seriously enough to feel strongly about it. But 'feeling serious' about it is the wrong way to describe it."

"Hang loose" is probably the nearest we'll get to a definition of the Rip Rig ethic. Play when you want to, where you want to, with who you want to, and *because* you want to. Simple!

If the mood's right, then get out in the streets . . . or invite yourself to someone else's gig. "The worst thing is you get pissed off when people say 'no'!"

Like Funkapolitan at the YMCA . . . or the time they gatecrashed the cosmic pyramid at Glastonbury with two saxophones and a hand drum and had the PA turned off on them within a couple of minutes.

"We play every day, but most of the time it's on the street, right?" enthuses Gareth. "You can go down on the corner and play your bass clarinet. You're giving more to people than, say, in a concert hall, because there they're coming and there's no heavy surprise, they know they're going to get something laid on.

"It's much more interesting to lay it on people who are not expecting it."

In a typical Panic gig (if such a thing exists) there might be any number of people leaping around, swapping instruments and doing what comes naturally. If their acquaintance Nico wants to come up and play, fine! (And for the record, my observation that they were taking the piss out of her in a review of a recent gig was mistaken. Apparently Mark Springer was berating himself for playing in the wrong key).

The whole thing sounds like it must inevitably turn into a godawful shambles (just getting on a stage and playing without a written list of songs ???), but there's a barely concealed secret . . .

"WE CAN ALL PLAY", says Bruce, something that should be obvious from the most cursory listen to the Riggers. And it's no mere blunt statement of complacency, either; just *confidence*.

"The danger for a lot of people, when you can use the instrument you're playing, is to think 'Well, I know it all now, I can just do this, I know how to play it'," he continues. "You never really know all that, you've always got everything to learn.

"It won't happen with that theory business and with people thinking about themselves; it's to do with everybody playing together, and for you as an individual listening to what everybody else is doing."

Gareth: "Before you start getting that loose you gotta get tight . . . really tight. You have to be aware that people are going to move with you.

"Say I want to go and play some solo piano without shouting to the others 'Stop!' and having it written on a bit of paper – '15 minutes into the set, stop, I'm gonna play the piano'. You've just got to see if that space is there, and if that space isn't there, forget it. Get into what else is going on."

And Bruce again: "You can't just say 'We're gonna be way out now' and start freaking out, because it takes more, it's like that tight thing, it takes a lot of discipline before you kind of get there."

GRADE TWO: Rip Rig and Frolic; the return of the yellow fever.

GO, go, go, this is it! Like determined jumble sale hunters, Rip Rig jostle at the doors, leap in and rummage through the pick of the bargains, tossing musical influences over their arms and dashing out with shirt tails flapping. Within two minutes they'll have the whole lot stitched into a brightly coloured patchwork and flying at the top of a flagpole.

Some of the influences should be obvious from Bruce and Gareth's previous involvement in The Pop Group; James Brown, Sun Ra, Ornette Coleman, for instance. But Panic's distillation of blues and roots is a whole New Thang, a stylistic brew that shines according to which turn of the kaleidoscope comes to rest.

"Go, Go, Go, This Is It!", their debut single released on their own Uh-Huh Prods label, couldn't be further from The Pop Group. One of the few singles this year that approach classic status, it's rip-snorting charge that pulls in Glitter Band, heavy Atlanta and even hints of Brenda Lee's "Let's Jump The Broomstick" in its wake.

And if Simon Bates and his chums aren't too perturbed by the avant-gardish sax spiralling from speaker to speaker mid-way through, it could even be a massive hit.

"Oooooo-eeeeee! Heavy hypothetical one there!" laughs Gareth (although it should be pointed out that the map is

Currently residing in a white Volkswagen, giggly 20-year-o GARETH SEGER is a dedicate follower of fashion whose freaky-looks are often to b seen shining above a pair of dapper running shorts.

Despite a former career playing sorts with titles like "We Are All Prostitutes" wit whacky Bolollans The Pop Group, the only moment wh there's not a smile beaming from his friendly face is whe he's posing for the camera.

Gareth's musical talents extend to such diverse instruments as guitar, saxophone, spoons and specialised larynx.

Mit CamScanner gescannt

Lynden Barber raves about Rip Rig and Panic. Tom Sheehan observes

status. It's a rip-snorting charge that pulls the Glitter Band, heavy Afrikaana and even hints of Brenda Lee's "Let's Jump The Broomstick" in its wake.

And if Simon Bates and his chums aren't too perturbed by the avant-gardish sax spiralling from speaker to speaker mid-way through, it could even be a massive hit.

"Oooooheeeeee! Heavy hypothetical one there!" laughs Gareth (although it should be pointed out that the map is

Currently residing in a white Volkswagen, giggly 20-year-old GARETH SAGER is a dedicated follower of fashion whose freckly features are often to be seen shining above a pair of dapper running shorts.

Despite a former career playing songs with titles like "We Are All Prostitutes" with whacky Bristolians The Pop Group, the only moment when there's not a smile beaming from his friendly face is when he's posing for the camera.

Gareth's musical talents extend to such diverse instruments as guitar, saxophone, spoons and strangled larynx.

always in a state of advanced mirth).

Not forgetting, of course, the 'b' side "The Ultimate In Fun", a rattling epic that stirs the blood into a boiling river with one of the meatiest sax riffs heard in ages ("Friends are divided as to which number they prefer", *writes MM reader Enricho Peel*).

Next step in the Ripping scheme is cheekily named "God", their debut album, consisting of the Red, Yellow, Green and Blue sides, each playing at 45 rpm (the title's just what's needed for getting into the News Of the World, reckons Sean).

On "God", the "commercial" and the "non-commercial", the "accessible" and the "inaccessible" lay cheek by jowl, then contort into a unifying grin. It's all up to the listener to approach with the right attitude; if your view of "rock" is restricted to horny-handed guitar solos over a welter of cliches, or if you retreat in horror at the thought of a music that feverishly melts down the boundaries between funk, pop, jazz and soul, then steer clear.

It's a record that's impossible to sum up with a simple, glib phrase. Displaying a sparkling array of ideas, every track exploring different avenues, "God" irradiates the sheer joy of playing music.

Largely improvised, it was completed in about three days of recording spread over the first three months of this year, and now they're already recording their next meisterwerk with Don Cherry helping out on trumpet.

"We've got to get over this attitude of 'this audience', 'that audience'," says Bruce. "That's a bunch of bullshit."

What about their heavy jazz leanings (their name derives from a Roland Kirk number)? "The thing is, we're very influenced by a lot," comments Gareth. "The jazz thing is always built out . . . but all sorts of things as much, probably . . . gospel singing and stuff like that."

Sean chimes in: "Like if you check the guitar playing you might find a really heavy rockabilly, R&B thing."

A rich dose of funk puts in an appearance from time to time, but Rip Rig are nothing to do with the cottage cheese "jazz-funk" movement and all its computerised cliches.

If anyone tries to lump Panic

A musical genius at birth, MARK SPRINGER developed his talents when his grandmother, Frieda Von Krackenbaum, whipped him at the piano stool. He was to grow up a broken man, at one stage remaining in the same chair for three weeks in case he had a heart attack.

The highlight of his career has undoubtedly been Maelstrom And The Bear Garden, a duet consisting of the man they call Weasel playing a clarinet through a hosepipe while naked, and himself. They played one gig and split up. But it was thanks to the legendary Jock that 20-year-old Mark gained his experience of public performance.

Mark is German.

in with the current funk bandwagon they're wasting their time. As they cockily point out, Bruce and Gareth were "white cats doing funk" at least three years ago in The Pop Group.

"Now you turn on the radio and it's like another group whooming their bass strings out and making it 'Boink', you know," says Gareth with healthy cynicism. "All I can see that's going to happen in another six months is tons of cats getting up on stage and trying to play 'out'."

I mention James Chance, but before I can complete the sentence Bruce cuts in. "He is repulsive, that guy, he is repulsive. I heard him years ago and he was pathetic."

"To me he ain't got it," says Gareth, explaining how annoyed he gets when people keep asking his opinion of Chance. "His tone and everything."

And as for "tribalism", yet another one of the 57 Varieties of trend floating around this year, "We were the first anyway. Adam and the Ants copped it all from us."

"I remember seeing The Pop Group when Mark had that jacket that Adam wears now, that whole look," adds Sean.

Which all leads back to that perennial question hanging over what we might loosely describe as, ahem, "the rock scene" — originality (or rather the lack of it). Rip Rig and Panic may have turned their heads into the wind, shaking an array of musical styles through their own personal sieve, but how many of their admirers will be merely content to try and copy them in a doomed attempt at emulation?

Gareth is well aware of the problem. "Whereas you wanna encourage people to go out and start doing it for themselves, you don't want to have a million other groups picking up bass clarinets and trying to play 'out' and leaving the soul behind.

"I'm much more interested in the group that maybe goes out and does two minute pop songs, but doing them with real feeling and soul, than everybody jazzing up and picking up saxophones and stuff. I see a lot of The Pop Group stuff coming back now, you know?"

Bruce picks up a copy of The Face and opens it at a spread of photos on "Beatnik style". "This

SEAN OLIVER: — The Stinkin' Hog to his friends. He was in Green Park tube station running through his usual repertoire of Michael Jackson songs "and all that sort of rubbish" when his eyes met those of famous pop star Gareth Sager. Their lives were never to be the same again.

A much travelled man, 19-year-old Sean has lived in Antigua, Middlesex, Norfolk, Cyprus, Norfolk, Canada and Kent because his father "was in the airforce, or summing weird like that."

Arriving in London, he opted for busking at the age of 16 because "it was the easiest way of making a living without doing all the shit," later ditching it to play with his Rip Rig pals.

is the sort of thing that annoys me. That whole thing of 'Okay, now jazz is in' . . .". His face screws up in disgust.

GRADE THREE: Green was the colour, and other tales of youth.

UNFORTUNATELY but perhaps inevitably, misconceived comments about Rip being "The new Pop Group" have already started appearing in the pop press. Bruce says he doesn't care.

"To be perfectly honest with you, no offence, but I could just do without the music papers altogether."

I comment that unlike Rip Rig, The Pop Group seemed to be complacent about their abilities and too po-faced.

"I would never point any fingers," says Gareth, "but you probably know who might have had something to do with it. The Pop Group wasn't trying hard enough. We're trying a lot harder."

"Let's just say we were pretty young," states Bruce disparagingly.

So do they see Rip Rig as the next stage in an evolutionary process?

"I want it to be much more than that," says Gareth. "Their stuff was like here, and this is like . . . going out" (he demonstrates with his hands). "You get this feeling that people think they really mean it when they play something really hard.

"Those kids whacking their guitars as hard as they could meant they wanted to change the world more! You'll probably find that someone who plays a lot more soft has got a lot more guts, playing with sensitivity. I'm not talking about Neil Young!"

Mit CamScanner gescannt

folk forum

THURSDAY

THE COCK TAVERN
27 Great Portland St. Oxford Circus W.1
SAFFRON SUMMERFIELD
Your host: RODNEY LLOYD

SATURDAY

THE COCK TAVERN
27 Great Portland Street, Oxford Circus W.1

MICK LINNARD & DAVID HUGHES

FAIRFIELD CROYDON FOLK FESTIVAL
September 12th, 7.30pm
Folk Sounds of Britain
PETER BELLAMY, MARTIN CARTHY, DICK GAUGHAN, A. L. LLOYD, SUE HARRIS & JOHN KIRKPATRICK, WALTER PARDON, CYRIL TAWNEY, THE WATERSONS, DAVE SWARBRICK
Tickets [illegible] 01-688 9291
September 12th, 2.0pm
CROYDON FOLK CLUB
with guests SAMMER RATS
GARY & VERA ASPEY
OLD SWAN BAND 01-688 9291

THE SINGERS CLUB, The Bull & Mouth
[illegible]
[illegible]

SUNDAY

FAIRFIELD CROYDON FOLK FESTIVAL
September 13, 7.45 pm
An evening with
MIKE & PEGGY SEEGER
NEILL MacCOLL
Tickets £2.50 £4 01-688 9291
September 13, 2-6 pm
RICHARD DIGANCE
HARVEY ANDREWS
WATERFALL MAJOR WILEY
and guests 688 9291

MONDAY

HALF MOON
Putney
NOEL MURPHY
+ Ackworths Ferret

Harge Folk Club, Royal Oak, Peel Road, Wealdstone, Middx.
MUCKRAM WAKES

TUESDAY

HERMIT FOLK
JOHN VICARS BAND
HERMIT CLUB, SHENFIELD ROAD BRENTWOOD, ESSEX
Floor singers welcome

WEDNESDAY

DINGLES TRADITIONAL
Adams Arms, Conway St., W.1
KITSYKE WILL

PERSONAL CALLERS

Ads can no longer be taken at the London Record Centre.

Why not call in and place your ads with us. We are just up the road opposite the Shaftesbury Theatre.

You will find us friendly and helpful.

Try us at:

MELODY MAKER
ADVERTISING DEPT.
Berkshire House
168/173 High Holborn
London, W.C.1

folk

History in the making

Karl Dallas raves about the Champion String band

THERE are musical experiences that stay with you through life, colouring everything that follows. They come few and far between, and fewer and farther as the years go by, but I think I scored a rare addition this year: the first time I heard the Champion String Band.

Ostensibly, it's nothing but three superlative musicians playing together on some out-of-the-way tunes and accompanying a few songs. So why does the hair rise on the back of my neck with the same unmistakeable shock of recognition that here musical history is being made?

The opening notes of their first album, perhaps, give a slight clue, in the syncopated accompanying chords which leave the initial pulse of the tune ambiguous. We are miles away from that monotonous thumping which accompanies so many dance tunes, as an entire audience taps its feet, recognising a rhythm but pounding it into the ground before it has had a chance to take flight.

The Champion String Band all have day jobs, they recorded the album for a new label dedicated to the non-commercial and anti-hype, and they have no plans to do it full-time. They might just be fooling themselves.

All three of them have track records, though only two of them might be well-known outside their immediate milieu.

Tom Gilfellon, of course, was a strongpoint of the High Level Ranters for many years, but was also known among fretting alicionados as a guitar-player tasty enough to make it on to Kicking Mule — a rare accolade.

Fiddler Chuck Fleming first came to prominence with the old JSD Band, played in the last version of Trees, one of the more neglected bands from the heyday of English electric folk, and was in the first version of Five Hand Reel. Then he moved up to Durham, and was rarely to be heard outside local sessions, and the NE-based Joint Stock Ceilidh Band which he ran with Jim O'Boyle and Martin Matthews.

Martin Matthews is the third member of the Champions, and though the folk scene doesn't know him well outside the North East, he won the all-England fleadh on banjo and was runner-up in the all-Ireland, after having played for only a couple of years.

They have all, as you can see, got roots.

And though the band has suddenly come to prominence — largely through their unheralded but powerful appearance at the Cambridge Festival — its "overnight success" is really the product of those roots, combined with about six months' very intense work getting a repertoire together.

When Rubber Records' Geoff Heslop, who has used them to launch his new Black Crow label, saw them at their very first gig at the Bridge Hotel, Newcastle, he asked if they saw the band as a short-term thing.

Tommy told him: "We're not planning to go on the road professionally with this band, so we can't offer you a great deal. But we hope to look at this as a fairly long-term project over a period of years rather than months, to see where we can go. We've started.

"We know where we are but we want to see how far we can go, because there's no point in having a band unless you're going to stretch yourself and each of us stretch each other."

THE result of that stretching is a tension between the artists, their material and each other which produces a genuine excitement, rather than the hyped-up amphetamine rush of lesser instrumentally-based groups.

"So far," says Tommy, "we haven't been doing many gigs. I don't want to sound smug if I say public reaction has been most gratifying, that's a very trite phrase, but I was in tears on Friday night (at Cambridge) when I came off. There were tears as big as pinkers in my eyes because the tent stood up and applauded.

"Again, it's been a long time since I went on stage with butterflies, because none of us know what the reaction's going to be yet."

This is partly to do with the differing musical personalities of the people concerned, but it also has a lot to do with the material, much of which comes from a largely unknown traditional composer called James Hill.

To most north-easterners, he's the man who composed "The High Level Hornpipe" and that's it, but to the Champions — and particularly to the Scot, Chuck Fleming, whose fiddle playing comes from a similar background — he was a master musician and composer whose use of unusual "flat" keys rather than the common G, D and A has limited the wider acceptance of his compositions among fiddle-players.

Chuck points out: "Kerrs did an Irish collection and eight of the 12 hornpipes in it were written by Hill. So who's this man James Hill?

"I thought to myself, well, 'The High Level', right, fair enough, there's a hornpipe and it's found itself in a lot of the collections, but I've got this feeling about Hill that a lot of his music is played and he never got credit for it.

MANY of the Hill tunes in the Champions' repertoire were rescued from oblivion when they were found in a notebook discovered during building work on an old collier's home. One of the tunes in it is dated 1828.

They were probably fiddle exercises, and though Chuck admits that they might not sound very beautiful "in the raw", in the Champions' hands they have a unique character, partly because of the lack of open strings in their original keys gives the fiddle a different sound, and to a great extent because of the arrangements.

"The challenge was really to put the tune down and to try to work the banjo or whatever into that tune," says Chuck, "and this is where Martin comes in. This is his strength."

Both of them give a lot of the credit to Martin Matthews, and Tommy would agree with Chuck's estimation: "This guy holds melodies, 32-bar harmonies and descants in his head. I've worked with some musicians in my time through the years and nothing with Martin is dead and done. Martin Matthews is special, you know. He really is."

Writing an appraisal like this seems to me dangerous, because the worst thing to happen to the Champion String Band would be the sort of over-publicised forced development in their early days which the Albion Country Band, for instance, found so hard to live up to.

I hope they will be able to resist the temptations about to be put in their way: to go back to being full-time professional musicians, to jump on the roundabout of constant touring, the one-way road to sterility as artists and exhaustion as human beings.

Tommy says: "We're excited about what's happening and I know, myself, from my own experience, that it is building. We won't be touring a lot, we just can't, it's as simple as that.

"Martin is a newsagent, Chuck works, I'm still teaching. We hope we'll get abroad, maybe once a year, maybe two short tours of Britain, and, of course, there's weekends.

"If clubs would only get together instead of bickering and combine to put on a concert at a weekend they could pay us a decent fee and more likely than not make a profit on the night."

news

The McCalmans — just one of the guests lined up for the Biddle Arts Centre. Pic: Valerie Wilmer.

Spinning the world

THE first *new* **Spinners** single in years is released this week by Dingle's Records. The record, "Around The World ... And Back Again" marks a welcome change from EMI's endless re-cycling.

THE **Home Service**, who made their television debut last Thursday on BBC2's second film from the Cambridge Folk Festival, are to appear on BBC1's "A Little Night Music" at 11.10 pm on Wednesday September 23. They've also been asked to write and record a new theme tune for Radio 4's "Start The Week" show on Monday mornings.

PEEWEE Hunt has left Mechanical Horsetrough to concentrate on running his real ale bar in Trowbridge, and a folk club at the Fir Tree Inn, Radstock, Avon. His place in the Horsetrough will be taken by **Tim Webb** of **Thirty Thousand Frenchmen**, who are disbanding. Peewee is also forming a company "Festival Ales Ltd" with Bill Vincent, who runs the Rochester Brewery Folk Club. They aim to provide "A professional and human folk festival bar service" at festivals next year.

PETER BELLAMY will be presenting three concerts based around his songs of Rudyard Kipling, which he has successfully recorded in the past. The premier of the show will be at the St Edmunds Arts Centre, Salisbury on September 8, followed by the Athaneum Arts Centre in Warminster on September 11 and finally at the Fox and Firkin, Lewisham High Street on September 20. The latter show will feature slides, and will be in aid of the Kipling Society.

THE third BBC2 programme from the Cambridge Folk Festival will be shown tonight, September 3 and features **Jake Thackrey, the McCalmans** and **Steeleye Span**.

NORTHUMBRIAN traditional band **Badger In The Bag** are playing at and running a new folk club at the Buddle Arts Centre, Wallsend, Newcastle, with a strong series of guests up to Christmas, including **Nic Jones, Peter Bellamy** and **the McCalmans**. The Badgers are also helping with the third Haltwhistle Folk Festival, which runs from September 18-20, and includes sets from **Michael Chapman, the Celebrated Ratcliffe Stout Band** and **Archie Fisher** as well as workshops and dances.

PERFORM now has a new magazine covering the south west of England. "The South West Junction" is to be published in August, December and April and aims to provide "A positive response . . . for all involved in the performance of folk music in the south west." Editor **Martin Bloomer** is keen to hear from fans, performers and club organisers. He can be contacted at 1, Elliott Close, Sylvania Park, Exeter, EX4 5ED.

Peter Bellamy

THE **Contortions** are a three piece act that play Irish traditional, Chinese and Armenian music in and around the south east. They are also the winners of the first ever South of England Busking Championships and comprise **Paul Hancock, Mark Turauskis** and "contortionist" **Christine Wilkinson**, who dances to their music. They've just finished a colour video, and are busy arranging dates at present.

SAFFRON Summerfield, who has been presenting a one woman show at the Edinburgh Fringe Festival, goes into the studio soon to record her new album with young jazz musicians, and will mark "a new direction" for her music

chart

1	WILD AND BEAUTIFUL Silly Wizard	Highway
2	SEAL SONG Ossian	Iona
3	THE WOMAN I LOVED SO WELL Planxty	Tara
4	THE BEST OF THE BOTHY BAND	Polydor
5	MIST COVERED MOUNTAIN De Danann	Gael Linn
6	CRANN ULL Clannad	Philips
7	FRENCH RECORD Kate and Anna McGarrigle	Hannibal
8	SHOT OF LOVE Bob Dylan	CBS
9	STRICT TEMPO Richard Thompson	Elixir
10	IN THE TRADITION Boys of the Lough	Topic

Chart supplied by: 23RD PRECINCT, 23 Bath Street, Glasgow, C2.

Mit CamScanner gescannt

caught in the act

Any Trouble open fire

CLIVE GREGSON hits the target. Pic: Lesley Sly.

ANY TROUBLE
The Venue, London

LIKING Any Trouble doesn't make me feel guilty anymore. Recommended by this paper – this *writer* (?) actually – with an enthusiasm that probably left the group red at the neck with flustered embarrassment, Any Trouble's first album was elsewhere given unmerciful stick.

Much of the time, it seemed like the chaps were being kicked around the houses because they'd reminded some critics that they could also be *fans*.

Under attack for reasons that had little to do with the quality of their music, Any Trouble remained good-humoured, persevered and finally came up with a decisive reply to their critics with their second album, "Wheels In Motion".

Last Wednesday's bash at The Venue was more than a showcase for the new record: it was a triumphant vindication of every claim made for their excellence. Defiant from the bell, they opened with the two-fisted dynamics of "Open Fire"; suddenly, the dancefloor was the only place to be.

Caught square in the slipstream of their initial assault, it seemed damned unlikely that anyone could find Any Trouble less than totally irresistible. Clive Gregson writes the kind of songs that could single-handedly support the jukebox industry. Packed with hooks, they never seem crowded; tingling with incident, they have a perfect sense of pace and measure: sparkling, they're never just glossy, and they're usually so arresting that they have your heart in handcuffs from the first flutter of his guitar, the first vocal intimation.

Most groups have one good shot; Any Trouble don't even bother to count the ammunition. Having reached an early climax with an achingly moving version of "Dimming Of The Day" (graced by an eloquent Chris Parks guitar solo), they regrouped, reloaded and fired off a furious volley that included "Romance" and a rattling "Second Choice" and an inspired juxtaposition of the epic "Walking In Chains" and the unsettling drama of "Eastern Promise".

With the late exception of the starkly sombre "The Sun Never Sets", the rest of the set was dedicated to the ankles with an especially fearsome version of "Turning Up The Heat" threatening to dislocate the knees. Reluctant to acknowledge closing time, Gregson led the group back for a trio of encores. Augmented by the Q-Tips' brass section, they weighed in with a dashing "Wheels In Motion" and a flamboyantly grooving "Rock 'n' Roll Shoes".

And then there was Gregson, alone in the spotlight, crooning "Girls Are Always Right", Chris Parks' deftly placed guitar lines heralding the group's powerful punctuation. As Any Trouble left the stage for the last time, Gregson paused for a moment to savour the audience's applause, genuinely moved; genuinely moving. – ALLAN JONES.

RICK WAKEMAN,
Hammersmith Odeon, London

PERHAPS it was the imperfections of the sound system or the fact that the gig was being tele-recorded and every time we put our hands together the director shone ruddy great floodlights in our eyes; perhaps it was the fact that I was marooned up in row T of the gods without an oxygen mask so the whole thing seemed a bit remote; whatever it was I really didn't enjoy this Rick Wakeman one-off as much as I'd expected.

Despite having minimal connection with the George Orwell classic, Rick's "1984" album marks a really significant stage in his development, if only because of its concentration upon songs, rather than demonstrations of instrumental virtuosity.

I must confess I'd hoped this gig would be used as an opportunity to present the album in three-dimensional form, instead of the trip down memory lane it turned out to be, with individual selections from the new album presented alongside such long-awaited revivals as a "Catherine Of Aragon/Anne Of Cleves" medley from "The Six Wives Of Henry VIII" and blockbusters like the battle from "Journey To The Centre of the Earth".

Although it would have missed the narrative sweep of the new work, this could have been an acceptable alternative, placing Wakeman's newest compositions in perspective with his total achievement.

On the album, the main burden of the songs is carried by the formidable Ms Chaka Khan, who could make "Baa Baa Black Sheep" sound as significant as the Last Trump. But obviously she's not available for tours, so Rick has recruited an unknown lady, Cori Josies, to do the job.

Physically, she lacks Chaka's magnificent presence, but whether her voice comes up to scratch I'd find it hard to say, since the sound man didn't seem to pay her much attention.

Whatever my own reservations about the evening, the audience loved it, especially when he played some of the less well-known tunes from his repertoire. I was interested, too, to see how well his one solo piano tune, "Danielle" (dedicated to his wife), went down. – KARL DALLAS

ALTERED IMAGES' CLARE sets the visual standards

ALTERED IMAGES/
APRES MOI
Rafters, Manchester

IT'S EARLY evening and I'm sympathising with a couple of young fans who have travelled all the way from Sheffield, only to be told that they will not after all be able to see their new pop favourites Altered Images in action.

The idea of an early show for the kids and a later concert for the older ones (with bar) appealed to my critical instincts. What better way to look over a band who are receiving encouraging notices than compare their commitment to two contrasting audiences?

So I arrive early and notice the two disappointed fans learning that Altered Images have turned up too late to perform an early set. They can watch a brief soundcheck for nothing, but must leave immediately afterwards, otherwise the club licence will be in jeopardy. Many more soon arrive but they don't complain when they hear the news. Altered Images don't apologise and I begin to understand why the concert halls and clubs are currently struggling.

Four hours later I return to a sweaty, heavy club atmosphere, with a number of glassy eyed bear swillers having replaced many of the true fans. They're just happy to find another resting place and don't really notice an exceptional support set from Apres Moi.

"The Window" is the highlight – a darkly atmospheric number which showcased an incredibly danceable drumbeat, a lively guitar range and delicate vocals. Apres Moi deserved an encore for that song alone.

Altered Images finally take the stage and launch into an impressive set which steers deliciously in between zippy innocent pop and inventively modern dance music. Vocalist Clare sets the visual standards, tantalisingly moving around her microphone, singing lightly above an irresistible blend of full blooded music. The controlled energy and youthful enthusiasm soon reach sections of the audience.

"Happy Birthday", the latest single, is typical of their live-wire set – a set which more than confirmed their potential, and was only blacked by their earlier questionable attitude to the kids who made a wasted journey.
– FRANK WORRALL

FUNKAPOLITAN
Edinburgh Nite & Day Club

CROSS Steely Dan and Shakatak, add a bit of punch, put them in a disco and you get Funkapolitan.

They were on very late last Wednesday at the Nite & Day Club, the 12-hour cabaret which forms the backbone of the Edinburgh Rock Festival this year.

Appearing alongside Richard Strange's Cabaret Future, which was in residence for a week, it seemed like an incongruous mix of styles, but the pantalooned futurists managed to shelve their pretensions for a while and enjoy a good old-fashioned boogie.

There's not much that's old fashioned about Funkapolitan's act, though – it's slick, tight, gutsy and entertaining, and ventures way beyond the limited range of harmonies employed by more conventional disco bands.

What they seem to be saying, with their inventive chord changes and cheeky lyrics (eg two solid minutes of "Gottle Of Geer") is that most funk bands take themselves far too seriously, and you're not going to catch them doing that.

Their rapping is wicked, their beat infectious (even two denim-clad heavies who'd leaked up from a Whitesnake gig downstairs were enjoying themselves) and their single "As The Time Goes By", of which they gave us two different versions, has to be a winner. – ELLY SALE

entertainment guide

THE HALF MOON
93 LOWER RICHMOND ROAD PUTNEY, SW15 01-788 3387
Thursday 3rd: PACIFIC EARDRUM
Friday 4th: FAMOUS BLUES BLASTERS (featuring Victor Brox)
Saturday 5th: CRANNOG
Sunday 6th: KEVIN COYNE
Monday 7th: NOEL MURPHY (ARKWRIGHT'S FERRET)
Tuesday 8th: GONZALES
Wednesday 9th: BOB KERR'S WHOOPEE BAND
COMING SOON MONDAY 14th: PRELUDE

KINGS HEAD
4 FULHAM HIGH STREET 200 METRES FROM PUTNEY BRIDGE
Thurs. 3rd: THE MGS
Fri. 4th: THE 45
Sat. 5th: RED BEANS & RICE
Sun. 6th: BILLY FLAMES AND CAPER
Mon. 7th: JOHN SPENCER'S BAND
Tues. 8th: DUCK SOUP
Wed. 9th: THE DOWNBEATS

DINGWALLS
RHYTHM'N'BOOZE
CAMDEN LOCK, CHALK FARM RD, LONDON NW1 01 267 4967
THUR 3 MENSEVIK & I NIGHT
★ THE SEARCHERS ★
+ FRUIT EATING BEARS
FRI 4 MANUFACTURED ROMANCE SUPPORTED BY RESTLESS
SAT 5 SEVEN YEAR ITCH REVINA & THE MAGNETICS
MON 7 THE BILL STICKERS WITH MAGIC MICHAEL
TUES 8 ALTERNATIVE TV SUPPORTED BY (FROM AUSTRALIA) THE MODELS
WED 9 JOE SUN
THUR 10 WRECKLESS ERIC

DEREK BLOCK Presents
CRUSADERS AND B.B. KING
AN EXCEPTIONAL CONTEMPORARY MUSICAL EVENT
with members of the Royal Philharmonic Orchestra
ROYAL FESTIVAL HALL
Musical Director: MICHAEL KAMEN
WED SEPT 9th to SUN SEPT 13th at 7.30pm
Tickets £4.50 £6.00 £7.50 £9.00 Box Office Tel 01 928 3191 and usual agents
THE BRIGHTON CENTRE
TUESDAY SEPTEMBER 8th at 8pm
Tickets £5.00, £4.00, £3.00, £2.00 BOX OFFICE Tel (0273) 202881
MEMBERS OF THE ROYAL PHILHARMONIC ORCHESTRA will not be available at concerts.

LYRIC THEATRE, HAMMERSMITH
King Street, W.6
Box Office 01-741 2311
NATIONAL DAY OF PAIN
Friday, September 18, at 11 p.m.
LATE NIGHT WEEP-IN WITH
THE HANK WANGFORD BAND
Book now – tickets £2.50
FIRST MAJOR CONCERT!

Sunset Jazz
3 North End Crescent, London, W14
Tel 01-603 7006
No admission after 11 p.m.
Thurs. 3rd: JO-ANN KELLY & THE SECOND LINE
Fri. 4th: DIGBY FAIRWEATHER & FRIENDS
Sat. 5th: ROOT JACKSON & THE G.B. BLUES CO.
TOM NOLAN'S BLUES BUSTERS
Thurs. 10th: JUICE ON THE LOOSE
Fri. 11th: CHRIS BARBER JAZZ & BLUES BAND
Sat. 12th: MIKE BERRY AND ROCKOLA

GOLDEN LION
Fulham Road, SW6. Tel. 385 3942

Thurs. 3:	RED BEANS & RICE	£1
Fri. 4:	CHICKEN SHACK	£1.75
Sat. 5:	CHUCK FARLEY	£1.25
Sun. 6:	STAGESTRUCK	£1
Mon. 7:	BOB KERR'S WHOOPEE BAND	£1.25
Tues. 8:	SPEEDOS	Free
Wed. 9:	THE FIX	Free

Mit CamScanner gescannt

club calendar

THURSDAY

THE BOTTOM LINE
presents
CRUISE
at
The Clay Pigeon Hotel, Field End Rd
Eastcote, Middlesex
Tel. 01-866 5358
8.00-11.00pm

SEVEN DIALS JAZZ CLUB
27 Shelton St
Covent Garden
BREAKFAST BAND
NEW NUCLEUS

FRIDAY

PEGASUS
GREEN LANES, N.16
JUICE ON THE LOOSE
8.30 — £1.20

STAR AND GARTER
Putney Pier
COBRAS
(ex-Yardbirds/Dr Feelgood)

THE ANGEL
ON LAMBETH WALK, S.E.11
Lambeth North Tube
Thursday, 3rd: ANDY ALLANS FUTURE £1
Friday, 4th: RED BEANS AND RICE £1
Saturday, 5th: MOTOR BOYS MOTOR £1
Sunday, 6th: DOLLY MIXTURE £1.50
Thursday, 10th: JOHNNY MARS BAND £1.50
Fri., 11th: TBA
Sat., 12th: CHEFS + MOOD ELEVATORS
Sun., 13th: A FLOCK OF SEAGULLS
plus support most nights — phone for details
Happy Hour between 9-10 p.m.
All Bitters (incl. real ale) 50p pint

THE COBRAS
All Star R'n'B Band
London dates:
Thurs. 3: Bull & Gate, Kentish Town
Fri. 4: Star & Garter, Putney
Sat. 12: The Pits, Euston Road

BULL and GATE
389 KENTISH TOWN ROAD
LONDON NW5
THURSDAY, SEPT. 3 — £1 — COBRAS
FRIDAY, SEPT. 4 — £1 — CRANNOG (Folk)
SATURDAY, SEPT. 5 — £1.50 — PAZ
SUNDAY, SEPT. 6 — £1 — CHUCK FARLEY
MONDAY, SEPT. 7 — £1 — BIG CHIEF
TUESDAY, SEPT. 8 — £1 — BRETT MARVIN
WEDNESDAY, SEPT. 9 — £1 — DIZ AND THE DOORMEN

HALF MOON
PUTNEY
HANK WANGFORD

SATURDAY

NEW CRAWDADDY CLUB
at
The Sportsman,
opposite Chorley Wood Station
featuring
BLUE CONDITION

STAR AND GARTER
Putney Pier
TRIMMER & JENKINS

SUNDAY

HALF MOON
Putney
KEVIN COYNE

White Lion, Putney
THE HAMSTERS

RED BULL, Liverpool Road, N.1
JAN PONSFORD QUINTET
featuring JIM DVORAK
Starts 8.30pm — Adm. £2

AT THE TORRINGTON LODGE
LA(?) ROAD, N.12
ROOT JACKSON AND THE G.B. BLUES COMPANY
Thursday 10th. —
BIG CHIEF

MONDAY

New beat reggae with
BEATROOTS
CRICKETERS
(Oval) 8.30

TUESDAY

STAR AND GARTER
Putney Pier
THE 45's

The Cricketers, Oval SE11
RAMA
8.00 — 50p

FOUR ACES CLUB
Dalston Lane, E8
SEEDS OF CREATION

HALF MOON
Putney
GONZALEZ

EVERY TUESDAY
MERLIN
THREE RABBITS
ROMFORD RD, E12

WEDNESDAY

New beat reggae with
BEATROOTS
PEGASUS
(Green Lanes N.16) 8.30

HALF MOON
Putney
BOB KERR'S WHOOPEE BAND

ROXBOROUGH
COLLEGE RD, HARROW
THE HAMSTERS
1 min. from Harrow-on-Hill Station

PERSONAL CALLERS
Ads can no longer be taken at the London Record Centre
Why not call in and place your ads with us. We are just up the road opposite the Shaftesbury Theatre.
You will find us friendly and helpful
Try us at:
MELODY MAKER
ADVERTISING DEPT.
Berkshire House
168-173 High Holborn
London, W.C.1

FED UP WITH NO ONE COMING TO YOUR GIGS?
PLACE AN AD IN CLUB CALENDAR OR FOLK FORUM FOR AS LITTLE AS £4
FOR DETAILS CALL JACQUIE RUSSELL ON
01-379 3581

NATIONAL GOLD
(FORMERLY SUNFIGHTER)
ROCKING THROUGH SEPTEMBER AT
Sept. 1½ 2001 Club, Erith
Sept. 1 Hermit Club, Brentwood
Sept. 12 Bridgehouse, Canning Town
Sept. 13 Golden Lion, Fulham
Sept. 16 Wooden Bridge, Guildford
Sept. 25 Barons Court Tavern, W.14
Band Booking on 01-947 9138/7248

ZERO 6
AVIATION WAY, SOUTHEND-ON-SEA. TELEPHONE: 0702 546117
Every Monday. 8 p.m.-2 a.m.
MUSICIANS' WORKSHOP
Full P.A., Backline and Drum Kit Supplied
Live Bands, "Jamming", and featured Guest Bands Weekly
SEPTEMBER 7 — LAROX — Admission: 50p before 9.30 p.m. £1 after 9.30 p.m.
SEPTEMBER 14 — SAMURAI — Admission: 50p before 9.30 p.m. £1 after 9.30 p.m.
SEPTEMBER 21 — TRESPASS — Admission: 50p before 9.30 p.m. £1 after 9.30 p.m.
SEPTEMBER 28 — THE SHOTS — Admission: 50p before 9.30 p.m. £1 after 9.30 p.m.

datelines

TOUR NEWS/TOUR NEWS/TOUR NEWS/TOUR NEWS/TOUR

DOLL By Doll play London's Marquee on September 12, supported by **Manufactured Romance**. They also appear at Stafford's Sci-Fi festival, Bingley Hall, on September 6 . . . **Joe Jackson and Jumpin' Jive** play an extra London date on the current tour after a sell-out at the Palais. They now appear at the same venue on September 6 and 7 . . .

JOHN **Miles** is back in London for a date at the Dominion on October 16, with tickets at £4, £3.50 and £3 . . . OK Jive have lined up a September tour opening at Edinburgh Nite Club on September 2, continuing at West Hampstead Moonlight Club (4), London Hammersmith Palais on September 6 and 7 supporting Joe Jackson, London Marquee (September 15), Coventry General Wolf (19), Herne Hill Half Moon (25), Fulham Greyhound (26) and Leeds Queens Hall (27) . . .

MISTY play a string of September dates to coincide with the release of their second album "Wise and Foolish". They are at London St James Hall, Kings Cross (September 10), London Porchester Rd Porchester Hall (11), Gloucester Jamaican Club (12), Oxford Cowley Centre (18), Huddersfield Cleopatra International (19), Bournemouth Town Hall (25), Acton Town Hall (26), Brighton Top Rank (October 2) and Stevenage Oval Community Centre (3) . . .

Lake sets big tour

GREG Lake has lined up a major British tour in October to showcase his new band and to coincide with the release of an album, "Greg Lake", on September 25.

Playing with him are Gary Moore (guitar), Tommy Eyre (keyboards), Tristram Margetts (bass) and Ted McKenna (drums).

The band made their debut at the Reading Festival on August 31, and begin their tour at Aberystwith University on October 9. Following dates: Cardiff University (October 10), Dunstable Queensway Hall (12), Norwich University (13), Liverpool Royal Court Theatre (15), Newcastle Mayfair (16), Glasgow University Men's Union (17), Edinburgh Playhouse (18), Sheffield Lyceum (19), Canterbury University of Kent Sports Hall (22), Birmingham Odeon (23), Leicester Poly (24), Bournemouth Winter Gardens (25), Exeter University (26), St Austell Cornwall Coliseum (27), Crawley Leisure Centre (29) and London Hammersmith Odeon (30)

Misty

GRACE **Jones** is in Britain in September/October for a series of concerts ... **The Birthday Party** play Brighton New Regent on September 3 and London The Venue (10) . . .

DONOVAN is playing a short tour opening at Bournemouth Winter Gardens (October 2), continuing at Bristol Hippodrome (4), London Royal Festival Hall (5) and Coventry Apollo (16) . . . **Blurt** have added an additional London date at the Venue on September 2.

MM's SELECTIVE GUIDE TO FORTHCOMING GIGS

Wednesday

LONDON Dingwalls: **Levi Dexter And The Ripchords**
LONDON Fulham Golden Lion: **White Lines**
LONDON Stockwell Old Queens Head: **Dummies Don't Talk**
LONDON The Venue: **Blurt + The Pinkies + Birds With Ears**
LONDON W. Hampstead Starlight Room: **Release De Beat + The Boolie**

JAZZ

KIDDERMINSTER Gainsborough House Hotel: **Alan Elsdon + Storyville All Stars**
LONDON Acton George & Dragon: **Sound Of 17**
LONDON Barnes Bull's Head: **Terry Smith + Tony Lee**
LONDON Clerkenwell Merlins Cave: **Alan Dandy group**
LONDON Dean Street Pizza Express: **Raphael Fays**
LONDON 100 Club: **Chris Barber Band**

FOLK

ARUNDEL Cricket Club: **John Kirkpatrick and Sue Harris**
EDINBURGH Carlton Hotel: **Ar Log**
LONDON Woolwich Tramshed: **Lonnie Donegan**
PLYMOUTH The Navy: **Martin Carthy**

Thursday

BRISTOL Colston Hall: **Desperadoes**
EDINBURGH Astoria: **Pigbag**
EDINBURGH Nite Club: **Bauhaus**
LEEDS Warehouse: **Bowwowwow**
LONDON Fulham Golden Lion: **Red Beans And Rice**
LONDON Fulham Greyhound: **The Blue Cats + The Deltas**
LONDON Hammersmith Odeon: **Siouxsie And The Banshees**

La Rox

LONDON Lambeth Angel: **Andy Allan's Future**
LONDON Marquee: **Modern Eon**
LONDON The Venue: **b Movie**
LONDON W Hampstead Starlight Room: **La Rox + Don't Panic**
SHEFFIELD City Hall: **Michael Schenker Group**

JAZZ

BRIGHTON Jazz Club: **John Bennett Band**
HEREFORD The Booth Hall: **Alan Welsh + Fred Hunt + Booth Hall Jazzband**
LONDON Covent Garden Seven Dials: **Breakfast Band**
LONDON Dean Street Pizza Express: **Raphael Fays**
LONDON Shepherds Bush The Bush: **Bob Burns Quartet**
LONDON Tufnell Park Tavern: **Crouch End All Stars**
SOUTHEND The Esplanade: **Dig**

Bauhaus

Fairweather's All Stars + Laurie Ley Quintet for BBC "Sounds Of Jazz"

FOLK

GIRVAN Sacred Heart Hall: **Ar Log**
PEACEHAVEN Central Club: **John Kirkpatrick and Sue Harris**
SUTTON Red Lion: **Crows**
YEOVIL Somerset Inn: **Martin Carthy**

Friday

BRACKNELL Sports Centre: **Siouxsie And The Banshees**
BRIGHTON Top Rank: **Clint Eastwood + General Saint**
EDINBURGH Astoria: **Bauhaus**
LONDON Fulham Golden Lion: **Chicken Shack**
LONDON Kensington: **Lee Fardon**
LONDON Lambeth Angel: **Red Beans And Rice**
LONDON Marquee: **Wild Horses**
LONDON The Pits: **The Little Roosters + We're Only Human**
LONDON Putney Star And Garter: **Cobras**
LONDON W. Hampstead Starlight Room: **Guilt Edge + Thunderboys + Datura**
NEWCASTLE City Hall: **Michael Schenker Group**

JAZZ

LONDON Barnes Bull's Head: **Dave Quincy + George Kish + Tony Lee**
LONDON Dean Street Pizza On The Park: **Red Norvo-Tal Farlow Trio**
LONDON Knightsbridge Pizza On The Park: **Raphael Fays**
LONDON 100 Club: **Cayenne + Macondo**

FOLK

CHARLWOOD Rising Sun: **Martin Carthy**
CHICHESTER New Inn, Whyke Road: **Tim Laycock**
FYLDE Folk Festival (4-6): **John Kirkpatrick and Sue Harris + Ar Log**
STOCKPORT Cobden's Place: **Nic Jones**

Saturday

AYLESBURY Friars: **Joe Jackson's Jumpin' Jive**
BRIGHTON Dome: **Desperadoes**
EDINBURGH Odeon: **Michael Schenker Group**
LONDON Clapham Two Brewers: **Spitzbrook**
LONDON Fulham Greyhound: **Jo Anne Kelly's Second Line + Sam Mitchell**
LONDON Lambeth Angel: **Motor Boys Motor + Dodger**
LONDON Marquee: **Reluctant Stereotypes**
LONDON The Pits: **Alternative TV + The Models**
LONDON Rock Garden: **Levi Dexter And The Ripchords**
LONDON West Norwood Thurlow Arms: **Wreckless Eric**
NEATH Talk Of The Abbey: **Level 42**
RETFORD Porterhouse: **b Movie**

JAZZ

LONDON Barnes Bull's Head: **Brian Smith + Iain Bellamy**
LONDON Dean Street Pizza Express: **Norvo-Farlow Trio**
LONDON Hammersmith Lyric Theatre (lunchtime): **Mighty Honky Band**
LONDON Islington Pied Bull: **Julian Bahula's Jazz Afrika**
LONDON 100 Club: **Steve Lane and Ken Sims bands**

FOLK

GODALMING Boro' Hall: **Guthrie Callidh Band**
LONDON Cecil Sharp House: **Kitsyke Will**
TITCHFIELD Coach and Horses: **Martin Carthy**

Sunday

COVENTRY Theatre: **Desperadoes**
EDINBURGH Playhouse (Ital Club): **Misty**
LONDON Hammersmith Palais: **Joe Jackson's Jumpin' Jive**
LONDON Herne Hill Half Moon: **Blue Cats + Chicanes**
LONDON Hope And Anchor: **Sad Among Strangers**
LONDON Lambeth Angel: **Dolly Mixtures + Gymslips**
LONDON Marquee: **Angelwitch**
LONDON Rock Garden: **Treatment**
LONDON Stockwell Old Queens Head: **True Life Confessions**
MANCHESTER Apollo: **Michael Schenker Group**
STAFFORD Bingley Hall Futurama: **b Movie + Modern Eon**

JAZZ

BINGLEY Arts Centre: **George Melly + John Chilton**
LONDON Barnes Bull's Head (lunch): **Stan Robinson, etc; (eve) Danny Moss**
LONDON Dean Street Pizza Express: **Norvo-Farlow Trio**
LONDON Portman Hotel (brunch): **Bones Of Contention**
LONDON 100 Club: **Little John's Jazzers**
READING Hexagon: **Raphael Fays**

FOLK

GWENT Ynysddu Hotel: **Mick Doonan and Tony Wilson**
LONDON The Eagle, Snaresbrook: **Martin Carthy**
NOTTINGHAM Boulevard Hotel: **Ar Log**
POYNTON Folk Centre: **Jake Thackray**

Monday

LONDON Fulham Greyhound: **UK Subs**
LONDON Heaven: **A Certain Ratio + Swamp Children + Jazz Defectors**
LONDON Marquee: **Lionheart**
LONDON The Pits: **The Higsons + Free Hand**
LONDON Stockwell Old Queens Head: **Talk Like That**
SOUTHAMPTON Zero 6: **La Rox**
SOUTHAMPTON Tiffanys: **Level 42**

JAZZ

LONDON Barnes Bull's Head: **Borderline with Tim Whitehead, etc**
LONDON Chalk Farm Lock Tavern: **John Etheridge Quartet**
LONDON 100 Club: **Chris Biscoe Quintet**

FOLK

LONDON Half Moon, Putney: **Noel Murphy**
SHACKLEFORD Social Centre: **Regalia**
STAINES The Phoenix, Church Street: **Dave Keir**

Tuesday

BRADFORD St. Georges Hall: **Desperadoes**
BRISTOL Colston Hall: **Michael Schenker Group**
GLASGOW Maylair: **Altered Images**
LONDON Fulham Greyhound: **UK Subs**
LONDON Marquee: **Amazon**
LONDON The Pits: **Phillip Jap + Empty Vessels**
LONDON Stockwell Old Queens Head: **A Bigger Splash**
SCARBOROUGH Tiffanys: **Level 42**

UK Subs

JAZZ

LONDON Barnes Bull's Head: **Ian Carr's Nucleus**
LONDON Dean Street Pizza Express: **Pizza Express All Stars**
LONDON Islington Pied Bull: **Raphael Fays**
LONDON Woolwich The Tramshed: **Max Collie's Rhythm Aces**

FOLK

DARTFORD Railway Hotel: **Paul Downes and Phil Beer**
NEWCASTLE UPON TYNE The Mitre, Benwell Lane: **Vin Garbutt**
PENZANCE West Cornwall Arts Centre: **Mick McCreadie**

Wednesday

BURNLEY Tiffanys: **Level 42**
LONDON Fulham Golden Lion: **The Fix**

continued on p 28

Mit CamScanner gescannt

musicians' world

Drumming in the chips

The Linn LM1 drum computer — real drums on silicon chips. Pic by Chris Cross.

WARREN CANN of Ultravox runs his sticks over the Linn Drum Computer £3605 inc VAT (depending on dollar exchange rate).

ANYONE wishing to be a drummer can now look further than an acoustic set of drums and a suitcase full of percussion odds and ends. There are two basic types of electronic percussion to peruse: player activated (Syndrums, Simmons SDS 5, etc), and player programmable (Roland, Korg, Hohner).

The former are more popular than the player programmable types — the "drum machines" — but I feel the true potential of programmable drum machines is yet to be realised and that ultimately they will become a new instrument in their own right.

Linn Electronics, a Californian firm, have released the Linn LM1 Drum Computer and it's a product that is shaking up the percussion world. By digitally recording real drums and storing the information on chips the artificiality of earlier drum machines has vanished. I quite liked some of those crude synthesized copy sounds, but ultimately they're frustratingly limiting.

The Linn's sounds are very good. They're probably what many people would consider the classic "good bass drum, good snare drum" sound to be. Flat through a desk it's almost certain an engineer will say "Bingo! . . . we work with this; now what effects do you want?"

As source sounds it's easy to take them in any direction you want to go, all ideal starting points for gig sound-check or recording session.

The LM1 Drum Computer features 12 drum and percussion voices: bass drum, snare drum, high-hat, high and low toms, high and low congas, cabasa, cowbell, handclaps, tambourine, and clave. The level of each voice is controlled by a mixer panel and the 12 faders are overidden by a master volume control.

Each voice is available through either stereo high and low impedance master outputs at the rear panel, or from its own individual output jack, a sensible way to arrange it. Each is individually tuneable for pitch and I find that as you raise the pitch of the bass drum and toms the liveness gives way to a more damped sound; some will like it, some won't.

The tempo control is read in beats per minute off an LED display (as are all function status), but it's odd that you can only get the tempo to display when the machine isn't running.

Programming the memory or playing in real time is accomplished by tapping a button corresponding to each voice. The 13th channel on the mixer adjusts the gain of the metronomic "click" to help you program.

When programming you can overdub, erase (in bulk or selectively), edit, ad lib, or copy until you have what you want. You can accent five of the voices via a duplicate button beneath the main one, but I think the level they have been set at is too great for realistic, or rather, practical usage.

I could rant on about every minor fault I found, but the Linn is *still* so good that they don't matter. Any breakthrough has its initial share of bugs.

If you're thinking the breakthrough is the regurgitation of real drum sounds from a rhythm machine instead of a synthetic one then — fine. It's not. What's truely special about the Linn is given away in its name; it's a drum computer. It has a greater programming capability and flexibility than any drum machine before it and that's where things really do get fascinating.

"REAL" drum sounds were an inevitability; Roger Linn got the jump on everyone there, but he made sure that you could actually exploit them by being able to program them into doing whatever you wanted.

An auto-correct facility lets you commit minor timing errors and get away with it — they'll be pulled into time. You can adjust it for increasing degrees of subtlety, or even cut it entirely. Perfect.

Also you can place different percentages of emphasis on odd and even beats to give you varying degrees of swing instead of straight time. You can alter the length of the measure of the drum beat to any length you want, a feature that's incredible useful. But the Linn really comes into its own with the memory and chain section.

You can program 100 different drum beats into the Linn. The "chain" section of controls enables you to construct up to eight different chains of drumbeats, and if each different beat pattern can be termed a "link" then you have the capability of storing up to 99 links in each one of those chains.

Once the knack of writing a beat is learnt you can obtain progressively complex arrangements of those beats and their myriad variations written into chains to follow a piece of music all the way through in complete sympathy to its changes.

Drummers seem to have an irrational fear of things like the Linn, but it's so unnecessary.

It's really the opposite, they have a headstart over anyone else through their experience of playing. True, there are lots of people who might play another instrument as their main vehicle of expression, but they can hear great rhythms and only lack the long practise at motor skills to actually carry them out. The Linn can help them realise those sounds.

A drummer has had a long time to learn why certain things are played, when to leave things out, taste and judgement in what to do. How to do it comes with experience. In that respect the Linn is as dumb as an electric shaver. It can only do what you write into it. So, if your ideas are average the results will be likewise.

I've had quite a long time to become familiar with the Linn as I had one of the first few to enter the country via Syco Systems, London. Like other instruments it takes time to get the best from it.

LINN have been developing the machine throughout its run and the newer models have slightly different features. The facia is laid out a bit differently. A series of LED dots now light to indicate which mode of auto-correct you're in — a quicker way of positive identification.

The programming buttons have been changed and they now have a different touch to them, the action is firmer.

The Linn Drum Computer is not cheap but, then again, neither were the first synths. Rooms full of electronics brooded over by teams of technicians paved the way for portable Wasps; given time and demand through interest, increased production will bring down costs and more people will make music in new ways.

Try one.

Enquiries: Sound Equipment, 97-99 Dean Street, WC1. Tel 01-734 2812.

Warren Cann of Ultravox. He got one of the first Linn's to come into the country. Close up of the Linn (below) shows chain section.

Solo team.

Phil Collins plays Premier.

THE PREMIER DRUM CO LTD, LEICESTER, ENGLAND.

PREMIER MADE IN ENGLAND

Mit CamScanner gescannt

sound and vision

by KARL DALLAS

Hitachi DE 57 stereo cassette with Dolby 'C'

DBX model Disc Decoder and DBX discs

When silence is golden...

THIS year's Harrogate International Festival of Sound was a bit like Sherlock Holmes' dog that didn't bark in the night.

Harrogate is the one British hi-fi exhibition which portrays what is *really* happening in the world of domestic sound. The glossy ads in the hi-fi mags may propose, but Harrogate can dispose of their claims with short shrift if they don't live up to their promise, or if they are just plain irrelevant to what the home listener needs for better sound.

This autumn, however, despite the fact that the noise from the demonstrations was louder and louder than ever – there's a fortune awaiting the first European exhibition organiser to erect really soundproof, acoustically correct demo rooms – the most significant sound was a long, loud silence.

What everyone was being so quiet about was the worst-kept secret in the business: the fact that when digital records become available, most of the equipment on show will become obsolete.

In America, the New York Times, no less, has already queried the expenditure of huge sums on promoting obsolescent equipment, when everyone knows the digital audio disc is only just round the corner. And yet you could search the whole exhibition, and the only references you'd find to the impending digital revolution were on the stands pushing high-quality, digitally mastered discs – though, of course, the discs themselves were good old-fashioned steam-sound analogue pressings – and the fully-functioning 3M 32-track digital recorder shown working on the Scotch tape stand.

As far as I know, this is the first time since the 1974 Audio Fair that the consumers have been allowed to see how the products they buy are produced, but away from its studio setting, the 3M recorder didn't really prove much, one way or another.

UNFAIR

Of course, I'm being unfair. So far, we've got no firm date for the launch of the first digital audio discs, which are presumably waiting for the bugs to be got out of the video disc launch. Though the RCA and Philips-Pioneer video systems are already on sale in the States, they've been plagued by massive software problems, which is presumably why the planned spring '81 UK launch has been put back, and why, though Philips and Pye both had Laservision demonstrations on their stands, they were being coy about a possible European launch date.

The Sony compact audio disc, which they have developed with Philips, using similar technology to Laservision, has been demonstrated in Europe, and the results are impressive – especially coming from a disc hardly larger than a compact cassette.

But, again, no dates are being forecast, as yet.

Even when digital discs come on the market, they'll not make existing discs obsolete overnight. Just as King Oliver jazz records are still played today, though they come from the era of pre-electric recording, no one's going to throw away their Beatles records, just because they weren't digitally recorded in the first place.

But I'd expect *new* analogue recordings to become rarer and rarer, and classic analogue performances to be gradually remastered into digital form – a process that could take as long as ten years.

I'm not naive enough to expect the manufacturers of analogue equipment to advise us to hold off buying till then, but what surprises me is that the organisers of hi-fi exhibitions aren't taking the consumers into their confidence, and demonstrating to them the shape of sounds to come.

It was good to see, therefore, that the most exciting news out of Harrogate was something that will still be top of the tree well into the digital era: the

Sony's new cassette cleaner

Upgrading for

THERE'S a cautionary tale in next month's hi-fi press about a guy who was unhappy about the harsh "top end" (treble) on his sound system. He tried a better stylus, but it got worse. A better one still, even worse. He was thinking of getting a new deck, when he tried a completely different tack.

For just 50p he bought some velvet, and put it between the turntable and the anti-static mat he had on it.

"Result – wow! Fantastic! Firm open sound, good separation, smooth top end, midrange: more forward, bass: firm, transients: frightening!"

He's now put mats under his home-made bookshelf speakers, fitted a ceiling tile as an airtight gasket in the speaker cabinets, and is now planning to fit rubber grommets between the drive units and the cabinets.

"For a modest £1.12, my system has improved no end," he concludes.

The moral of this tale is: before spending a fortune on expensive electronics, why not try a few pence spending on making what you've got work right?

For instance, your records. Yes, I know the quality of pressings gets worse and worse, but are you making the best of the ones you've got?

Are you storing them on end, or flat? Never store records flat.

Do you make sure you always handle them by the edges, that they are always kept in their inner liners, that when they're put in their sleeves, you turn the liner so the opening is closed to dust? So many people store their albums with the liners turned so they can be extracted more easily – but if you can get them out easily, dust can get in easily, and for dust read grit.

So far, we haven't cost you a penny, but we've increased the life of your albums, and cut down the snap, crackle and pop noise when you play them.

If your records are in poor shape, then ten-to-one your stylus is, too. The gunge in the grooves collects round it and clogs it up, making the sound woolly and remote when it should be clear as crystal.

Currently, I keep my stylus clean three ways: First, by cleaning the record as it plays, with a carbon-fibre sweep brush; second by cleaning the stylus after each play; third, by giving it an extra-special chemical clean once every week or so.

Actually, to clean after each play I've got a couple of gadgets, both from top quality cartridge manufacturers.

The first is a combined stylus cleaner and record clamp from Nagaoka, whose moving coil cartridges are deservedly famous. It fits over the record as it's playing, incidentally removing unwanted resonances between disc and turntable, resulting in a lighter bass sound.

Around the handle of the clamp is a disc of what looks like nylon plush, and after each playing you just place the stylus (g-e-n-t-l-y!) on to it, and it cleans off any loose debris.

I haven't had it long enough to check out what this particular clamp does to the sound, but it certainly cleans the stylus up a treat.

For what the pile won't remove, though, Goldring's new electronic stylus cleaner really does the trick. This is a battery-operated triangular

JOIN THE BIG NAMES!...

Rainbow
ADAM AND THE ANTS
BLACK SABBATH
IRON MAIDEN
...play picato

STRINGS FOR THE SOUND OF SUCCESS

BASS GUITAR		RRP inc V.A.T.
735	Round Wound	8.10
736	Black Nylon	8.50
738	Flat Wound	8.10
733	Half Ground	11.25
732	All Super Wound	9.18

ELECTRIC GUITAR		RRP inc V.A.T.
ES77	Extra Fine Gauge	2.98
XL77	Super Light Gauge	2.95
UL77	Ultra Light Gauge	3.34
77	Light Gauge	3.34
P750	Medium Gauge	3.47

GENERAL MUSIC STRINGS LTD., TREFOREST INDUSTRIAL ESTATE, NR. PONTYPRIDD, MID. GLAMORGAN CF37 5TY, GT. BRITAIN. Telephone: Treforest (044 385) 2571

DOD
Performing Effects

STRINGS AND THINGS LTD
BRIGHTON (0273) 420704

Mit CamScanner gescannt

sound and vision

announcement (and, to a privileged few, the demonstration) of the fantastic new Quad electrostatic speaker.

AT £500 each, these are not cheap — though they're not the dearest speakers on the market, either. But they are definitely a standard by which all other speakers will be judged, for many years to come.

In actual fact, Peter Walker of Quad has been working on this new design since 1963 — hence its marque number, ESL-63 — which was itself only eight years after the first prototype of their earlier electrostatic loudspeaker had appeared. That loudspeaker is still on sale today, slightly modified to improve its directional properties with the growth of stereo, and it will continue to sell alongside its new big brother.

When it first came out, the earlier speaker attracted a lot of controversy. Some of the criticisms of its lack of bass response were justified, but just as some people today complain about the "too clinical" sound of digital recordings, what some of the anti-ESL brigade were attacking was the failings of the recordings they loved, which the loudspeaker exposed quite uncompromisingly.

The new ones are as revolutionary as their predecessors, but have made up for their slight failings. The bass response is better, and they can be played much louder without danger of overload.

I was interested to read Angus McKenzie's view, though, that with such a "clean" pair of speakers, one tends to need rather less volume than with the normal cone-type, and that was certainly my impression.

The appearance of this speaker couldn't have come at a more important time, especially for studios planning to "go digital". New recording techniques have allowed us to get more out of the grooves of old phonograph cylinders than contemporary listeners were able to hear, but with digital recordings, engineers will be limited only by the quality of the speakers they use for monitoring.

Akai recorder with "Extra Efficiency" tapes

In other words, once the recording is mixed and made, what you hear is what you'll get — and no more, whatever improvements follow on. A lot of sloppy recording gets past the present, fairly slapdash methods of monitoring sounds — and the fairly rudimentary equipment used in the home — but with digital recording, it'll be like opening a window into the studio itself.

The ESL speaker gives the engineer a similar window, and he's going to have to keep it open if the industry is not to hit a wall of consumer resistance compared with which the current "home taping" scare will be just a ripple.

Incidentally, one good thing about digital discs is that they'll be harder to copy on to cassettes.

Meanwhile, the next best thing to a digital recording is one with a really efficient noise reduction system, and it was notable that the number of competitive systems available is increasing. Dolby, of course, reign supreme, but this year a number of items available with the new Dolby C process, which claims up to ten times the noise suppression of the familiar Dolby B, were promised.

IN actual fact, few of the promised models were on show, and the ones that were, from Nakamichi, were actually very similar to those being shown as long as a year ago. This time, however, they are about to come into the shops, and very handsome they are, too.

Prices range between £425 and £695, so they are not cheap, but the dearest one actually sets itself to the type of tape you have put in by recording a signal and monitoring the effect.

If you are as confused as I am becoming by the different grades of ferro, chrome, ferro-chrome, pseudo-chrome and metal tapes on the market, this is a valuable short cut to good sound, if an expensive one.

Nakamichi also showed a slimline "black box" to add Dolby C to any existing tape deck, selling at less than £200.

The other noise reduction "news" at Harrogate was hardly something new, since dBx noise reduction has been slowly but surely eating away at Dolby's pre-eminence in the studios for some years, but it does finally look as if adequate dBx domestic equipment is going to become available now.

On paper, dBx claim much better results than Dolby, and only direct A-B comparisons will prove what the truth is. What is important about dBx, however, is that they haven't restricted their interests to tape. To play a dBx-encoded *disc* is an experience almost as startling as one's first experience of digital sound — and a darn sight lower in price.

As I've said, dBx discs aren't new. I've had a dBxed version of Mike Oldfield's "Ommadawn" for several years now, but it never went on general sale in that form. In general, distribution problems have held up availability of dBx discs, and the equipment to decode them.

Of the range of various dBx items, including things like "dynamic range enhancers" (actually, our old friend the studio compressor-expander) and a "subharmonic synthesizer" to add ultra-low frequencies to your sound system generally below the 50Hz bottom limit for most records and broadcasts, the most useful item is the 224 model encoder-decoder, usable for tape and disc, selling at about £195, including VAT.

Other quick news from Harrogate was the fact that Philips appeared to have adopted the Olympus/Pearlcorder format for a stereo microcassette radio recorder rather similar in style to the Aiwa, introduced earlier this year — a remarkable climb-down, since Philips pioneered their own, quite different microcassette system some while ago — the growth of the Philips 2000 VCR series video with the addition of a Pye model, and the development of a new EE ("Extra Efficiency") open reel tape by Maxell and TDK in conjunction with the new range of recorders from Akai.

DBX Model 224 — simultaneous encode/decode system

a few quid

gadget, about three inches along each edge, with a small rubber disc on which the stylus can be rested. Turn it on, and a high-frequency vibration shakes the rubbish free — there's even a small mirror so you can see it happening.

It's not cheap, but for less than £10 it's a neat gadget that really seems to work.

And when you're cleaning the stylus with brush or (as I prefer) plush pad, always brush towards the tip, never backwards, which will bend it or even, eventually, break it off. All styli are expensive, even if you don't personally spend as much as £100 for them, so treat them with care.

BEFORE we leave the stylus, make sure your cartridge is properly aligned on to the pick-up arm. Alignment protractors are cheap enough, and the directions are simple.

Make sure, too, you are tracking at the correct weight by using a stylus pressure gauge, another cheap item.

Also make sure your loudspeakers aren't feeding back acoustically up through the record deck plinth, through the turntable and into the cartridge, producing distortion. A common cause of this is having speakers on the same shelf as the turntable, which should always be avoided.

If you live in a bedsitter, or for some other reason it's unavoidable, you can get shock-absorber feet to minimise the effect. And use a spirit level to make sure your turntable is not tilted.

Remember that the quality of what you get out of a system depends first of all on the quality of what you put into it, which is why it's also vital to spend comparatively small sums on decent FM aerials and cassette tapes — and on keeping cassette heads clean and regularly demagnetised — to prevent deterioration of sound there, too.

The other place where sound can be improved comparatively cheaply is at the loudspeaker end. We've already discovered acoustic feedback between speakers and pick-up, but some attention to where and how the speakers are fixed can be helpful, too.

Never put speakers directly on the floor, even big ones. Your bass sound will suffer — and so, probably, will be the people downstairs if you live in a flat!

Always get proper speaker wire, and if you can afford it, get some of the special low-loss cable that has come onto the market. It really works.

Finally, do make sure your speakers are in phase i.e. correctly connected!

Goldring's new stylus cleaner

Stripes for stars.

It's no good sounding like a star if you don't look like one.
The spectacular new striped finishes on Premier's Club outfit will certainly help you look the part.
And if you don't quite sound like a star yet, we'll help you there as well.
Because better equipment makes you play better.
And you can't get better than Premier.

Premier Club Outfits.
THE PREMIER DRUM CO LTD, LEICESTER, ENGLAND.

PREMIER ENGLAND

Mit CamScanner gescannt

entertainment guide

MARQUEE
90 Wardour St., W1 — 01-437 6603
OPEN EVERY NIGHT 7-11 p.m.
REDUCED ADMISSION FOR STUDENTS
SOCIAL SECURITY CARD HOLDERS AND MEMBERS
Thurs., Sept. 3 (Adm. £2) MODERN EON Plus guests & Jerry Floyd
Fri., Sept. 4 (Adm. £2.50) New Residency! WILD HORSES Plus guests & Jerry Floyd
Sat., Sept. 5 (Adm. £2.50) RELUCTANT STEREOTYPES Plus support and Jerry Floyd
Sun., Sept. 6 (Adm. £2.50) ANGEL WITCH Plus guests and Jerry Floyd
Mon., Sept. 7 (Adm. £2.50) LIONHEART Plus guests and Jerry Floyd
Tues., Sept. 8 (Adm. £1.80) AMAZON Heartbeats and Jerry Floyd
Wed., Sept. 9 (Adm. £2) LA ROX Plus support and Jerry Floyd
Thurs., Sept. 10 (Adm. £1.80) SIAM Plus support and Jerry Floyd
HAMBURGERS AND OTHER HOT AND COLD SNACKS AVAILABLE

GREYHOUND
Thurs., Sept. 3 £1.50 THE BLUE CATS + The Deltas
Fri., Sept. 4 £1.50 ROY SUNDHOLM BAND + Ravenna & The Magnetics
Sat., Sept. 5 £1.50 JO ANNE KELLY'S SECOND LINE + Special Guest
Mon., Sept. 7 £2.50 UK SUBS + Support
Tues., Sept. 8 £2.50 UK SUBS + Support
Wed., Sept. 9 £1.25 TURANO SAWYER ex Joe Cocker ex Crusaders + 3 x A Day
175 FULHAM PALACE ROAD, W6
01-385 0526

HAMMERSMITH ODEON
OUTLAW presents
STEVE HACKETT
SUN./MON. 11th/12th OCTOBER 8pm
TICKETS £4.50, £4.00, £3.50
FROM BOX OFFICE & USUAL BOOKING AGENTS (SUBJECT TO BOOKING FEES)

THE Venue
160-162 VICTORIA STREET LONDON SW1E 5LB TEL: 828 9441
Opposite Victoria Tube Station
MAIN BAND AT 9 p.m.
OVER EIGHTEENS ONLY
THIS WEEK
Thursday, September 3 £2 B. MOVIE + Thunderboys
Friday, September 4 £3 MERGER D.J. Lee Baker
Saturday, September 5th £4 CHI-LITES featuring EUGENE RECORD D.J. Lee
Monday, September 7 £2 DADDY YUM-YUM + Jump Squad + Eduketors
Tuesday, September 8 £2 MODERN ENGLISH + The Drowning Craze
Wednesday, September 9 £4 SUGAR MINOTT with Black Roots featuring: Jackie Mittoo and Roland Alphonso + Musical Youth + Sandra Loban D.J. Lee Baker
Thursday, September 10 £2 BIRTHDAY PARTY + London Underground + King Trigger
COMING SOON
Friday, September 11 & Saturday, September 12 £3 Q-TIPS + Reality D.J. Lee Baker
Wednesday, September 16 £4 THE COMIC STRIP
Friday, September 18 £4 THE DESPERADOES with Taj Mahal & Viv Stanshall
Saturday, September 19 £3 DEPECHE MODE (5p.m. Show, under 18s). 9p.m. Show (over 18s)
Thursday, September 24 £7.50 THE MEMBERS
Friday, September 25 £3 THE INMATES

jazzcentre
100 Club Oxford St., W.1
FRIDAY, SEPTEMBER 4, 8.30 p.m. : Late Bar
JAZZ SALSA FUNK WITH
CAYENNE MACONDO
£1.50 J.C.S./100. £2.25 others
MONDAY, SEPTEMBER 7, 8 p.m.
CHRIS BISCO QUINTET
SPIRIT LEVEL feat. Paul Dunmall and Dave Holdsworth
£1.50 J.C.S./100. £2.25 others
35 GT. RUSSELL STREET W.C.1 (01) 580 8532

100 CLUB
100 OXFORD ST. W.1
7.30 till late. Membership not required
Thursday 3rd to 1 a.m. The Best in Live Reggae
Friday, 4th to 12.30 JCS presents Jazz - Salsa - Funk CAYENNE MACONDO
Saturday, 5th to 1 a.m. Steve Lane's FAMOUS SOUTHERN STOMPERS with Barbara Pasenisi Ken Sims' DIXIE KINGS
Sunday 6th, 7.30 LITTLE JOHN'S JAZZERS
Monday, 7th to 12 JCS present CHRIS BISCOE QUARTET + support
Tuesday, 8th to 12 New Wave Night CHELSEA + CRONGEN + VICTIMS OF PESTILIANCE
Wednesday, 9th to 12 Trombone Special FIVE A-SLIDE featuring Roy Williams ★ Pete Strange Jim Shepherd, etc.
To join the 100 Club for one year send £3 to The Secretary, 100 Club, 100 Oxford St., W.1. 01-636 0933

BULL'S HEAD
BARNES BRIDGE 876 5241
Fri., 4th DAVE QUINCEY, GEORGE RISH & The Tony Lee Trio featuring Martin Drew (Drums)
Saturday, 5th BRIAN SMITH, IAN BALLAMY & The Tony Lee Trio featuring Martin Drew (drums)
Sun., 6th (lunch) STAN ROBINSON & The Tony Lee Trio
(Evening) ★★ DANNY MOSS, STAN ROBINSON & The John Horler Trio
Mon., 7th ★★ TIM WHITEHEAD'S BORDER LINE
Tues., 8th IAN CARR'S NUCLEUS
Wed., 9th DON WELLER & The Tony Lee Trio

THE KENSINGTON
RUSSELL GARDENS, W14
603 3245
Thursday 3rd Free THE SMITHS
Friday 4th £1 Harvest Party Night LEE FARDON
Saturday 5th £1 BASIL & HIS BALLSUP BAND
Sunday 6th Free QUARTER MOON
Monday 7th Free VAMPIRES
Tuesday 8th Free THE PENCILS
Wednesday 9th Free KATY HEATH BAND

THE 101 CLUB
Wednesday 2nd Psychedelic Night BUMPERS MOLANE
Thursday 3rd THE LINE
Friday 4th MIKE KAHN BAND
Saturday 5th A BIGGER SPLASH
Sunday 6th Flying Ducks Night with WORLD SERVICE A LEVELS
Monday 7th ACCELERATOR
Tuesday 8th THE SCREAMING HENRIES
Wednesday 9th THE HEARTBEATS
ST. JOHN'S HILL, LONDON SW11
01 223 8309
Opening times 8-11 p.m. Over 18s only

NELSONS
Rest of Sportsman Public House
49 Dorset Rd SW19 Tel 946 0311
Sunday 6 September JAZZ, TONY LEE TRIO with (Opening Night) Terry Smith (Guitar) £1.50
Thursday 10 September SQUARE 1 plus LITTLE SISTER (Rock & Roll in concert)
Friday 11 September DISCO Over 21's D.J. John Nicholas & Terry George
Sunday 13 September JOHN HORLER TRIOS with Pete King (Alto Sax) £1.25

datelines

RECORD NEWS/RECORD NEWS/RECORD NEWS/RECORD

THE Kinks' first studio album for more than two years — due to be released on September 4 — has now been put back to November 1. Titled "Give The People What They Want", it's produced by Ray Davies and contains the single, "Better Things". Another single is out later in September . . . Kirsty MacColl releases "See That Girl" as her follow-up single to "Chip Shop" on September 11 . . . Cozy Powell is releasing on album "Tilt" on September 11, following the single "Sooner Or Later", out this week . . .

Kinks — a delay

CHERRY Red Records are re-leasing a single by Marc Bolan on September 7. The first 20,000 copies contain a flexi-disc with Marc discussing various other celebs. The vocals on the single were recorded in 1966 and the backing tracks completed several weeks ago by his previous manager, Simon Napier-Bell. An album is out in October, together with a biography . . . Def Leppard release a new single this week with "Let It Go". First 10,000 copies get a free Leppard patch . . . Depeche Mode have a single out on September 7, "Just Can't Get Enough" c/w "Any Second Now" . . . Godley Creme release an album "Ismism" this week. It includes the current single "Under Your Thumb" . . .

CARLENE Carter and the CC Riders have a single out on September 4, "Do Me Lover", produced by Nick Lowe. They are also set for a September/October UK tour, including a gig at the London Venue on October 3 . . . Heaven 17 have confirmed September 18 as release date for their new album "Penthouse And Pavement" . . . RPM release "Lost In Space" as their new single . . . Renaissance emerge from a two year silence with a single "Fairies", released on September 18. It's taken from their forthcoming album "Camera, Camera", out on October 2 . . .

MATCHBOX have a new single out on September 4, "Angels On Sunday". It's from their forthcoming album "Flying Colours" which is set for release on September 25 . . . Rick Burns has released a follow up to "Give It To Me Baby" with "Super Freak Parts 1 and 2" . . .

BLUE Zoo (formerly Modern Jazz) are putting out a single on September 11 entitled "Love Moves In Strange Ways". They also play Cambridge Sound Cellar on September 4, followed by London Fulham Greyhound (25) and Oxford Penny Farthing (26) . . . Cedric Myton — Congos' vocalist — releases a single "Can't Take It Away" on September 4 on the Beat's Go-Feet label. It's out on seven and 12 inch . . .

Carlene Carter

TRACTOR 81 release a new single, "Average Man's Hero" on September 18 . . . Midlands band Victorian Parents release a single, "All American Hero", on September 11. An album, "Silence Follows" is set for release in early October . . . Bagatelle have a new single out on September 11 entitled "Love Is The Reason" . . . The Dead Kennedies' "Holiday In Cambodia" single is re-released on September 11 in seven and 12 inch.

from page 24

LONDON Marquee: **La Rox**
LONDON The Pits: **Naked Lunch + Orange Cardigan**
SHEFFIELD City Hall: **Desperadoes**
SOUTHAMPTON Gaumont: **Michael Schenker Group**

JAZZ

BOTLEY Blades Club: **George Melly, John Chilton**
LONDON Acton George & Dragon: **Sound Of 17**
LONDON Barnes Bull's Head: **Don Weller, Tony Lee Trio**
LONDON Dean Street Pizza Express: **Johnny Barnes Quintet**
LONDON 100 Club: **Five-a-Slide with Roy Williams**

FOLK

DORKING Folk Club, Horsham Road: **Stan Gordon**
LONDON Adams Arms, Conway Street: **Kitsyke Will**
LONDON Eton Manor Folk Club, Leyton Road, E10: **Richard Digance**

Coming

SEPTEMBER 10
LONDON Marquee: **Siam**
MANCHESTER Apollo: **Desperadoes**
HANLEY Victoria Hall: **Michael Schenker Group**
SALISBURY City Hall: **Hazel O'Connor**

SEPTEMBER 12
IPSWICH Gaumont: **Michael Schenker Group**
SOUTHAMPTON Gaumont: **Desperadoes**

SEPTEMBER 13
BIRMINGHAM Odeon: **Desperadoes**
LONDON Hammersmith Odeon: **Michael Schenker Group**

Blues Band

SEPTEMBER 14
LEICESTER De Montford Hall: **Desperadoes**
LONDON Hammersmith Odeon: **Michael Schenker Group**

SEPTEMBER 15
BRADFORD St Georges Hall: **Hazel O'Connor**

SEPTEMBER 16
CROYDON Fairfield Hall: **Desperadoes + Taj Mahal**
EDINBURGH Odeon: **Hazel O'Connor**
WOLVERHAMPTON Civic Hall: **Michael Schenker Group**

SEPTEMBER 17
BIRMINGHAM Odeon: **Michael Schenker Group**
HULL City Hall: **Nazareth**
LONDON Hammersmith Odeon: **Desperadoes**
NEWCASTLE City Hall: **Hazel O'Connor**

SEPTEMBER 18
LIVERPOOL Empire: **Michael Schenker Group**
LONDON The Venue: **Desperadoes**
NEWCASTLE City Hall: **Nazareth**

SEPTEMBER 19
BRADFORD St Georges Hall: **Michael Schenker Group**
BIRMINGHAM Odeon: **Hazel O'Connor**
EDINBURGH Odeon: **Nazareth**
GLASGOW Apollo: **Simple Minds** (£3.50, £3.00)
LONDON The Venue: **Depeche Mode** (£2.00)

SEPTEMBER 20
CROYDON Fairfield Hall: **Showaddywaddy**
GLASGOW Apollo: **Nazareth**
IPSWICH Gaumont: **Hazel O'Connor**
MANCHESTER Apollo: **Simple Minds** (£3.50, £3.00)
NEWCASTLE City Hall: **Michael Schenker Group**

SEPTEMBER 21
NEWCASTLE City Hall: **Simple Minds** (£3.50, £3.00)

SEPTEMBER 22
BRADFORD St Georges Hall: **Nazareth**
LIVERPOOL Royal Court: **Simple Minds** (£3.50, £3.00)
SHEFFIELD City Hall: **Hazel O'Connor**

SEPTEMBER 23
BIRMINGHAM Odeon: **Nazareth**
MANCHESTER Apollo: **Hazel O'Connor**
PRESTON Guild Hall: **Sad Cafe**

SEPTEMBER 24
BIRMINGHAM Odeon: **Simple Minds** (£3.50, £3.00)
LIVERPOOL Royal Court Theatre: **Hazel O'Connor**
NEWCASTLE City Hall: **Ultravox** (£4.50, £4)
POOLE Arts Centre: **Nazareth**
SHEFFIELD City Hall: **Sad Cafe**

SEPTEMBER 25
GLASGOW Apollo: **Ultravox** (£4.50, £4, £3.50)
BRADFORD St. George's Hall: **Sad Cafe**
LONDON Hammersmith Odeon: **Simple Minds** (£3.50, £3.00)
NOTTINGHAM Rock City: **Nazareth**

SEPTEMBER 26
BRIGHTON Top Rank: **Hazel O'Connor**
EDINBURGH Odeon: **Ultravox** (£4.50, £4)
LIVERPOOL Royal Court: **Nazareth**
NEWCASTLE City Hall: **Sad Cafe**

SEPTEMBER 27
EDINBURGH Odeon: **Sad Cafe**
LEICESTER De Montfort Hall: **Hazel O'Connor**
LIVERPOOL Royal Court Theatre: **Third World** (£3.50)

SEPTEMBER 28
ABERDEEN Capitol: **Sad Cafe**
CARDIFF Sophia Gardens: **Nazareth**
MANCHESTER Apollo: **Ultravox** (£4.50, £4)

SEPTEMBER 29
BRISTOL Colston Hall: **Third World** (£4.00, £3.00)
GLASGOW Apollo: **Sad Cafe**
LONDON City Poly: **B-Movie**
PORTSMOUTH Guildhall: **Steve Hackett**
SHEFFIELD City Hall: **Nazareth**

SEPTEMBER 30
BRIGHTON Top Rank: **Third World** (£3.50)
BRISTOL Colston Hall: **Steve Hackett**
LIVERPOOL Empire: **Ultravox** (£4.50, £4)
PORTSMOUTH Guildhall: **Hazel O'Connor**
READING University: **Polecats**

OCTOBER 1
BIRMINGHAM Odeon: **Sad Cafe**
GLOUCESTER Leisure Centre: **Steve Hackett**
LIVERPOOL Empire: **Ultravox** (£4.50, £4)
MANCHESTER Apollo: **Hawkwind**
MANCHESTER Free Trade Hall: **Third World** (£4.00, £3.00)
SWANSEA University: **Polecats**

OCTOBER 2
ABERYSTWYTH University: **Polecats**
BIRMINGHAM Odeon: **Third World** (£4.00, £3.00)
BRISTOL Colston Hall: **Hazel O'Connor**
HANLEY Victoria Halls: **Steve Hackett**
LIVERPOOL Empire: **Sad Cafe**
LEICESTER De Montfort Hall: **Hawkwind**
LONDON Hammersmith Odeon: **Nazareth**

OCTOBER 3
BIRMINGHAM Odeon: **Ultravox** (£4.50, £4)
CARDIFF University: **Polecats**
LONDON Hammersmith Odeon: **Third World** (£4.50, £3.50)
LIVERPOOL Empire: **Steve Hackett**
NOTTINGHAM Rock City: **Sad Cafe**

OCTOBER 4
BIRMINGHAM Odeon: **Ultravox** (£4.50, £4)
BRISTOL Colston Hall: **Sad Cafe**
LANCASTER University: **Hazel O'Connor**
LIVERPOOL Empire: **Hawkwind**
NEWCASTLE City Hall: **Steve Hackett**

OCTOBER 5
BRISTOL Colston Hall: **Ultravox** (£4.50, £4)
CARDIFF University: **Hazel O'Connor**
DERBY Assembly Rooms: **Hawkwind**
EDINBURGH Playhouse: **Steve Hackett**
PORTSMOUTH Guildhall: **Sad Cafe**

OCTOBER 6
BIRMINGHAM Odeon: **Hawkwind**
BRISTOL Colston Hall: **Ultravox** (£4.50, £4)
POOLE Wessex Hall: **Sad Cafe**
SHEFFIELD City Hall: **Steve Hackett**
GLASGOW Tiffanys: [illegible]

OCTOBER 7
BIRMINGHAM Odeon: **Steve Hackett**
BRIGHTON Centre: **Saxon** (£3.50, £3)
CARDIFF Sophia Gardens: **Sad Cafe**
CROYDON Fairfield Hall: **Donovan**
EDINBURGH Usher Hall: **Battle of the Bands**
LEEDS University: **Blues Band**
PORTSMOUTH Guild Hall: **Ultravox** (£4.50, £4)
SHEFFIELD City Hall: **Hawkwind**
SOUTHAMPTON University: **Polecats**

OCTOBER 8
BIRMINGHAM Odeon: **Blues Band**
BRIGHTON Centre: **Ultravox** (£4.50, £4, £3.50)
MANCHESTER Apollo: **Steve Hackett**
NEWCASTLE Mayfair: **Battle of the Bands**
PORTSMOUTH Guildhall: **Saxon**
PRESTON Guildhall: **Hawkwind**
WARWICK University: **Polecats**

OCTOBER 9
GLASGOW Apollo: **Hawkwind**
IPSWICH Gaumont: **Sad Cafe**
LEICESTER De Montfort Hall: **Saxon**
NEWCASTLE Poly: **Blues Band**
TRENT Poly: **Polecats**
YORK University: **Steve Hackett**

OCTOBER 10
BANGOR University: **Polecats**
EDINBURGH Odeon: **Hawkwind**
IPSWICH Gaumont: **Ultravox** (£4.50, £4)
LONDON Hammersmith Odeon: **Sad Cafe**
LONDON Rainbow: **After The Fire**. Tickets for August 11 gig, since cancelled, will be valid. Details of support to be confirmed. Prices for the Kidsline matinee (on the afternoon of August 11) will remain at £1, available from Kidsline on 01-222 8070. Evening show has a £3.50 ticket price, with tickets from the Rainbow box office and usual agencies. Anyone holding tickets for the August gig who can't go on October 10 can get refunds from original purchase point.
STAFFORD Bingley Hall: **Saxon**
SUNDERLAND Poly: **Blues Band**

OCTOBER 11
BRISTOL Colston Hall: **Saxon**
CROYDON Fairfield Hall: **Sad Cafe**
LONDON Hammersmith Odeon: **Steve Hackett**
LEEDS Tiffanys: **Battle of the Bands**
NEWCASTLE City Hall: **Hawkwind**
POOLE Arts Centre Wessex Hall: **Ultravox** (£4.50)
ST. ANDREWS University: **Blues Band**

Sad Cafe

OCTOBER 12
CARDIFF Sophia Gardens: **Saxon**
EDINBURGH Playhouse: **Blues Band**
HULL City Hall: **Hawkwind**
LEICESTER De Montfort Hall: **Sad Cafe**
LONDON Hammersmith Odeon: **Steve Hackett**
OXFORD Apollo Theatre: **Ultravox** (£4.50, £4)

OCTOBER 13
AYR Pavilion: **Blues Band**
BRADFORD St George's Hall: **Hawkwind**
HULL City Hall: **Sad Cafe**
MANCHESTER Apollo: **Saxon** (£4, £3.50, £3)
MANCHESTER Ritz: **Battle of the Bands**
ST AUSTELL Cornish Coliseum: **Ultravox** (£4.50)

OCTOBER 14
LIVERPOOL University: **Blues Band**
MANCHESTER Apollo: **Sad Cafe**
NORWICH University of East Anglia: **Polecats**
SHEFFIELD City Hall: **Saxon** (£4, £3.50, £3)

OCTOBER 15
COVENTRY Theatre: **Hawkwind**
DURHAM University: **Blues Band**
HULL University: **Polecats**
LIVERPOOL Grafton Rooms: **Battle of the Bands**
LONDON Hammersmith Odeon: **Ultravox** (£5, £4.50, £4)
MANCHESTER Apollo: **Sad Cafe**
SHEFFIELD City Hall: **Saxon** (£4, £3.50, £3)

LONDON Hammersmith Odeon: **Ultravox** (£5, £4.50, £4)
NEWCASTLE Poly: **Polecats**
SALFORD University: **Blues Band**
SHEFFIELD City Hall: **Saxon**

OCTOBER 17
BELFAST Queens University: **Battle of the Bands**
COVENTRY Theatre: **Sad Cafe**
EDINBURGH Playhouse: **Johnny Cash**
IPSWICH Gaumont: **Hawkwind**
LONDON Hammersmith Odeon: **Ultravox** (£5, £4.50, £4)
STRATHCLYDE University: **Polecats**

OCTOBER 18
BIRMINGHAM Locarno: **Battle of the Bands**
DUBLIN RDS: **Battle of the Bands**
GLASGOW Apollo: **Saxon**
OXFORD Theatre: **Sad Cafe**
MANCHESTER Apollo: **Johnny Cash**
ST ANDREWS University: **Polecats**

OCTOBER 19
EDINBURGH Playhouse: **Saxon**
LONDON Hammersmith Palais: **Blues Band**
SHEFFIELD City Hall: **Johnny Cash**
ST ALBANS City Hall: **Hawkwind**
STIRLING University: **Polecats**

OCTOBER 20
CARDIFF Top Rank: **Blues Band**
LONDON Royal Albert Hall: **Johnny Cash**
NEWCASTLE City Hall: **Saxon**
ST ALBANS City Hall: **Hawkwind**

OCTOBER 21
CAERPHILLY Double Diamond Club: **Johnny Cash**
LONDON Hammersmith Odeon: **Hawkwind**
LONDON Lyceum: **Battle of the Bands**
NEWCASTLE City Hall: **Saxon**
SHEFFIELD Poly: **Polecats**

OCTOBER 22
CAERPHILLY Double Diamond Club: **Johnny Cash**
GUILDFORD Civic Hall: **Blues Band**
KEELE University: **Polecats**
LONDON Hammersmith: **Hawkwind**
NORWICH Samson & Hercules: **Battle of the Bands**

OCTOBER 23
BIRMINGHAM Aston University: **Polecats**
BRIDLINGTON Spa Pavilion: **Saxon** (£4)
CAERPHILLY Double Diamond Club: **Johnny Cash**
MANCHESTER Free Trade Hall: **John Martyn** (£3.50, £3.00, £2.50)
NORWICH University of East Anglia: **Blues Band**

OCTOBER 24
CAERPHILLY Double Diamond Club: **Johnny Cash**
LIVERPOOL Royal Court: **John Martyn** (£3.50, £3.00, £2.50)
LONDON Hammersmith Odeon: **Saxon**
LOUGHBOROUGH University: **Polecats**
NOTTINGHAM Rock City: **Blues Band**
ST AUSTELL Cornish Coliseum: **Hawkwind**

OCTOBER 25
BRISTOL Locarno: **Blues Band**
EDINBURGH Playhouse: **John Martyn** (£3.50, £3.00, £2.50)
LONDON Hammersmith Odeon: **Saxon**
LONDON Lyceum: **Polecats**
PORTSMOUTH Locarno: **Battle of the Bands**
SOUTHAMPTON Gaumont: **Hawkwind**

OCTOBER 26
BRISTOL Colston Hall: **Hawkwind**
CROYDON Fairfield Hall: **The Shadows**
GLASGOW Pavilion: **John Martyn** (£3.50, £3.00, £2.50)

OCTOBER 27
BRISTOL Locarno: **Battle of the Bands**
HEMEL HEMPSTEAD Pavilion: **Blues Band**
LANCASTER University: **John Martyn** (£3.50, £3.00, £2.50)
NEWCASTLE City Hall: **Thin Lizzy**
OXFORD Theatre: **Hawkwind**

OCTOBER 28
BRIGHTON Centre: **Joan Armatrading**
CARDIFF Top Rank: **Battle of the Bands**
EDINBURGH Playhouse: **Thin Lizzy**
NEWCASTLE City Hall: **John Martyn** (£3.50, £3.00, £2.50)

OCTOBER 29
DUNDEE Caird Hall: **Thin Lizzy**

OCTOBER 30
ABERDEEN Capitol: **Thin Lizzy**
POOLE Wessex Arts Centre: **John Martyn** (£3.50, £3.00, £2.50)

OCTOBER 31
AYLESBURY Friars: **John Martyn** (£3.50, £3.00, £2.50)
GLASGOW Apollo: **Thin Lizzy**

Mit CamScanner gescannt

Tom Verlaine

from page 9

lot to this early immersion in the rigorous disciplines of jazz. He admits to being a firm believer in craftsmanship. He reckons there's a depressing lack of it about these days, in rock at least.

"There's not a whole lotta instrumentalists coming up," he protests. "I mean Clapton in, what, '66 was like 19. Is there a 19-year-old guitarist that can even play Clapton lines in England today?"

Well, I doubt if anyone would want to.

"Well it's not the *wanting to* . . . Where's the interest in capability, you know what I mean? There doesn't seem to be any interest in capability even for its own sake.

"I've never been interested in it for its own sake – Clapton definitely was. Clapton had heard 100 American blues guitarists and fell in love with the sound. There haven't been any instrumentalists coming out of anywhere in the last ten years that I've heard."

I ask if he's heard the Scars, because I reckon there's a bit of Verlaine in guitarist Paul Research's playing. Verlaine hasn't, but he writes the name down.

Inevitably, he has no time for the funk fixation sweeping across New York and all points east and west. He's particularly scornful of Talking Heads. "Talking Heads is your little eclectic band that listens to Nigerian guitar music and decides to get, y'know, somebody from Funkadelic on their record. It's just not my cuppa tea." He suppresses a wince.

"I don't know if David Byrne's looking for something that's international, you know what I mean? To me you're more international playing it from yourself with the greatest depth you can, 'cos that's how you're gonna reach somebody in their own depth. Ornette Coleman may go to Algeria or Morocco and play with local musicians, but he still plays Ornette Coleman. Or Dizzy Gillespie may go to Africa but he still plays Dizzy Gillespie.

"I don't know if it's a valid criteria, that band. Basically my ears tell me something, my ears don't care for their sound."

STILL, there are some similarities between your singing and David Byrne's. Wouldn't you agree? Verlaine tries not to choke on his coffee.

"Oh no no no . . . that's the wrong thing to say to me." He lets out a slow gurgle of laughter and changes the subject.

"I noticed after hearing this record that my voice had changed somewhat. I noticed while I was singing these songs that it seemed to be doing things that it didn't do before or sumpin, like different kinda phrasing on words and stuff."

It's all part of Verlaine's personal quest – but for what? He's kept that distinctive sound, sharpened it and tightened it, and he still writes some great songs. Most of all there's his guitar, declaiming, describing, asking questions . . . maybe the guitar says it all.

"Well yeah," he says, "I think it's a voice, like a guitar is a voice and it ought not to just mutter away to itself . . . like a guitar is struggling to be a human being in a way."

from page 11

Wishbone Ash, the Kinks, Greg Lake. This place is supposed to have a long echo, but surely it doesn't go back that far.

The Stereotypes attempt to make a bargain with the crowd – "you dance and pretend to enjoy yourself and we'll . . . hurry up." It goes down no better. There's a tight bunch of ardent fans up front but they can't carry the day.

By all rights the Enid shouldn't even exist, let alone get an entire festival on its feet screaming and shouting for more, but they did it. What can you say to "Land Of Hope And Glory" with a glob of metallic axemanship dumped in the middle? And there's Robert Godfrey – fat, bald, bearded – whose first words to this seething mass of potential can-launchers are: "What an absolutely splendid lot you really are. Isn't it a wonderful day."

I never have figured out whether people laugh with him or at him, but laugh they did. And here's the Enid turning out gloomy classical bits like "Judgement" that wouldn't be out of place in the soundtrack of a BBC2 arty-crafty play and they're getting applause. Makes no sense.

It'll be a long time before I forget seeing Robert Godfrey bouncing like an overfilled brandy glass and singing "Wild Thing". I will try, though.

Time for a wander round the estate, past the military clothing bus at the end, a brief glance at the tattoo artist who's set up shop in the back of a Sherpa van and a check over the messages board.

"Thank you whoever got my girlfriend out of the crowd after she was canned last night", runs one hastily sketched note. Pity he spoilt the atmosphere by demanding the return of his leather jacket which he must have wrapped round her in a misplaced moment of tenderness. "It's really important". True love without a doubt.

Punters are still drifting in and swirling the overheated pitch into a dust bowl. Reading must be unique in that you have to queue to get out. If you want re-admission it means collecting one of those plastic wrist straps they splice round turkeys in supermarkets.

The toilets are filling up nicely, or not so nicely, but the price of beer is coming down. Who needs to buy it if you're standing up close to .38 Special? The best thing they did during the entire set was hurl a half-filled bottle of whisky into the audience and if the music was anything to go by, that was probably watered down as well.

What that crowd can have in common with bland Southern States boogie will remain as unfathomable as what is currently being put in the middle of a roll and called a hot dog.

The Desperadoes finally solve the problem of cans. They have fielders. On the first salvo a bruiser at the side of the stage marks out the pitcher in the audience, wades through to him, smacks him one then climbs back on stage

GREG LAKE dreams of the good old days.

Reading fest

to tumults of applause. No more cans.

It can't be easy to upstage a 40 piece steel drum band all in matching scarlet track suits, but someone managed it by clambering onto the corrugated roof of the stage next door and flinging any available lumps of metal at pursuing security men. The Desperadoes plugged on with plinking versions of standards old and new but the audience recognised a good fight when they saw one and kept their eyes on the human fly eventually swatted by a massed security raid from all four corners of the roof.

In fact that was the only serious breach of defences within the festival confines. On Friday night 18-year-old Stewart Woolacott was stabbed, on Saturday night a girl was raped after accepting a lift, but both took place beyond the perimeter and away from Reading security (the organisers were quick to point out).

During the three days police made 143 arrests and the site's hospital treated 1,000 cases, 100 up on last year and most of them cuts from flying cans. The average individual's knowledge of anatomy hasn't improved much – " 'ere, should one ankle be bigger than the other" was one of the more informed enquiries the staff dealt with – though someone who had a finger sewn back in 1979 did drop in to wiggle it at them and prove it was still working.

Wishbone Ash are also still working. Dutiful and business-like as ever, they slipped into the familiar twin guitar strut, as much an institution as Reading itself. Can't help feeling sad for a band that may inwardly strive to move forward but is unable to get away from the earliest songs, in this case "Phoenix", "Jailbait" and "Blowin' Free".

On the other hand there was no compunction at all for Greg Lake who, without sign of conscience, plundered his own songs and those of almost every band he's belonged to. "Fanfare For the Common Man", "Court Of The Crimson King", "21st Century Schizoid Man", "Lucky Man" . . . 'ang on, don't a lot of his songs have the word "man" in them!

Partner Gary Moore wrestled with "Parisienne Walkways" and as usual turned in a guitar solo ten times larger than life. It's tempting to say that Greg Lake's chubby chops share a similar proportion, but that would be unkind. On the strength of past victories they got a stirring reception, but on the basis of latter day contributions they deserved a sizeable raspberry.

Thank the Lord for Nine Below Zero who were the day's single chance to dance and rapidly converted the field into a ten-acre ballroom. Night-time, a sudden chill wind and the resulting scattered bonfires had already dressed it up as an Olympic style barbecue.

Obviously the best way to keep warm was to jump up and down, a practice that tracks like "Rockin' Robin" and "You Can't Please All the People" could only assist. Uppity as a tom cat with your foot on its tail, they strutted out a fierce 50 minutes of R & B, harmonicas squawking in the wind.

The Kinks have an altogether tougher relationship with their audience. They'll give them what they want, but only after they ask nicely. Out on two platforms running into the audience, brothers Ray and Dave jumped and teased before they eventually came out with the favourites – "Lola", "You Really Got Me" and finally "All Day And All Of The Night".

It's possible to forget how good a rock band the Kinks are. When at last they hit those songs they could have been written yesterday.

I don't know how they managed it, but after taking the boards as one of the oldest and longest established bands to play Reading that day, they left sounding the freshest. All that and a suntan too. – PAUL COLBERT

datelines

NOVEMBER 2
PRESTON Guildhall: Thin Lizzy

NOVEMBER 3
BRISTOL Colston Hall: John Martyn (£3.50, £3.00, £2.50)
SHEFFIELD City Hall, Thin Lizzy

NOVEMBER 4
LIVERPOOL Empire: Thin Lizzy
OXFORD New Theatre: John Martyn (£3.50, £3.00, £2.50)

NOVEMBER 5
GLOUCESTERSHIRE Leisure Centre: Thin Lizzy
GUILDFORD Civic Hall: John Martyn (£3.50)

NOVEMBER 6
BIRMINGHAM Odeon: John Martyn (£3.50, £3.00, £2.50)
OXFORD New Theatre: Chris De Burgh
STAFFORD Bingley Hall: Styx (£5)

NOVEMBER 7
LIVERPOOL Empire: Chris De Burgh
LONDON Wembley Arena: Styx (£5.50, £5.00) – available by post only from Kilroch Ltd., PO Box 261, London, N15 5UW. Cheques and po's made payable to Kilroch Ltd. Enclose an sae.
MANCHESTER Apollo: Judas Priest (£4, £3.50, £3)
SOUTHAMPTON Gaumont: Thin Lizzy

NOVEMBER 8
GLASGOW Apollo: Chris De Burgh
MANCHESTER Apollo: Judas Priest (£4, £3.50, £3)

NOVEMBER 9
CARDIFF Sophia Gardens: Thin Lizzy
EDINBURGH Usher Hall: Chris De Burgh
LEICESTER De Montfort Hall: Judas Priest (£4)

NOVEMBER 10
BRISTOL Colston Hall: Judas Priest (£4, £3.50, £3)
LEICESTER De Montfort Hall: Thin Lizzy
NEWCASTLE City Hall: Chris De Burgh

NOVEMBER 11
CARDIFF Sophia Gardens: Judas Priest (£4.50)
NEWCASTLE City Hall: Chris De Burgh

NOVEMBER 12
BIRMINGHAM Odeon: Judas Priest (£4, £3.50, £3)
BRISTOL Colston Hall: Thin Lizzy

NOVEMBER 13
BIRMINGHAM Odeon: Judas Priest (£4, £3.50, £3)
POOLE Arts Centre: Thin Lizzy

NOVEMBER 14
BIRMINGHAM Odeon: Chris De Burgh
BRIGHTON Centre: Thin Lizzy
NORWICH University of East Anglia: Stranglers

NOVEMBER 15
BIRMINGHAM Odeon: Stranglers
CROYDON Fairfield hall: Chris De Burgh
GLASGOW Apollo: Judas Priest (£4, £3.50, £3)

NOVEMBER 16
CARDIFF Sophia Gardens: Stranglers
CROYDON Fairfield Hall: Peter Skellern
MANCHESTER Apollo: Thin Lizzy
NEWCASTLE City Hall: Judas Priest (£4, £3.50, £3)
SOUTHAMPTON Gaumont: Chris De Burgh

NOVEMBER 17
BRIGHTON Dome: Peter Skellern
BRISTOL Colston Hall: Chris De Burgh
LEICESTER De Montfort Hall: Shakin' Stevens (all dates £4.50-£3.00)
LONDON Hammersmith Odeon: Stranglers
MANCHESTER Apollo: Thin Lizzy
NEWCASTLE City Hall: Judas Priest (£4, £3.50, £3)

NOVEMBER 18
LONDON Hammersmith Odeon: Chris De Burgh
MANCHESTER Apollo: Shakin' Stevens
OXFORD New Theatre: Peter Skellern
SHEFFIELD City Hall: Judas Priest (£4, £3.50, £3)

NOVEMBER 19
BIRMINGHAM Odeon: Peter Skellern
LEEDS Queens Hall: Thin Lizzy
NEWCASTLE City Hall: Shakin' Stevens
SHEFFIELD City Hall: Judas Priest (£4, £3.50, £3)
SOUTHAMPTON Gaumont: Stranglers

NOVEMBER 20
BIRMINGHAM Odeon: Thin Lizzy
CRAWLEY Leisure Centre: Judas Priest
EDINBURGH Playhouse: Shakin' Stevens
NOTTINGHAM Rock City: Stranglers
SOUTHAMPTON Gaumont: Peter Skellern

NOVEMBER 21
BIRMINGHAM Odeon: Thin Lizzy
GLASGOW Apollo: Shakin' Stevens
LONDON Hammersmith Odeon: Judas Priest (£4, £3.50, £3)

NOVEMBER 22
EDINBURGH Free Trade Hall, Peter Skellern
EDINBURGH Playhouse: Stranglers
LONDON Hammersmith Odeon: Judas Priest (£4, £3.50, £3)

NOVEMBER 23
GLASGOW Apollo: Stranglers
MANCHESTER Free Trade Hall: Peter Skellern
SHEFFIELD City Hall: Shakin' Stevens

NOVEMBER 24
NEWCASTLE City Hall: Stranglers
PORTSMOUTH Guildhall: Shakin' Stevens

NOVEMBER 25
LONDON Hammersmith Odeon: Thin Lizzy
LONDON Dominion: Peter Skellern
MANCHESTER Apollo: Stranglers
SOUTHAMPTON Gaumont: Shakin' Stevens

NOVEMBER 26
LONDON Hammersmith Odeon: Thin Lizzy
LIVERPOOL Royal Court Theatre: Stranglers

NOVEMBER 27
ST AUSTELL Cornish Coliseum: Shakin' Stevens

NOVEMBER 29
BRISTOL Colston Hall: Ozzy Osbourne (£3.00, £4.50)
CROYDON Fairfield Hall: Shakin' Stevens

NOVEMBER 30
LONDON Hammersmith Odeon: Shakin' Stevens

DECEMBER 1
LEICESTER De Montfort Hall: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 2
CARDIFF Sophia Gardens: Shakin' Stevens
LIVERPOOL Royal Court: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 3
BIRMINGHAM Odeon: Shakin' Stevens

DECEMBER 4
EDINBURGH Playhouse: Ozzy Osbourne (£3.00, £4.50)
LIVERPOOL Empire Theatre: Shakin' Stevens

DECEMBER 5
GLASGOW Apollo: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 6
NEWCASTLE City Hall: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 7
NEWCASTLE City Hall: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 18
MANCHESTER Apollo: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 19
LEEDS Queens Hall: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 22
STAFFORD Bingley Hall: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 24
LONDON Hammersmith Odeon: Ozzy Osbourne (£3.00, £4.50)

DECEMBER 26
LONDON Hammersmith Odeon: Ozzy Osbourne (£3.00, £4.50)

Mit CamScanner gescannt

classifieds

MM MELODY MAKER

ADVERTISEMENT DEPARTMENT

M.M., BERKSHIRE HOUSE
168-173 HIGH HOLBORN
LONDON, WC1V 7AU

Postal Advertisements must be received by the FIRST POST MONDAY. Cheques/P.O.s made payable to Melody Maker. To avoid delay please print your name and address on the back of cheques.

PERSONAL CALLERS. Please call at Berkshire House (1st Floor) (opp. Shaftesbury Theatre, above The Oasis) weekdays only — 10 a.m. to 4 p.m.

All classified advertisements must be prepaid and accompanied by the name and address of the advertiser. Box numbers cost £2.50 extra and replies should be addressed to the Box No. c/o Melody Maker, Berkshire House, 168/173 High Holborn, London WC1V 7AU, where they are forwarded to advertisers on the day of receipt. The publishers reserve the right to refuse, amend or withdraw advertisements at their discretion. Whilst every effort is made to ensure that advertisements appear correctly the publishers will not be responsible for the consequences arising from errors or delay in publication. It is the advertiser's responsibility to check that the first insertion of every series is published correctly, and corrections must be notified in time for the second insertion, otherwise the publishers will not accept any liability or offer any reduction in charges. Classified charges can be found under each heading. First two words automatically printed in bold capitals thereafter an extra charge of 18p per word is made if bold capitals are required.
SEMI DISPLAY: £4.30 per single-column centimetre, minimum size 2.5cm at £10.75
DISPLAY: £5 per single column centimetre, minimum size 2.5cm at £12.50
BOX numbers £2.50 per advertisement

ALL ADVERTISEMENTS MUST BE PREPAID

MUSICIANS WANTED

20p per word

ATMOSPHERIC DRUMMER and keyboard/guitarist. — 01-808 4212, 6-10 Thurs eve.

BASS AND keyboards (vocals) needed to complete future gigging band playing original modern Rock material with vocalist, guitarist and drummer, own rehearsal and recording facilities. — 01-570 3209, 01-669 2276.

BASS FOR band playing Blues, R'n'B, original material, musician with feel, commitment. — Rob, 01-350 6151.

BASS PLAYER or SYNTH BASS
For top North East Discofunk Band. Plenty of work, regular money. Usual qualifications. Good gear, read, sing, looks, etc.
No gigsters or time wasters.
Leave name and number at 0623-860792

Heavy Rock Band with major prospects require
GUITARIST
with backing vocals. Keyboards an advantage
Phone 839-1632

MCA Recording Artists
ATMOSFEAR
Need a multi-talented Funk
GUITARIST/VOCALIST
For immediate recording and live work
Call 01-960 8041 for details

GUITARIST/VOCALIST WANTED
CALL 01-637 8112

MUSICIANS' UNION
Working For Today's Musician
Advancing Today's Music
If you are not a member — and 45,000 musicians already are — send for details to
John Morton, General Secretary
Musicians' Union
60/62 Clapham Road
London SW9 0JJ

BASS GUITAR for British psychedelic band with strong record company interest. — Phone Paul 01-508 9355 after six.

BASS INTO ELP. — 0578 25153.

BASS, NON-sexist. Reliable, original. — 01-681 0460.

BASS PLAYER required for rock band, must be experienced and have transport. — Phone 732 9489.

BASSIST, VOCALIST, capable. We're accomplished guitar/drums. Heavy. — 19 Ferguson House, Sparta Street, SE10.

BRASS AND keyboards required for band. Bristol area. — Contact Phil, 0454 413559.

DRAMA REQUIRE drummer, voice and enthusiasm. — Rob, 328 1768. Kevin, 348 4506.

DRUMMER FOR modern Pop-Rock band, experience and pro attitude essential. — 577 9961.

DRUMMER FOR British psychedelic band with strong record company interest. — Phone Paul 01-508 9355 after six.

DRUMMER FOR modern London band, rehearsing for gigs etc, own material. — Don 01-993 4694 or Chris 01-552 9344.

DRUMMER
Urgent — for post futurist electro funk band. Syn drums an asset
Chris 01-539 7607
Thursday onwards

DRUMMER
WANTED
Versatile with black feel
John 01-278 1941
01-603 5509

DRUMMER FOR North London funky dance type band. Hot prospects. — Ring now 388 5269.

DRUMMER FOR established MoR band. — David 01-302 9631.

DRUMMER, M/F, — For image-conscious innovative, S.E. London fringe band. — Tod, 693 6969, Thurs, Fri only.

DRUMMER, R&B, blues, transport essential. Guildford/Basingstoke area. — Basingstoke 69293.

DRUMMER, SIXTIES style, wanted now. — 677 8772.

DRUMMER TALENTED, reliable, with good kit and transport to complete Rock/Pop group. — Neil, 518 1216.

DRUMMER, 16-25. Into Doors, Stranglers, Free. No breadheads or pros. — Ring 465 6247 (Martin); 961 6785 (Jim).

ENTHUSIASTIC MUSICIANS, not professional, thirtyish to form band, playing anything 1956-1981, Rock 'n' Roll to Folkrock: Everleys to Richard Thompson. — 01-661 1264.

EXPERIENCED RELIABLE drummer and keyboardist wanted for eighties rock band. — Room 3, 722 0130.

BIM
Are looking for a young
GUITARIST
Phone: 01-398 7024
A.S.A.P.

LEGEND
Melodic heavy rock, require exceptional bassist. Band has studio, transport etc. Gigs waiting. No breadheads. Dedication essential.
01-769 7323

HERETIC
Require hard rock
GUITARIST, BASSIST AND DRUMMER
To rebuild stronger band
Total dedication essential
Phone either: Steve Bushy 38614 Dave Uxbridge 37817

HONEY BANE
Recording Artiste, with E.M.I., urgently requires band for recording and filming on permanent basis.
Send tapes and photos to Sunhand Ltd., 63 Grosvenor Street, London, W.1. Tel: 01-491 3028.

FEMALE BASS. Why did the bassist advance across the lane? To join Mankind, Spellbound. — (Jim) Paul Belvedere, 081-843 4783.

FEMALE/MALE DRUMMER, keyboards, wanted. Transport essential. E. London. — 01-533 0067.

GUITARIST, NON-sexist. Reliable, adventurous. — 01-691 8140 mornings.

GUITAR AND bass for blues/country band. — Reading 48815.

GUITARIST WANTED. — Kidderminster 68351.

GUITAR (RHYTHM)/vocals required by working band. — 01-274 8835 01-674 0918.

KEYBOARD PLAYER wanted for funky new group with original set and gigs. — 01-927 5473.

KEYBOARD PLAYER, versatile, reliable, for working band. — Phone Jimmy, Romford 63440; Dave, Hornchurch 59350; Shirley, 01-474 4016.

KEYBOARDIST WANTED for reggae Crossover band. — Phone Tony 351 3559 after 4 pm.

KEYBOARDS REQUIRED. "Second Foundation". Established semi-pro pop/dance band, regular work. S. London/N. Kent. Piano supplied. Transport essential. — Erith 41827.

THE INFLUENCE
Require
DRUMMER
With colourful image, M/F, into heavy neo psychedelic funk. Good gear and dedication a must.
Mick 609 5633 6-9 p.m.
Joe 603 8708 11 a.m.-4 p.m.
Thursday to Friday

DRUMMER
For modern pop band, professionalism, image, etc. essential
01-466 5907 01-204 9458

WANTED
For exciting new group
SYNTH PLAYER
SAX PLAYER
FRONTMAN/VOCALIST
01-732 3168

RELIABLE LEAD GUITARIST
KEYBOARDS
For red-hot pro minded modern country band. Good vocals essential. Rehearsals Tun. Wells/Sussex area
Phone Jasper 0403 86 341 (Evenings)

I AM
an amazing young Lead Guitarist. Very experienced in studio and live work. Dedicated, excellent gear, passport, seeking pro band with good deal, touring and management.
Only the best is good enough for me.
S. London based.
Box No. M.M. 843

KEYBOARD/VOCALS required by working band. — 01-874 8458, 01-674 0918.

KEYBOARDS WANTED Urgently for gigging Harrow area rock band. Competent but experience not essential, ideal age 16-25. Contact — Barry 01-427 9057 or Dave 01-427 1016 evenings.

ORGANIST / KEYBOARDS, established MoR resident trio. — Glen, 789 3007 18.31.

ORGANIST, SIXTIES style, wanted now. — 594 0932.

PERCUSSION, KEYBOARDS to play (Vibes!), 20s, original, emotional but intelligent music. S.W. London band. — 01-720 2778.

RADICAL MUSICIANS for non-sexist Rock band. Central London studio. Originality, commitment reliability essential. — 01-581 0440 mornings.

RHYTHM/SECOND guitarist/vocalist, possessing usual qualities and accessories for new commercial Rock venture. Based Ilford/E London. Quick learner must rehearse. Urgent. — Call Steve now 01-987 6794.

SAX, YOUNG, for classy Pop band. — 01-449 3966.

STYLE DRUMMER required, with rhythm, for modern, young, interesting band, original music. — Chorleywood 4092.

TROMBONE / TRUMPET for 60s soul band. — 01-380 9639.

YOUNG, IMAGE, attitude sound orientated, all instruments, recording etc. — 01-744 6743.

MUSICIANS AVAILABLE

13p per word

AN ORGANIST / vocalist available. — 01-228 4813/01-223 2050.

A VOCAL harmony band available. — 01-228 4813/01-223 2050.

BASS AVAILABLE. — 01-907 4500.

BASS FRETLESS, seeks work. MoR, country, rock, pop, semi-pro. — 850 5935.

BASSIST WANTS to join/form exciting band. No transport. — Romford 750354.

BASSMAN EX-NAMES, powerful gear, transport, reader, seeks working band. — Erith 40354.

BASS PLAYER seeks work, gigs, deps. — 01-675 1898.

BASS REQUIRES work mid September, good ear, some reading, anything considered, prefer abroad. — Graham Drax, Entertainment Dept, Butlins, Filey, Yorks.

COMPETENT GUITARIST, needs work. — 01-349 1074.

COMPOSER, CLASSICALLY trained, with feel for rock, etc., would like to meet sensitive group of musicians for collaboration. — Chris, Brighton 411228.

COMPOSER / GUITARIST into Hackett/Oldfield/Bedford, etc, seeks work with dedicated musicians interested in opening new windows on creative music. — Ian, Thanet 26143.

COUNTRY LEAD wants talented progressive band/gigs. — 01-272 2868 (N19).

DRUMMER, ABLE vocalist. — West Drayton 31308.

DRUMMER, ABLE, versatile, experienced, gigs, deps. — 250 3578.

DRUMMER AVAILABLE. Deps, studio, versatile pro. — Chris, 01-692 8372.

DRUMMER AVAILABLE for all gigs and sessions. Also interested in joining original band. — Ian, Hornchurch 72566.

DRUMMER
26, good image and experience seeks commercial MoR/Rock Band who have the potential for international success.
I have access to some fantastic original chart material.
No timewasters please
Overseas enquiries welcome
Tel David 01-340 5948
01-907 3699

KEYBOARDS
32, ex names, Good 'Feel', visual, easy temperament
Al' Beano (but I'm no old Comic?)
Alias Chris Holmes
Home/abroad OK. Messages to Colin, afternoons 673 2836

Young (23) Pro Saxes, Flute, Clar., Doubling Keyboards, Vocals, now available after cruise. Exc. reader, Busk, Jazz, Rock, Cabaret work. Versatile Session Man. Own transport.
Ring 01-337 8963 Phone now in order

DRUMMER, ALL gigs, etc. — 254 0838.

DRUMMER AVAILABLE, experienced pro, reader, gigs, residency, North West. — Tel 081-443 8977.

DRUMMER AVAILABLE, confident young pro, sight-read or busk anything. Paid work only please. — Joe Coulson, 01-205 1564.

DRUMMER AVAILABLE, session gigs. — 01-748 9093.

DRUMMER, EXPERIENCED, reliable, seeks band with professional approach, in Reading/Basingstoke area. Also available for studio work, deps. — Mike, Silchester (0734) 700107.

DRUMMER, MODERN, looking for band going abroad. — 01-767 0767, Ubk 3832.

DRUMMER, PRO, Ace, modern player, good sight reader, some vocals, seeks good pro offers, residency, sessions, backing names, etc., anywhere. — Phone Hughie, 0253-700059.

DRUMMER PRO 22, will travel. — Phone Tony, Upminster 31196.

DRUMMER SEEKS 1966-69 psychedelic band. Floyd, Gigs, Happenings. — 520 0401.

DRUMMER, VERSATILE, with good kits, TV, radio, recording experience. Seeks pro or semi pro working band, residency preferred. Can be seen working. No time wasters. — 534 5288, before 8 pm.

DRUMMER VOCALIST sings lead, reads well, available for gigs or residency. — 01-874 1096.

DRUMMER (27) read/busk, gigs, deps. — 01-748 8983.

DRUMMER, 30, experienced, seeks residency or gigs. — Phone Les, daytime, 01-518 6953.

EXPERIENCED ALTO tenor clarinet flute. — Mike Gill, Romford 42060.

"FAST BRASS" horn section. Gigs, tours, sessions. — 01-961 1123/01-731 6823.

FOLK OBOE, recorder player, seeks work. — 4 Caswell Street, Swansea.

GUITAR BASS flute vocals pro. — 894 4724.

GUITAR, EXPERIENCED, transport. Also bass, mandoline. — Bookham (Surrey) 56674.

GUITARIST DEMOS, deps, reliable, versatile. — 274 6183.

GUITARIST; SESSIONS, deps. — 01-803 4526.

GUITAR COUNTRY/M.O.R./Pop, etc. pro. — 01-658 3872.

GUITARIST, PRO, 24, transport, passport, sessions, tours, gigs. — 588 7697.

GUITARIST, PRO, versatile, passport, transport, etc, available for gigs, deps home and abroad. — 01-874 3488.

GUITARIST, RHYTHM lead most styles, experienced club work. — 863 5254 (Harrow).

GUITARIST/SINGER wants to join/form band with P. Furs-type line-up or similar. Hastings-Eastbourne area. — 0424 214025.

GUITARIST WANTS to join good professional rock band, North East area. Will travel, move, for right offer. — Tel 04413 643.

GUITARIST, 24. Together, good gear (not pro), seeks other guitarist interested in putting group together, to write, record own material. Interested in alternatives to established record companies, forming own label, use of cassettes, etc. Like classic 60s rock/pop, Doors, Blondie, Bunnymen, Floyd, Springsteen and much more. Must be willing to devote much time and effort towards getting ideas off ground in a practical way. Anywhere London. — Write Box No. MM 842 with phone number.

HANK MARVIN style lead wishes to join club band, no transport, mid 30s. — Mick, 771 3104.

JAZZ DUO (professional) guitar/violin, available parties, clubs, cabaret, etc. — 01-398 2028.

KEYBOARD PLAYER seeks work. Rhodes, synth, car. — Orpington 21291.

KEYBOARDS, MULTI, Female seeks quality work, fortnight, September 8-22. Residency, holidays. Reads fluently. — 01-771 1326.

KEYBOARDS PLAYER with clavinet, strings, **PROPHET,** sequencer, plus effects, available for studio/session work, MU member. — Graeme, 01-328 4421, 01-624 8971.

KEYBOARDS, READS, own transport, versatile, experienced. — 0422-873893. Near London.

KEYBOARDS; SESSIONS, deps. — 01-803 4526.

KEYBOARDS / VOCALS seeks work on return from Europe, October. Experienced TV, radio, records, cruises. — Phone 038-285 3201.

LEAD GUITAR back-up vocals, very experienced, seeks work, all styles, country preferred. — 0268 557620.

LEAD GUITARIST seeks to join Heavy Rock band. — Mark, 97 24380 (Herts).

LEAD GUITARIST. — 01-457 3837, Adrian.

LEAD SINGER guitarist, experienced, seeks pro, going pro band. Commercial all round material. Home abroad. — Basildon (0268) 46001.

PEDAL STEEL, pro, dep. — 01-858 3972.

PIANIST/READER requires work. — Tel 01-551 1597.

PIANO / ACCOMPANIST, fully experienced, seeks position. — Windsor (95) 61127.

PIANO/VOCALS, (keyboards), experienced pro. — 01-674 5356.

PROF. KEYBOARDS plus harmony vocals available studio/session work, deps, etc, all styles. — Chris, 0434 45568.

SAX AND harmonica player, work, busking, blow. — 01-521 0310.

SAXES FLUTE Dep's sessions pro. — Gary 0703 49057 or 351147.

SAX PLAYER with name band. Jazz/funk/soul/Latin, arrangements and solos, available for sessions, gigs. — George 274 7864.

SEMI-PRO rock bass and drums seek working band or band with prospects. No time wasters. Own equipment and transport. Will to practice. — Phil, 01-841 0464 evenings.

SESSION SAXOPHONE(S), many hits. — 01-300 8803.

SINGER EX-NAME, needs good band. — 743 1621; 743 3085; 4-8 only.

TEN / FLT / alto / clar / BG, seeks cruising, experienced cabaret backing, etc. — 0534 38786.

TENOR SAX (20), looking for band in 60's style. — Bruce, 01-539 6711.

TRUMPET, PRO, anything considered, residency, cruise, panto, etc., to follow summer season. Read, busk. — Tel 0244 414789.

VERSATILE GUITARIST/ songwriter, seeks intelligent keyboards, bass, drummer, vocalist, or interesting group. — Biggin Hill 73722.

YOUNG PRO, saxes, flute, clar, doubling keyboards and vocals, returning to England August 30, read, busk, rock, jazz, cabaret work. — Ring now 01-337 8963.

WANT TO BUY A GUITAR??
CHECK OUT THE GUITARS CLASSIFIEDS ADS

VOCALISTS

13p per word

EXPERIENCED FEMALE vocalist seeks work home or abroad. Just completed top hotel residency. — 01-493 0768.

FEMALE VOCALIST, experienced, seeks gigs, residency, deps, in London area, serious work offers only please. — Phone 01-587 8754 after 5pm.

GOOD FRONTMAN/vocalist available for modern band. — Walton 42141.

LET ME handle your publicity, photographs. Why, because I was in your game myself and know what you want. — Write: Mobile Lensman, 193 Kenley Close, Liverpool L6 3BN.

BANDS & GROUPS

26p per word

BAND AVAILABLE. — 01-674 1387.

DEMOS TO BPM records. — PO Box 40, Hounslow.

DUO AVAILABLE, midweek and Sunday, gigs. — 01-845 6538.

GOOD BANDS. Demos to BPM records. — PO Box 40, Hounslow.

WANTED

26p per word

WANTED FOR CASH
Group equipment
PAs, Drum Kits, Amps, etc.
Ring: 01-672 6901
or call
10/12 HIGH STREET
TOOTING, SW17

TRAVEL

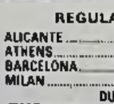
26p per word

European Express
FREEWHEEL DOWN WITH US
In luxury long-distance buses with Video TV, etc.

PARIS	£12	ALGECIRAS	£40	TORREMOLINOS	£45
AMSTERDAM	£14	BRUSSELS	£10	MARBELLA	£45
NICE	£41	COLOGNE	£19.50	TANGIER	£49
ST. TROPEZ	£43	FRANKFURT	£26		
ATHENS	£39.50	MUNICH	£27	July 10:	
GENEVA	£22.50	BARCELONA	£35	ZURICH	£24.90
BENIDORM	£38	ALICANTE	£38		

32 Hill Street, Richmond, Surrey · Tel. 01-940 4201

SUPERBUS



Magic Bus

REGULAR DEPARTURES TO:

ALICANTE	£47	ROME	£38
ATHENS	£38	GENEVA	£22
BARCELONA	£30	ISTANBUL	£51
MILAN	£34	FRANKFURT	£25

DUBLIN £14 DAILY

EXPRESS DAILY COACH SERVICE
(Also stops Rotterdam and The Hague)
TO AMSTERDAM ONLY £12 DAILY
PLUS DAILY EXPRESS TO PARIS £11.50 ONLY
HAMBURG £24 & COPENHAGEN £31
MANY OTHER DESTINATIONS AVAILABLE
PLUS MAGIC TRAIN
Reduced train fares to all parts of Europe for persons under 26
Call Info: 67-69 NEW OXFORD STREET, LONDON WC1
or phone 01-836 7799

BOOK YOUR CLASSIFIED HERE!

Use this form, or print your ad clearly on a plain sheet of paper. Send it by post to:
Melody Maker Classified Dept., Berkshire House, 168/173 High Holborn, London WC1V 7AU
to arrive by post on Monday for inclusion in that week's issue. Telephone numbers count as two words. All classifieds must be prepaid and accompanied by the name and address of the sender. Cheques/POs payable to Melody Maker.

Column heading required (e.g. Musicians Wanted, Tuition etc) ______
Price per week ______
Number of weeks required ______
Total price of ads ______
Name ______
Address ______
Daytime telephone number ______

VOCALISTS WANTED

20p per word

EXCEPTIONAL MALE vocalist/frontman wanted. — Phone Mark or Sam, 01-624 2561.

FEMALE VOCALIST. Orig-inal, non-strict band forming. — 01-992 3440 morn-ings.

FEMALE VOCALIST (guitarist) wanted to join new band. Must be able to help run band. Midlands based. Experience essential. — Phone Waterhouse 398.

GIRL VOCALIST are you ambitious? Have got the songs? Want to get the voice — Phone "Rocks Ahoy", — 01-441 441, 69 pm.

GIRL VOCALIST starting October wanted for profes-sional show band. — Send full particulars, Steve Bennett, Pontins Holiday Centre, Brandy, Great Yar-mouth.

MALE VERSATILE.—West Drayton 3365.

MALE VOCALIST required for starting heavy rock band. — Tel. 01-648 3987.

SINGER VOCALIST wan-ted for new type band. No agents. — Phone Amparito Lounge 2987.

ROCK VOCALIST wanted for singing band (West London): transport, profes-sional appearance important. Rehearsal place, any time, Uxbridge 32173.

TOP QUALITY vocalist wanted to join synth orient-ated pop band. Touring/-recording in sight. Total commitment required. Based in Home Counties area. — Contact 0376 500261, 375776.

URGENT, FRONTMAN vo-calist hard rock band, N. London area gigs. — Phone Barry, Middlesex 02224 Marvin Parkers Bar 34482.

VOCALIST REQUIRED for young rock band. Must have transport and equipment. — King Dave, Middlesex 02299.

WANTED: SINGER, N.W. for band into blues folk rock. Must be reliable and have feel. — Simon, 450 787.

GIRL VOCALIST

Mecca residency Wimbledon Tiffanys

Contact: John Conran
01-379 7720 office
01-673 8794 home

DYNAMIC SINGER

WANTED

To complete Club Dates. Appropriate basic club, excellent pay or percentage but not essential.

Phone 01-733 2889

VIDEO

26p per word

LOW COST VIDEO pro-duction. High standard reproduction. Complete live music including sound. £99. Full editing and copy facilities for all home sys-tems. — GEP, 01-402 2334.

PROFESSIONAL UMATIC recording, £30 p.h. In studio or on location. Graphics, editing and copy service. Tel. £4 inclusive for £35. (London only). — The VIDEO 01-253 7283.

SONG WRITERS

26p per word

IDIOSYNCRATIC LYRIC writer seeks composer for fine collaboration, with serious view to doing some-thing worthwhile. — Call Richard, 01-960 4750, week-nigh, after seven.

NO WAFFLE. Just good music. — Phone 01-397 8794 for details.

SONGWRITERS, URGENT! Country songs, poems, wanted for cash acquisi-tion. US postage. No money. — Lamb, Box KX-9402, Memphis, Tenn. USA 38118.

OZ PRODUCTIONS SPECIALIST DEMO SERVICE FOR SONG-WRITERS

Our demos have obtained many releases on major labels. TV Themes, film themes, song festival submissions, etc. Phone 01-648 2516 for details.

SITUATIONS WANTED

13p per word

TRAINEE SOUND engi-neer, position wanted, very keen. — Phone Ray, 01-556 3679.

SITUATIONS VACANT

20p per word

EMPLOYMENT OPPOR-TUNITIES with record com-panies, radio stations, etc. Work full time, part-time. Ex-perience unnecessary. Send "Music Employment Guide", "Radio Employment Guide", and "British Work Index" (includes 750 helpful ad-dresses). £1.20 each, all three £3. — Dept 18, Hamil-ton House Publishing, Staverton, Totnes, Devon.

LYRIC WRITERS required by recording company. — Details (sae) Robert Noakes, 30 Sheard Hall Road, Dow-wich, Walsall, Midlands.

MUSICAL DIRECTOR re-quired for Brazilian folk projects. Must possess the following: Ability to teach, plus play drums and all Latin percussion, to the highest professional stand-ard; extensive theoretical knowledge and practical ex-perience of Brazilian folk culture. Fluent written, plus spoken Portuguese and Eng-lish. — Send CV plus covering letter to Ruy J. DPC House, 3 Mortimer Street, London W1N 7RH.

MAURICE PLACQUET

Ace Cases
Customised Flight Cases
Speedy delivery

Dave Arthur
01-749 1204/0859

PRINTING & PUBLICITY

26p per word

BETTER BADGES. — The only ones worth wearing. — 01-960 5813/4.

LOUD PRODUCTS. Whole-salers of T-shirts, badges and rock accessories. — For enquiries or lists please con-tact: 353 Holloway Road, N7 6NN. Tel: 01-607 1414.

We are the Specialists

These days walkerprint is the name for publicity print. For postcards, 10 x 8's or posters phone us on 01-680 7601 or send for free samples and price list NOW

walkerprint

Dept MM 46 Newman Street, London W1P 3FA Telephone: 01-580 7601

RECORDS FOR SALE

20p per word

BYWAY / BARKETT ex-tracked albums (rare), mint, £4. — 0394 72394.

SEND FOR free list of Singles / LPs / Cassettes/ Posters to — Cummings (MM), 11 Dromayne Avenue, Glasgow.

RECORDS WANTED

20p per word

ABSOLUTELY ALL your LPs, tapes, singles, video-cassettes, tuntiles bought for (p-£1.30 (or more) cash or exchange value. **NONE RE-**

LPS/CASSETTES wanted, top prices paid, any quan-tity. — Send details plus sae for cash offer. Gemma Records, PO Box 34, Crock-hamwell Road, Reading, Berkshire.

SPECIAL NOTICES

26p per word

ROCK PHOTOGRAPHER (freelance) available. — Phone Gary, 01-794 3294 (eves/weekends).

FOR HIRE

26p per word

JULIAN'S STUDIO INSTRUMENTS RENTALS

Comprehensive hire range, de-livered within London area. Competitive prices.

Telephone 01-460 32945

INSURANCE

26p per word

INSURANCE

MUSICAL EQUIPMENT

- Lloyds Cover
- Credit Terms
- Low Rates

For the best deal telephone

Bridget 0904 30711
Entertainment & Leisure
P.O. Box 166, York

DISCORAMA

26p per word

DAVE JANSEN Disco-theque. — 01-858 4018.

DISCO EQUIPMENT. PA systems, sound to light units, reasonable rates. — Newham Audio Services, 01-534 4044.

DISCOS, MUSIC GROUPS, etc. — 01-866 4027 day/eves-ings, 01-804 3630 evenings/weekends.

MAXIMUM AXIS disco gear rental. — 267 3179.

PERSONAL

CALLERS

Ads can no longer be taken at the London Record Centre

Why not call in and place your ads with us. We are just up the road opposite the Shaftesbury Theatre.

You will find us friendly and helpful.

Try us at:

MELODY MAKER
ADVTG. DEPT.
Berkshire House
168-173 High Holborn
London, W.C.1

MUSICAL SERVICES

26p per word

ABSOLUTELY FREE "twenty songwriting ques-tions answered" explains copyright, royalties, publishing contracts, recording agreements, etc. Absolutely free without obligation from International Songwriters Association, (MM) Limerick, Ireland.

A TAPE TO DISC. —01-467 5420.

ELLIE JAY PRODUCTIONS

ELLIE JAY RECORDS

Record Manufacture

Including mastering, pressing, printing and packing of labels. Quality pressing and excellent service at very good rates.

Sleeve Design & Print

We can print from your own artwork or our design team can lay out your sleeve for you. We have various standards of print available to suit most budgets.

Cassette Duplication

High quality Real Time duplication. No minimum. Various brands of tape available. Highly competitive rates. Long runs duplicated by Pro Loop (an method if required.

Sound Production

Eight, sixteen and twenty-four track studio facilities and mobile recording unit.

Flexi-disc Manufacture

ELLIE JAY RECORDS

All these services are available separately or our experienced staff will prepare or supervise jobs to suit your requirements.

01-388 5771

SEND FOR FREE BROCHURE TO PETRA PROMOTIONS

DEPT. Z, GLYNSWOOD HOUSE
GREENWOOD MEADOW, CHINNOR
OXFORD OX9 4JP
Tel: 0844 (Kingston Blount) 51925
For all your Promotional and Display Materials

175 ITEMS TO CHOOSE FROM
SPORTS & LEISURE BAGS, PENNANTS & BANNERETTES, WINDOW STICKERS, PAPER CAPS, SWEATERS, TANKARDS, TIES, ASHTRAYS, MEMBERSHIP CARDS, APRONS, CRYSTAL GLASSWARE, XMAS HAMPERS
1982 DIARIES AND CALENDARS NOW AVAILABLE

GATEWAY CASSETTE COPYING

HIGH QUALITY
HIGH SPEED SERVICE
AT LOWEST PRICES

Call 01-223 8901

MAURICE PLACQUET LTD

Service Dept require

ELECTRONICS ENGINEER

For all types of amplification and sound equipment.
Practical experience an advantage.

Excellent Starts Bonus on 01-749 2232

INEXPENSIVE PROFESSIONAL CASSETTE DUPLICATION

- White glass wash Service
- Any quantity - 1 to 10,000
- 100 minutes real and all lengths video copying

Call again for appointment and quote
01-388 5262/3/4/5
TAPE TO TAPE DUPLICATING CO.

Nice Song - Shame About The Demo

The high industry professionals get our results. Full production demos on CD, hand written lyrics + lead vocals on cassette + Copyright £ made out to Control Music.

Also artwork for Manufacture, Promo Cassettes Covering and other services.

Control Music, 42 Camden High Street, London NW1. 01-383 3346

Control

R-PAD

Quality record pressings using from vinyl to music, including artwork, printing, packaging, to artwork, Promo Cassettes Collected from Cassettes or Tape Cassettes or Tape Cassettes

Long Run or Short Run Pressing (500-5000) Quotes for Details.

Check It Out...

QUALITY PRESSINGS
- Singles EPs LPs ✓
- Cutting/Processing ✓
- Test Pressings ✓
- Labels/Artwork ✓
- Printed Sleeves
- Used by Artistes
- Used by Major Co's
- Used by Studios etc
- Distribution
- Cassette Duplication
- min Record Qty. 500
- min Cass. Qty. 250
- Qualified Staff
- Sound Advice
- Own Plant

01-446-3218

SRT

PA & LIGHTS FOR HIRE

26p per word

A ABSOLUTELY superb PA service. — 01-674 7842.

A BARGAIN. — 400 W 12 Mixer. — 686 3833.

A BOOGIE PA for your club and local footback, 16 channel, hand transport. — 01-746 6865.

A CATWEAZLE PA offers systems to suit P/S work, live recording, new lights. Northolmes, HA1 2NHS. West London.

ACE LITES stage lighting special offers. — 672 6239.

A GREAT 1.5kw PA, 16ch desk, all mons, transport and crew from £40. — Tel Reigate (74) 46908.

AURA VITAVOX Guitar PA for hire, available crew. — Phone Atlantic, 01-446 4077 or 01-346 8963.

ALL FACILITIES 1KW PA 500 watts footback lights. — Hawthorne, 01-891 5112.

AUTUMN LIGHTING SPECI-AL low, low pro rig raises, anywhere, crew and trans-port. — 0904 38021.

BAND AID SOUND HIRE COMPANY (London based) High efficiency concert sys-tems up to 16kW 24 channel plus backline drums, crew. — Tel Craig Thornwick (0376) 31401 (24 hours).

BIRMINGHAM DE PA from £35. — 021-693 4293.

BUDGET LIGHTING, club rig, versatile, cheap. — 01-673 0871.

BULLET HIRE, 1000w in 2000w rigs, R20, Cosmic, PAR, Lighting rigs. — Contact John Dunham 01-359 0002.

CLOUCESTER PA Hire 1K or 1K rig, 600W 6-7k, trans-port plus crew, £6 hour, £35 1K, from £75. Travel anyw-where. — 0452 424334.

20KW LIGHTS. Have from £35. — Tel: 01-346 2789.

JUST LITES 24-channel Genius, followspots, crews, plus reasonable rates, trans-port and crew. — 0654 33431.

KAN PA 1KW plus 600W footback. — 286 5514.

KENT BASED 1.5kw and 600w rigs. Eastcott, 243-1612, footback. Good rates. — Baker Sound Systems 0233 20204/20319.

KES PA, 400w plus 400w footback. — 01-381 1337.

LIGHTING SUB specialists, enhance to suit bands, with or without engineer. — Ring for details or quote 388 3262.

LIGHTING HIRE, £5-75 1K-full-ew rigs, trusses, crew and transport available. — 01-279 2943.

LIMELIGHT PA 1KW, 2-4kW. — Kelsey Martin, Covent, Midlands and the north. 0274 742774.

LONDON 1.5KW, 400 PA, 640 — 267 9108.

LONDON 1K PA. — 992 6812 6895.

Rockland

P.A. HIRE
2KW to 30KW
Competitive Prices
Tel. 01-677 3545
24 hours

SPECIAL EFFECTS

Tel: 01-459 3244 3863

BAND AID SOUND HIRE CO.

(London Based)

HIGH EFFICIENCY CONCERT SYSTEMS UP TO 16KW 24-CHANNEL
6 BACK WEEK TO DATE PLUS BACKLINE
Drums, Crew
Tel: 0375 372833 (Grays, Essex) (24 hours)

BACKLINE

for
PROFESSIONAL EQUIPMENT HIRE

SALES & SERVICE

HAVE MOVED TO UNIT B3
24 ASKEW CRES.
(Off Askew Road)
SHEPHERD'S BUSH W12

01-740 8000

MANCHESTER 1K PA. — 061-881 6088.

PRO-SET LIGHTING (lo rig, any venue, effects available, £35. — West Drayton (Middlesex) 4446.

REMAINE, LONDON. High quality p.a., rig or lite. Slow fellows. — For more details and quotes, ring 01-969 1879.

R.P SOUND Hire your 2kW P/S plus crew. Ideal pubs and small clubs. — Bob, 01-340 3751.

SAX-MAX sound 1kw. Slow, slow quality PA systems. — 01-992 9140.

SHEFFIELD/NORTH Sound-star PA hire. — 0742 441144/0742 470066.

SLAZEWIRE. — 01-445 6125.

SUN 2KW rub, new allen's flight case, bold 300ZX. — 01-673 0871.

TING TING PA Co 1kw and 1.5k. — 882 6365, 407 3623.

TIGER HIRE. 1KW front, 2KW stage mix, 8 channel. — 01-736 1337.

LJN PA plus 600W footback, from £40, also Truck hire and Backline. — 01-736 2104.

A 1K RIG from £40 in North London (Islington PA). — 01-607 4339.

MR WATT and P/S com-position rates. — 01-421 3633.

1KW 600W Footback, 2 channel, very good, from £40. — Tel 3285 4688.

WILLIAMS BROS. P.A. HIRE

Call Willie on
01-647 2988

PILEDRIVER

6K front
3+5K E boxes
£650 p.w.

031-337-1071

POWERHIRE

Tel: 0322 73043

LL FULL LIGHTING HIRE SERVICE

Lighting
North West
Tel: 0772 [illegible]

TUITION

26p per word

A BALLAD of Jeff Healey (Blind Guitar School of Singing) [illegible] — 01-[illegible]

ALBERT FRANK SAXO-PHONE, CLARINET, FLUTE TUITION. Improvisation in all styles. Beginners Pack (Vol. 2) £6. — 267 2364. Tel. 127.

BASS GUITAR. — 01-[illegible]

CLARINET / SAXOPHONE/ FLUTE tuition. Beginners accepted. [illegible] — 01-[illegible]

DRUMMERS LONDON all styles of music at Good Groove Drum Studio. — 01-[illegible]

GUITAR. PROFESSIONAL tuition. Beginners area, all styles, sight reading, tonight. Beginners, intermediate, ad-vanced. Formal Trinity Studio [illegible] area. [illegible]

ERIC GILDER School of Music (London). Vocal and instrument tuition. — [illegible]

GUITARISTS, BASS, jazz, rock, classical, blues, country, reggae, funk, techniques, [illegible] Rights reading in re-gards. Tuition in Central London or [illegible] — Mike Knight, 01-[illegible].

GUITAR/BASS guitar tu-ition given by leading profes-sional. Starter artist. — Peter Easton, Jeepstar [illegible].

GUITAR TUITION. Bass, Piano Point, electric or acoustic. Beginner preferred. The best period to assist. I offer you personalised in-structions for the correct method. Musician covering all courses up to Inter-mediate and beat rhythms on cassette provided. Ref. Lulu teacher. — Please call Pat Roberts 01-478 [illegible].

GUITAR TUITION. Beg-inner [illegible] — [illegible].

GUITAR TUITION. Beth-nal area. — [illegible] 01-[illegible].

JAZZ GUITAR. Free proof lesson. 01-[illegible].

MICKEY GARVEY, special-ist drum tuition. — 01-[illegible].

PIANO/KEYBOARD — all styles. 01-[illegible].

POP SINGING TUITION for all styles. Personal or postal tuition. Beginners welcome. Ring Sue for details. — Kentish Barrister School, 274 New Cavendish Street, Lon-don W1. 01-486 [illegible].

SAXOPHONE / CLARINET. Beginner/advanced. Jazz, rock improvisation. Tuition [illegible] 01-[illegible].

SAXOPHONE CONSULT-ANT. Major results. — 01-[illegible].

THE NEW MELODIATS MUSICAL GUITAR CHURCH for classical and electrical playing help one to become a special musical consultant for the musician in the Christian ministry. Guitar course consisting of 10 lessons, plus electrical new production. — Details from Ivor Jo-nes, Businessman in Bath-ing, Plant, London W12 [illegible].

PLAY JAZZ

[illegible]

JAZZ PIANO TUITION

[illegible]

LONDON SCHOOL OF PERCUSSION

[illegible]

LONDON SCHOOL OF SINGING

Offers you a top career in singing on records or in Clubs.

[illegible]

UNIVERSITY OF LONDON GOLDSMITHS' COLLEGE

30+ part-time courses in theatre, writing, singing, saxophone, guitar, bass, piano, drums, percussion and electronic music.

Traditional and modern groups and bands.

Details: SASS, Goldsmiths' College, London SE14

Enrol: 5.30-8.30
14-16 September

Mit CamScanner gescannt

W.12 GOLDHAWK REHEARSALS
1, 2, 3, 4
Rates from £2.50 p.h. inc. P.A. Backline available.
Phone 748 4530 — 142a Goldhawk Road, Shepherd's Bush, W.12

Sleazy's rehearsal studios

I.G.A STUDIOS
01-701 9323
01-703 4958

ROLLERBALL REHEARSALS Studios
01-407 1486
01-403 3256

HOLLYWOOD STUDIOS
Tel: 01-806 1121/1122 and 01-806 1625
76-80 UPPER CLAPTON ROAD LONDON, E.5

WHARF MUSIC
Studio 1: 25 x 23, 400w PA £3 per hour.
Studio 2: 25 x 23, 1 kw PA, 16/2 Desk £3.50 per hour.
Studio 3: 25 x 23, Stage 25 x 13, 1kw PA, Monitors 10/4 Desk £4 per hour.
SM57 and 58 Mics, all studios
Discounts on block bookings
Carpets/Accoustic treatment
Refreshments
Groundfloor — No stairs
Backline for hire
01-261 1263

TERMINAL
TERMINAL 1: 20 x 30 with Stage Area, £4 p.h. inc. 500w professional P.A.
TERMINAL 2: 20 x 20 £3.50 p.h. inc. 400w professional P.A.
TERMINAL 3: 25 x 35, Sprung Dance Floor, £5 p.h. inc. 1kw P.A.
All studios ground level, carpeted and soundproofed. TV Lounge, Video Games, Food, Refreshments. Backline and kit available. Block booking discounts. Great sound, great atmosphere. At Terminal Studios, Amelia Street, Elephant & Castle, SE17.
01-582 2037
01-703 0347

SURVIVAL STUDIOS
ACTON
£2.50 p.h. ALL IN!
Bookings are now being taken for this incredible cash saving offer which commences September 7th.
Enjoy brand new professional studio facilities at an unbeatable value and SAVE POUNDS
We have the best P.A. and back line equipment at your disposal at no extra cost.
Deposits will not be required
Refreshments/Lounge/Facilities
24 hour availability
Ring Simon Elson on 01-578 0246 office

UPSTAIRS AT TOOTI FROOTI
Excellent rehearsal rooms in central London, with 16-track desk. From £2.50 to £7.
Telephone 403 4860

ALASKA STUDIOS
£3 hr + P.A.
WATERLOO
Tel 01 928 2986

VISION REHEARSAL STUDIO

SOUTHSIDE STUDIOS SUMMER SPECIAL
Ring 01-684 9223

FARM STUDIOS
RACKES FARM, CLAYTON ROAD CHESSINGTON

STUDIO 77
Special summer rates
LONDON W12
ALL FACILITIES
Tel. 01-740 9508

SPACE TWICKENHAM
01-894 0288
2 Stereo P.A. Backline

STARS & STRIPES
Studio, P.A. and Gear available
£2.00 £4.00 PER HOUR INCLUDING BACKLINE
01-381 4402

Hackney Studios
New rehearsal studio complex 3 soundproofed studios. PA + Backline, offices and large lockable storage cages, to let. Private car park

KENSINGTON W14 REHEARSAL STUDIOS
Good rates inclusive PA
Easy access and parking
Phone 546 4643

SOUTHSIDE STUDIOS CROYDON
4 studios at ground floor level, mirror mats size 17x17. Free car parks. £3.50 per hour incl P.A.
Ring Pam on 01-684 9223

ear
HOLLAND PARK
Full Professional Facilities
01-727 2900

MONSTER MUSIC
REHEARSAL STUDIOS

SOUNDS ALRIGHT REHEARSAL STUDIOS

TRACKS
REHEARSAL STUDIO
Free use of 500w P.A. and back line equipment
Air conditioning, Free refreshments
ACTON 993 3737
Even your mother would like Tracks

REHEARSAL ROOMS

26p per word

A REHEARSAL room, £2.75 including PA per hour. — 01-670 6354/4045.

AT NW10, 40ft x 35ft, carpeted, nice PA, £2.50 to £3.50. PA hire. — 450 3321.

ATLANTA STUDIOS from £3 per hour, including PA, stage, observation lounge, games, coffee. Special weekday rates. — 01-485 3393 (Camden).

FULLY EQUIPPED rehearsal studio. — 01-673 5453.

N.H. SERVICE Centre repairs any PA system. Collection and delivery service. — E. Forrester 01-... or 470 7194.

LARGE REHEARSAL room £1 per hour, including PA. — 01-670 6354/4045.

REHEARSAL ROOM, £2.50 per hour including PA. — 01-670 6354/4045.

SCARF STUDIOS, New 3 rehearsal rooms. — 01-957 1891 for details.

TWO STUDIOS, Catford, PA backline, Rhodes, available. Special weekday rate, £15 8 hour day. — 778 1945.

A choice of four warm and comfortable studios including PA and Mics
Low price backline hire
HALLIGAN BAND CENTRE
103-105 Holloway Road London N7
01-607 0077
24-hr Ans. Service

NEW
ONE HUNDRED STUDIOS
100 BLACKSTOCK ROAD FINSBURY PARK, N4
Live demo recordings. Tape copying.
GENEROUS DISCOUNTS ON BLOCK BOOKINGS
Plus free storage!
Tel. 359 7744

BRIDGE REHEARSAL STUDIO
Free use of backline, p.a. and drums. Storage and video recording available.
UXBRIDGE 58849 37801

PERSONAL

26p per word

ATTRACTIVE SCORPIO guy seeks girl 20-30, who's keen on Rock and sex. Exchange photos. South London/Surrey. — Box MM 840.

BEAUTIFUL GIRLS, Europe, Asia, Latin America want correspondence, friendship, marriage, details and sample photos free! — Hermes-Verlag, Box 110660/M, D-1000 Berlin 11, Germany.

CLOSE ENCOUNTERS GROUP. Personal introductions/dances, parties, talks, social events. Meet interesting attractive people. All areas. — Tel. 051 931 3844, 24 hours.

FEMALE PENFRIEND from Spain, Australia, Texas or Liverpool wanted, 18/21. — Neil, 4 Gerarde Lane, St Helens, Merseyside.

GUY, 28, tall, slim, attractive. Seeks slim, intelligent, uninhibited, humorous lady for hopefully a caring passionate committed relationship. Photo appreciated. — Andy, Box MM 841.

HELP ADVISORY CENTRE, 3 Adam and Eve Mews, High Street, Kensington (Monday-Friday, 11 am-7 pm). A free service offering pregnancy testing and advice on abortion, contraception, psychiatric problems, sexual problems, VD and encounter and discussion groups held. — Ring 01-937 7687 or write.

PENFRIENDS USA. Make lasting friendships through correspondence. Send age, interests. Free reply. — **HARMONY,** Box 89 MM, Brooklyn, NY 11235.

USA/CANADA. Live, work, travel, adventure, penfriends, working holidays. Latest 40 page guide of opportunities £1 from — Americana, 313 Lower Broughton Road, Salford, Manchester M7 9JX.

WORLDWIDE PENFRIENDS. PO Box 527, D 4360 Muelorf 2, Western Germany (send self-addressed envelope).

TOM WILKS
Please stop causing unnecessary distress
Get in touch

TRANSPORT

26p per word

HIRE OUR waggon, nine-seater with masses of space, go anywhere, anytime. — 01-337 1281, after 7 pm.

VAN AND driver. — Steve 01-... 7120.

FAN CLUBS

26p per word

LENA ZAVARONI official appreciation society. — SAE for details. 5 Highfield Road, S.S., Blackpool, Lancs.

THE JOHN COOPER CLARKE official fans club. — Send SAE, 9 The Bowling Green, Stevenage Old Town, Herts.

BRASS & WOODWIND

Private 20p, Trade 26p

ALTO SAX Salem, quick sale, £120 ono. — 01-732 4467.

SELMAR MK VI soprano, £475. — 01-701 8145.

INSTRUMENTS

20p per word

AMPS WANTED. Cash paid. — Leicester (0533) 760318.

ARIA PRO II plus case unused £165 ono. Also ...

GUITARS WANTED. Cash paid. — Leicester (0533) 760916.

KEYBOARDS WANTED. Cash paid. — Leicester (0533) 760318.

RHODES 73 or 88, with or without amplifier, new or used. — (0575) 373503.

RICKENBACKER 4001 Stereo Fireglow Special, 1975 £350 — 0524 823376.

RECORDING STUDIOS

26p per word

ACTION OUT of street level moving premises. Details 247-7336. Back soon kids.

A GREAT record pressing and sleeve manufacturing service — SRT, 01 446 3218.

AN ABSOLUTE bargain 16-track, £12 per hour. Scandalously good results for 10 years. Superb equipment. EMT plate harmoniser, digital delay, graphics, etc. — 2 inch tape hire £10. Free use of Pearl drums, piano, string synth, amps. Great and friendly engineers. Take advantage of our package deal — 1000 7 inch singles including a day in the studio £490 plus VAT. This month's releases on EMI records:— Martin Newell — Young Jobless. Other labels, AD80 Telegenis, Last Stand, Countdown. — The Fairdeal Recording Studios, Hayes, Middx. 01-573 6744.

A TOP quality live recording. The Sound Advice Mobile Studio.—0473 219990.

CAMDEN 8 for superb sounds, 8-track studio £7.80 per hour (4-track facilities). ADT · stereo-reverb · piano, various instruments/effects. Also poly-synth available. — 01-485 1357/01-431 0604.

J.J. STUDIO, 8 track, £6.50 per hour, use of drums, instruments, musicians available — 01-678 5393 01-673 5855.

LANE STUDIOS. 8 track mobile £6 per hour, £35 8 hours — Tel 01-959 6406

NORTH WALES. four track, in country mansion, superb location, free accommodation, low rates. — 0766 86 720

PORTSMOUTH, 8-TRACK, Toucan Studios, £6 p/h. — Hayling Island (07016) 62734

R AND M 8-track £8. — P.H., 01-234 9781.

SOUND CELLAR musicians. 8-track studio, best rates. — 01-960 4006

STABLE STUDIO, 16 track £8 per hour. South North ante demo specialists. — 0327-60938

WIZARD SOUND STUDIOS
Large 16-track fully equipped studio, from £100 per day.
30 minutes — Central London
Tel LONGFIELD (04747) 5539

8-TRACK
Ring Bob (01) 460 8813 evenings for more details.

EARHOLE
8 TRACK RECORDING STUDIO
Arranging and Production
Musicians available
Ring Al on 01 593 9860. 01 7845011

8 TRACK 1"
IN THE HEART OF TROPICAL SOHO
Single studio, engineer, bored with adverts, will exchange magic fingers and massive studio for £15 p.h. and a lot of halfway decent music.
Pearl kit, synths, Rhodes and grand, guitars, amps.
Bookings: 734 9417, David

8-TRACK STUDIO
Free use of Drums, Amps, Harmoniser etc.
£8 per hour
Ring 01-672 8801/ 01-767 2826 or evenings 01-684 2994

8 TRACK
10 HOURS £65 no extras
Great sound, best deal around
£7.00 p.h. + tape
Day Mix £5.00 p.h.
5 mins from West End
PET SOUNDS
01-735 1962

BLUE CONDITION (The Studio)
Most certainly the best 8- or 4-track in the business. No hassle, just great results. But don't take our word for it, come and have a listen (by appointment). Session musicians available. Special day rates from £5 per hour.
Ring John: 01-478 9078

STAGE ONE
16 Track
From £12 per hour
01 634 5472

8 TRACK 1"
FULLY EQUIPPED LUXURY STUDIOS
£6 hour
01-302 4246

BTW RECORDING STUDIOS
125 Myddleton Road Wood Green, N22
01-889 6110
8 track £12 per hour
Block Bookings £10 per hour
Yamaha Grand Piano

DUFFY'S of DULWICH
AIR CONDITIONED
8 TRACK £8 PER HOUR
Drums, Synthesizer
Tape Copying Cassette Duplicating Record Pressing Service
01-703 9508

AWC
WEST KENSINGTON STUDIO
16-track £14 ph
10-hour day £130
01-385 8244/0700

KING STUDIOS
8 TRACK
Have all the top name equipment needed to capture the atmosphere you can create in our studio plus a sound to be proud of on master tape or cassette. We provide a warm friendly atmosphere that the first-timers will appreciate. Free snacks and easy access. Hard to believe ... growing ...
£6 PER HOUR
Did you know a day in our studio costs the average 4 piece band around £12 each or 2 sets of guitar strings? You could rush to your local stockists or phone us at
BOND GREEN (0732) 884397
"WE DON'T SNAP"

COME TO GLORIOUS Oakwood
Studios by the sea
16 SUNNY TRACKS 2"
£10 PER HOUR
for A GREAT DAY OUT phone:
HERNE BAY (02273) 4066

ROCK STAR STUDIOS
16-track recording
£120 per 10 hour day
Rehearsal time also available
Ring now for full details
01-637 0999
63 Charlotte Street London, W 1.

RHINO
RECORDING STUDIO
16 TRACK—2"
For a positive working atmosphere and master quality results record at Rhino.
Close to Dorking town centre stations, bus routes and A24
£12 PER HOUR
10 Hr. Day £100
Make it at Rhino!
RING NICK DORKING 880894

1-INCH 8-TRACK
£55 Per Day
Phone Hugh or Jamie 01-388 5664 (Euston)

crystal sounds

"SIMPLY THE BEST 8-TRACK IN LONDON"
● Basic Rate 4 track £5 per hour. 8 track £8 per hour
● Free rehearsal time.
● 24 hour service—7 days a week.
● Aircall—1285627 (Code 3943).

MOUNT PLEASANT RECORDING STUDIO
38 Mount Pleasant WC1
Tel: 01-278 3545

DENMARK STREET STUDIOS
LARGE STUDIO AREA
Ampex 8-track 1in. Amek 20 into 16 mixing Desk
Comp Limiter ● Flanging ● ADT Noise Reduction ● Tannoys ● Revox ● Neumanns ● AKG Beyer ● Free use of Yamaha Electric Grand Piano ● Hammond ● Drum kit ● Backline Amplification
Free tea and coffee, recreation room
8 track £7 per hour. 24-hour Ansaphone
9 DENMARK STREET, WC2 9LP. Tel 01 836 5061

R.K.O. STUDIOS, W.1
£15 per hour — 16 Track
16 Track Ampex Dolby - Sound Technics Desk - Harmoniser - Delay - Parametrics, etc. Drums - Fender Rhodes - Guitar Amps - Organ.
34 WINDMILL STREET, LONDON, W1 — 01-636 9242
TOTTENHAM COURT ROAD

GATEWAY STUDIO
16-TRACKS AT £14 PER HOUR

WAVE STUDIOS 16-Tr. £10 an hour
Ampex, Studer, Tannoy, Dolby, Digital and Plate Reverb, DDLs, Harmonizer, ADT, Flanger, Comp/Limiters, Gates etc. Mics by Neumann, Sony, Beyer, AKG, Senheiser. Studio Drums. Immaculate piano, amazing atmosphere, engineers who listen, high quality 1 to 1 cassette duplication and
GREAT CALL 01-891 1912 or 01-892 6457 SOUND

LAVENDER SOUND STUDIOS
control room
A.H. Desk, Brennel, Varispeed Revox, ADT MXR Flanger Reverb., E.Q. DBX etc.
studio
Drums, Amps, Combos, Guitars, String Synth, Elec. Piano, etc.
1" 8 TRACK
FROM £8.50 PER HR
INCLUDING USE OF ALL EQUIPMENT
phone: Joe or Tim on 01-622 0687

Chestnut studios
WE NOW OFFER 16-TRACK £12 PER HOUR 8-TRACK £8 PER HOUR
All day rates on request
Friendly, spacious rural setting. One hour London/South Coast.
Equipment includes: brand-new Soundcraft 800 24/16 Desk (36 inputs on Remix), Ampex, Neumann, Revox, Tannoy, D.B.X., Digital delay, etc. Free use of Upright Piano, Guitars, Amps, Keyboards, Percussion.
Phone any time Farnham (0252) 726299 or Frensham (025125) 4253.

CHECK IT OUT!
AT
DECIBEL STUDIOS
24 TRACK AT £15 PER HOUR
16 TRACK AT £10 PER HOUR
If you book 10 hours or more
PHONE GRAEME AT THE STUDIO, 01-802 7868 or ELAINE AT HQ ON 01-864 9692

Ark Studio 8 TRACK
01 549 1730
Free use of £20,000 worth of effects
From £6 per hour
8-hour Package £60 inclusive Tapes
KINGSTON UPON THAMES 01 549 1730

AIRPORT STUDIOS
24-, 16-, 12- & 8-TRACK
QUITE SIMPLY THE PROFESSIONALS' CHOICE
PHONE: 01-574 4502
for Brochure and Bookings

THE ELEPHANT'S GONE WAPPING
NOW IN AMAZING NEW PREMISES
THE BIGGEST AND BEST 8-TRACK AROUND
RING US AND FIND OUT ON 01-481 8615

Octopus Studio
STOWUPLAND, SUFFOLK.
Large, friendly Studio situated in open countryside.
16-TRACK: £9·50 per hour
DISCOUNT RATE £134·55
FOR 14-HOUR DAY (inc. tape and V.A.T.)
FOR FULL DETAILS CALL JENNY ON
04492 76842

JACOB'S

TWO FULLY RESIDENTIAL 24-TRACK STUDIOS
STUDIO 1: FROM £24 PER HOUR
STUDIO 2: FROM £19
ANCILLARY GEAR INCLUDES
WEEKLY PACKAGES AVAILABLE
TELEPHONE (0252) 723618 (24 hours)

24 track from £11* an hour
*includes discount VAT extra
We're introducing our new Studer 24 track at 16 track rates ★ 14hr, 10hr & 8hr packages ★ 32 channel microprocessor-controlled desk ★ 1,000 watt Amcron/B&W monitoring ★ Dolby A ★ 2 Harmonisers ★ 2 VocalStressers ★ digital reverb & effects ★ and full range of professional gear in our new air-conditioned studio ★ Yamaha CS80 and grand piano ★ Moog ★ Solina ★ Rhodes ★ Gretsch kit ★ Precision ★ H/H, Fender Marshall amps ★ Use of 2" tape, tea, TV room with video games and films, your own kitchen and accommodation are all included. Most important, our experienced, friendly engineers will help you get the best from it all. Phone me Gary for details noon to midnight.
Spaceward. (035 389) 600.
The Old School, Stretham, Cambridge.

DRUMS

Private 20p, Trade 26p

A BARGAIN, A BETTER ALTERNATIVE, SECOND HAND SPECIALIST, BUYS, SELLS, EXCHANGES ALL DRUM EQUIPMENT. Kits, cymbals, hardware, drums, etc. Denis. 10 am-6 pm Monday to Saturday. 01-672 9557.

BETTER alternative deal all drum kits and drums wanted. — 01-226 4013.

A BETTER price paid for your drum equipment. All year round needed. 10 am Monday to Saturday. — 01-672 3491.

A DRUM kit wanted. — 01-226 4013.

ALL DRUMS bought, sold, exchanged. — RAJ, 01-504 1094.

A LOWRIE snare drum 01-226 4013.

APPLE ARTIST 4 piece, £275. — 0625 33911.

A SELECTION of second-hand bargains. Drum kits from £100. Part exchanges welcomed. — 01-226 4013.

AVEDIS/PAISTE cymbals. — 01-226 4013.

AVEDIS ZILDJIAN, Paiste, Super Zyn 8, Zildjian, large secondhand selections of crashes, ride, hi-hats. 10 to 6 pm. MONDAY TO SATURDAY. 01-672 3097.

BETTER alternative deal all drum kits and drums wanted. — 01-226 4013.

BETTER price paid for your drum equipment. All year round needed. 10 am Monday to Saturday. — 01-672 3491.

A DRUM kit wanted. — 01-226 4013.

ALL DRUMS bought, sold, exchanged. — RAJ, 01-504 1094.

A LOWRIE snare drum 01-226 4013.

APPLE ARTIST 4 piece, £275. — 0625 33911.

A SELECTION of second-hand bargains. Drum kits from £100. Part exchanges welcomed. — 01-226 4013.

BASS DRUM, 22", Ludwig snare drum, excellent, also Premier medium ride, excellent. 104 Eastbourne 641095 evenings.

BERTSCH KIT. — 01-226 4013.

BOYD KITS. — 01-226 4013.

BUDDY RICH 1960 vintage drum kit. — Sedgley 70505.

CARLSBRO 20/15/15 inch vintage kits. — 01-672 9491.

CHINA SYNDROM. Drum Kits. Drum Machines. Drum Accessories. Drum Hardware. Drum Cases. Drum Sticks. Drum Heads. Drum Pads. Drum Stools. Drum Cymbals. Drum Mics. Drum Stands. Drum Pedals. Drum Tuners. Drum Lessons. Drum Repairs. Drum Hire. Drum Sales. Drum Exchanges. Drum Mail Order. Drum Shop. Drum Hotline. Drum Advice. Drum Information. Drum Everything. Drum Anything. Drum Nothing. Drum Something. Drum Anything. Drum Everything. Drum Nothing. Drum Something. Drum Anything. Drum Everything. Drum Nothing. Drum Something. Drum Anything. Drum Ever

John King

PAISTE ★ BILL BRUFORD PAISTE
SALE STARTS SEPT. 5
SALE STARTS SEPT. 5

You are invited to a
ROGERS DRUMS AND PAISTE CYMBALS SEMINAR featuring Rogers Artist Tony Beard plus very special guest and Paiste endorsee Bill Bruford (Yes, Genesis, King Crimson)
to be held on Saturday, September 5, 1981
from 10 a.m. approx.
Ring or call for free tickets

PAISTE ★ TONY BEARD PAISTE
SALE STARTS SEPT. 5
SALE STARTS SEPT. 5

8 RICHMOND ROAD (opp. Railway Station) KINGSTON-UPON-THAMES 546 9100/9124

classifieds

CONTINUED FROM PAGE 33

MARSHALL SUPER bass, 100 top, £120. — Holiday 01-558 2666
MARSHALL SUPER bass 100 top — £200. — Holiday 01-558 2666
MARSHALL 50W M/V combo, volume boost F/S reverb, immaculate, £105 — Wayne, Slough 25330
MARSHALL 4 X 12, £75 — Phone Les 01-761 4407
MARSHALL 100W combo £150 — Bedford 750041
MARSHALL 100W County Club combo, nearly new, £189 — Phone Alan, 01-570 3944 after 6 pm
MARSHALL 100W 1 x 15, home use only, £90. — 0703 43353
MARSHALL 100 and reflex cab £160 — [illegible]
MARSHALL 100W super bass amp, six months old, as new, £135 — [illegible]
MARSHALL 100W M/V amp, cab, £200 ono, Vox AC30 TB, vgc, £120 ono — Romford 45004
MARSHALL 120W 4x12 cab (slant), two years old, very good condition, £85 — [illegible] 1511
MARSHALL 4 X 12, £85, vgc — 01-732 9503
MESA BOOGIE combo graphic/reverb/JBL driver [illegible] — 0452 53931
MIDAS 32-4-2 plus flight case, Multicore system, £75 plus VAT ono — Finance arranged — 0422 57913
MM 12/12 mixer, 30m multicore £250, H/H tape echo £100, Pair H/H horns £100, Quad 405 amplifier £100, 1200W lighting system £350 — Phil, 0582 32940
MM 12-2 mixer plus case and multicore, upgraded, £290, Wem Copicat £45, Schaller reverb £40. — 01-302 9295
MM 12/2 mixer £225. — Holiday 01-558 2666
MUSICMAN HD130 212 combo, unrigged, immaculate, £500 — (0222) 793763, Dick
NEW BONANZA sale — Phase 100's at only £30.95, many other great bargains — Electromusic 01-607 2001
ORANGE GRAPHIC 120W top £115 — Holiday 01-558 2666
ORANGE AMP and matching 4x12 with covers, Sell £200 or P/X, swap, for 8x12s or stereo mixer amp — 300 4102
PA — BINS — horns, amps, etc, dirt cheap — Eddie, 01-965 9803
PA EQUIPMENT, 2x2x15 300W bass bins, £150 pair, 2X Davoli horns £50 pair, 4X Carlsboro 150W slaves (custom cased), £150, 50 metres 12 channel multicore, £30, Carlsboro Echo £30. — 01-302 9797
PA SMALL, high quality 2x15 plus horn cabinets, ATC speakers, Emilar drivers, Crown and HH amps, Ashley 2-way stereo Crossover in rack — £1,100 — Woking 73565
ROLAND RACK, pitch to voltage, £200 — Ashford (Middx) 54316
ROKK 100 PA 4 channel reverb, 2 x 1 x 12 speakers with stands, £350. — Freedmans, 01-539 0288
SHURE UNIDYNE III £30, Unidyne B £15, Unisphere A £40. — Ashford (Middx) 54310
SOUND CITY 120w guitar amp and 100w cabinet with Goodmans speakers, £110 ono — 650-3616
SOUNDCRAFT SERIES 800 16-8 monitor board plus flight case Little used £3,500 plus VAT. Finance arranged — 0422 57913
SUNN 100 watt concert lead amps (2) with transformer, £100 and £85 — Tel 01-739 0663
TEAC A100 Symulsync cassette deck hardly used, offers, exchange guitar, JVC mono radiocassette, £25 — 01-993 4431
TEAC PORTASTUDIO 144 and all TEAC multitrack recorders and accessories now in stock. Access, Barclaycard — Len Styles Ltd, 01-690 7271
TRACE-ELLIOTT Bass Superstack immaculate, 6x10in equaliser, f/cased, £700 ono — Maidstone 50171 extn 36 daytime.
VOX AC 15, great sound, £75 — Holiday 01-558 2666
VOX 2X12 bass cab £115 — Holiday, 01-558 2666
VOX AC30 [illegible], new £130. — Court 455 0532.
YS MUSICIAN top £65 Boss slow gear £20 — 01-437 6564
"WALLIS" AMP and 2x12 cab, £160 — 01-570 7362.
WEM COPYCAT, £55. — 952 6177.
WEM COPICAT Echo, 4 inputs, £85, Drum machine £50. — 01-993 4431.
WURLITZER FLIGHTCASE £65 — Holiday, 01-558 2666
YAMAHA A4115H self-powered 100 bin, cover, £235. — Phone Chris, 0925 742579 or 01-731 3129.
YAMAHA GUITARS and amps in stock at best prices. — Freedmans, 01-539 0288.

GUITARS

Private 20p, Trade 26p

ACOUSTIC TWELVE string (Shaftesbury) £45, Jazzbass copy £75. — 883 4433
ALL FENDERS, Gibsons wanted for cash, even unplayable. — 01-690 4094
ANTORIA BLACK Eagle bass, beautiful looks and sound, case £150, Laney Klipp 100w amp, £80, H/H 100w 1x15, £50. — 731 8453
BASS GEAR Kramer 650B inc flight case £200, Wal Pro IIA, £375, Shergold Page [illegible], Roland bass pre amp, £120, Polytone Mini-Bi £190. — Tel 0373 300279
BURNS JAZZ split sound 1963, vgc, £150 ono, Fender telecaster 1973, maple neck, cream, £190, Eko 12 string acoustic £90. All with case. — 01-302 9044.
CUSTOM EXPLORER bass, all black, including hardware, Humbucking and single coil pick-ups, active tone circuitry £500 including flight case. — Phone 0296 [illegible]
CUSTOMISED FENDER Telecaster Deluxe, active electronics, natural, maple neck, offers (P/X for conmil). — 0222 [illegible]
DENNY LAINE music, secondhand guitars wanted for cash. — Tel Weybridge 43390.
DJANGO FANS! C.S.L. Maccaferri replica. Perfect. Case £100 ono. — Bookham (Surrey) 56474.
DOBRA, ORIGINAL, plectrum guitar, held by non-playing collector since 1945. Offers over £500. — Tel 01-794 0641 office hours.
EXCHANGE SATELLITE bass plus £50 for Hofner violin bass — Reading 867065 between 6 and 7 pm.
FENDER ESQUIRE Blond £395 — Holiday 01-558 2666
FENDER ESQUIRE, 1953, original case, offers, P/X — 01-690 4094.
FENDER JAZZ bass, maple neck, £195. — 01-992 2509.
FENDER MUSICMASTER bass plus case, £100 ono. — Nic 01-434 [illegible]
FENDER MUSICMASTER, new, £132. — Holiday, 01-558 2666
FENDER MUSTANG bass maple neck, case, A1, £140. — 01-609 9722 Steve.
FENDER PRECISION, 1961, plus flight case, £250, Hi Watt 200W amp £110, Marshall 1x15 150W cab £100. The lot £400 — Mark, 01-876 3251.
FENDER PRECISION natural, maple neck, case £195 — Waltham Cross 36551
FENDER PRECISION, white, M/N, £185. — 01-228 1377.
FENDER PRECISION, defretted M/N natural, £195. — 01-947 2098.
FENDER PRECISION excellent, £190. — 731 4057
FENDER PRECISION £220. — Holiday 01-558 2666.
FENDER PRECISION bass sunburst m/neck, case, "Superwound", unused, £200 — 01-310 3255.
FENDER PRECISION, fretless (micro-frets), cream, rosewood neck hard case, immaculate, £200 — 455 2799, Terry.
FENDER STRAT, black, rosewood neck, trem, immaculate condition, never gigged, £150 ono. — Phone George 647-0034.
FENDER STRAT, post 1957, must sell. — Phone 01-510 5048
FENDER STRAT, 1963, £400 P/X. — 01-690 4094
FENDER STRAT, 1964 £425 P/X — 01-690 4094
FENDER STRAT, white, M/N, trem, £250 with case HH Micro-50 amp, 50W, £75. Both 9 months old — Tel 01-726 0183
FENDER STRAT, neck maple, F/H, newie costs £100 mine £75 — 594 7390.
FENDER STRATOCASTER, Blonde, M/N, trem plus case, £200 — Oxford 62604.
FENDER STRATOCASTER, natural, with tremolo case in good condition, quick sale wanted, £185 ono — Ring (02407) 4268, Chalfont St Giles, Bucks, after 6h.
FENDER STRATOCASTER, brown, M/N, trem, 1973 case, nice player, £210. — 01-321 7680
FENDER STRATOCASTER, 1962, £455 — Sedgley 70506
FENDER TELE, maple neck, £200. — 0076-610495
FENDER TELECASTER, 1974 maple neck, good condition, £190 ono — 01-965 9310
FENDER TELECASTER, black M/N, beautiful player, plus Peavey backstage (new) £300 — 01-769 2331 (Tony)
FENDER TELECASTER, M/N, case, £165. — 969 1076
FENDER TELECASTER, fantastic tone, heartbreak sale, £150, Emigrating. — 01-299 9235 daytime
FENDER TWIN plus 398.5 (immaculate) £490. — 0432 53931

GIBSON COPY with Schallers, Dimarzio £55. — 01-607 8804.
GIBSON EB3 in f/case, good condition, £240 — 731 3129
GIBSON ES 335, 1966 £495, P/X — 01-690 4094.
GIBSON ES 335, 1976, £375, P/X — 01-690 4094
GIBSON FLYING V (ltd limited edition), £499 inc VAT — 0452 53931
GIBSON LES Paul custom, cherry, gold fittings, rewound pickups, coil taps, £300 inc Protector case. — 01-603 4704.
GIBSON LES Paul standard, £750. — Jackie, 01-609 [illegible]
GIBSON LES Paul standard gold top, 1953 modified, case, £550 ono. Also Guild M75 solid, case, £180 ono — 949 3945.
GIBSON LES Paul standard 1954 original, £850, P/X — 01-690 4094.
GIBSON LES Paul deluxe, £275 P/X — 01-690 4094
GIBSON LES Paul Standard, 1956 original, beauty, plus case, £700. — Phone for information, etc. 01-889 0374
GIBSON LES Paul Custom with Di-Marzio p/u, £295. — Phone Alan, 01-570 3944 after 6 pm.
GIBSON LP DELUXE, magnificent £320. SG £110. — 969 3076
GIBSON LP Standard, unitary wine body, bought USA, immaculate, case, £790. — 731 4057
GIBSON MELODY Maker £185 — Holiday 01-558 2666
GIBSON RIPPER bass, £160 — Phone Keith, 0233 352537.
GIBSON RD Artist FIREBURST, U.K. Unique? Dream neck Gibson case. Mint. £390 — 01-771 1329
GIBSON SG standard walnut, cased, £250 — Phone Thetford 600257.
GIBSON SG Special, 1969, £270, P/X — 01-690 4094.
GIBSON SG Junior 1963, £190, P/X — 01-690 4094
GIBSON SG Special, cherry, £225 — 01-449 0714
GIBSON SG Junior Type 1, white with tremolo and case, mint condition, hence £275 Gibson EBO 1990, £175, Burman 501 70w combo, almost new, £200, Marshall 50w MV amp, good condition, £130. Also others. — Phone Rickmansworth 75617.
GIBSON SG Firebrand, £350 — 0296 748414.
GIBSON THUNDERBIRD bass 76 with case, beautiful instrument, £350. — 0642 472525.
GIBSON 335 (cherry), good condition, complete with case, £300. — Telephone 836 8412.
GUILD D 35CH £350 ono, or P/X for Anglo-Concertina — 061-881 4935
GUILD F205R, excellent condition, £170 — Reading 89615.
GUITARS FROM £30 — 01-388 1727
GRETSCH, CHET Atkins, Tennessean guitar, Gravert, mahogany, no case, hence £335 — 0989 2040 mornings.
GRETSCH CHET Atkins, 1961, immaculate, £395, P/X — 01-690 4094.
GRETSCH DOUBLE Anniversary, 1959, £270, P/X — 01-690 4094.
HAGSTROM SWEDE, natural GC plus case, £140 ono. — 01-831 1201
HAMER SUNBURST £225, P/X — 01-690 4094.
HAND CRAFTED acoustic, spruce/flame maple, beautiful sound £395. — 737 3095 (maker).
HONDO LES Paul copies from £69.95. — Freedmans, 01-539 0288.
IBANEZ PAUL STANLEY (inc case), £395. — 0422 53931.
IBANEZ 2619, case, free acoustic, £250 — 969 2076.
IBANEZ ST300, active, good condition, £165 — Phone Richard, Dartford 24055.
IBANEZ 2710 Artist, DiMarzios and original Trisound pickups, natural finish, semi flight case, £250. — Chorleywood 2457.
KAY LES Paul copy £75. — Holiday, 01-558 2666.
KRAMER DMZ 1000, new, £295. Ibanez ST65, new, £175. — Freedmans, 01-539 0288.
LEFT HAND Aria Pro II, immaculate bargain, £150. — 949 0955, day.
L/H WAL custom, 2 PU, mint, latest model, 3 months, £450, no offers. — 0787 237433.

CONTINUED ON PAGE 38

WANTED for Cash!
All leading makes of amps, guitars and keyboards. Save all the hassles of selling privately—we pay top prices! Ring TODAY for a quick cash deal
56 Surbiton Road, Kingston, Surrey
Tel: 01-546 9877

ABC music
14-16 High St., Addlestone, Surrey
Tel: (0932) 40139 54877

THE GUITAR SPECIALISTS
OPEN LATE – 7PM EVERY DAY INC. SUNDAYS
USED BY MARK KNOPFLER, ADAM AND THE ANTS, STRAY CATS ETC. FOR
FAST PROFESSIONAL GUITAR AND AMP REPAIRS
24-hr. Refrets, Gibson Standard, Custom refinishes, pick-up rewinds, parts, strings, cases
CUSTOM ELECTRIC AND ACOUSTIC GUITAR MAKERS
★ FREE MUSICIANS NOTICE BOARD FOR WORK, ETC.
★ WE'LL SELL YOUR GUITAR ON COMMISSION

IN THE WEST END
ANDY'S GUITAR WORKSHOP
27 DENMARK STREET LONDON, WC2. 01-836 0899
Tube: Tott. Court Rd. (by Oxford St. and Charing Cross Rd.)
Also at "CHRIS AND ANDY'S", 48 HIGH BRIDGE NEWCASTLE-ON-TYNE 1, 0632 27202

WE GET THE BEST OUT OF ANY INSTRUMENT
SECONDHAND GUITARS AND AMPS
12 MONTHS GUARANTEED
SELECTION OF ELECTRICS — SELECTION OF CLASSICALS — SELECTION OF BASSES — SELECTION OF ACOUSTICS — SELECTION OF AMPS
[illegible]
SECONDHAND & BROKEN INSTRUMENTS BOUGHT FOR CASH

NEW LES PAUL COPIES £59
HOLIDAY MUSIC
01-558 2666

10% OFF EVERYTHING ON SUNDAYS AT ANDYS GUITAR WORKSHOP
NO PARKING TICKETSII

ON THE WALL this month at **Chandler** GUITARS
[illegible]
Plus many others. Phone for details
159 Sandycombe Road Kew, Richmond, Surrey. (Kew Gardens Tube) Tel: 01-940 5874

music market

MUSIC GROUND
MAIN BRANCH
245 Station Road, Dunscroft, Doncaster (0302) 841274 and 19 Davygate Arcade, York (0904) 29192
WE WILL MATCH OR BEAT ANY GENUINE ADVERTISED QUOTE!!! TRY US, WE'RE NOT JOKING

ROLAND (all new)
CR68 Drum Machines ... £189
CR78 Programmable Drums ... £299
TR808 Rhythm Composer ... £499
DRSS Doctor Rhythm ... £65
SQ100 Sequencer ... £330
SH09 Synthesizer ... £199
JP4 Jupiter 4 ... £999
RVK09 Organ ... £299
MP600 Piano ... £499
RE201 Echos ... £265
RE301 Chorus/Echo ... £299
RE501 Chorus/Echo ... £395

CARLSBRO CLEARANCE
New Style Marlin 150 ... £179
2 × 12" and 2 × Horn P.A. pair £239
Monitor Extension ... £99
1 × 12" and Horn P.A. pair ... £159
2 × 15" 400 Pro Cabs ... £219
2 × 10" + Horn pair Pro Cabs. £289
Similar deals on all other Carlsbro inc pedals etc
HH ● HH ● HH ● HH ● HH ● HH
UP TO 25% DISCOUNT PHONE FOR EXACT QUOTE

MAIL ORDER OUR SPECIALITY: ALL USUAL SERVICES AVAILABLE
DI-MARZIO P.A.F. PICK-UPS ONLY £13.95 (FREE DELIVERY)
WE SELL DRUM ...... PLEASE BUY SOME

DRUMS, CYMBALS ETC
PAISTE 2002 CYMBALS
14" Hihats £85; 14" Soundedge £139; 16" Cr/med £53; 18" Cr/med/rd £63; 20" Cr/med/rd £78; 22" Cr/med/rd £89; 16" Rude £49; 18" Rude £59; 20" Rude £75; 14" Hihats £79
Maxwin Funky Kit, Fittings, Cymbals ... £239

MORE BORING DRUM KITS
Rogers 5 with Ludwig Snare ... £680
Pearl Rock 6 (no fittings) ... £299
Tama 5 Imperial Star (n/f) ... £320
Gretsch 5, Ludwig Snare, Triloks ... £820
Sonor 7, Wine only ... £739
Sonor 5, Rosewood, only ... £639
Tama Swing Star 5, only ... £339

Many, many more kits, cymbals and accessories in stock, 'phone for details, anything hip ask for Pip ... UGH!
All Fender guitars and amps and Rhodes in stock. Prices fluctuate like the weather, so 'phone now
We've probably got every guitar available, check us out

FREEDMANS
627-631 HIGH RD. 01-539 0288
LEYTONSTONE. LONDON E11.
KEYBOARD DEPT. — SPECIAL — SOUND ROOM — MICROPHONES — SPECIAL — GUITAR GALLERY — EFFECTS — DRUM CELLAR — BARGAIN BASEMENT
[illegible]
INSTANT CREDIT:— Call for details
WRITTEN QUOTATIONS AVAILABLE ON REQUEST
EXPORT AND PART EXCHANGE

Mit CamScanner gescannt

01-379 3581 **music market** 01-379 3581

You'll find it cheaper at CHASE

£149

1 [illegible] keyboard ● Octave selector ● Waveform [illegible]

THE SX2000 £149

ELECTRONIC PIANO £199

Just arrived the new Electronic Piano with built in flanger, piano and harpsichord sounds with separate bass. Price includes carrying case and sustain pedal!

ARP Quartet £649 £299

Multivox Full Rotor £49

Octave Catstick £149

CHASE

LONDON SYNTHESISER CENTRE

LONDON
22/28 Chalton St
(off Euston Rd.),
London, N.W.1
Tel: (01) 387 7449/7626

LEICESTER
Chase Musical Instrument Dept.,
Co-op Centre, 1st Floor,
High St., Leicester
LE1 4HA. Tel: 0533 20431

MANCHESTER
58 Oldham St. (off Piccadilly), Manchester,
M41 LE
Tel: (061) 236 6794/8

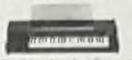
BIRMINGHAM
10 Priory Queensway,
Birmingham, B4 6BS
Tel: (021) 236 8146

The SX1000	£149
The SX1000	£149
ARP Axxe	[illegible]
ARP Solus	[illegible]
ARP Odyssey	£329
ARP 2600	[illegible]
ARP Avatar	[illegible]
ARP Sequencer	[illegible]
ARP Pro DGX	[illegible]
ARP Quartet	[illegible]
ARP Omni	[illegible]
ARP 4 Voice Piano	[illegible]
ARP 16 Voice Piano	[illegible]
ARP Avatar Gtr. Synth	[illegible]
Cramer 11 Organ	[illegible]
Cramer 12 Pedal Board	[illegible]
Cramer Performer s/h	[illegible]
Cramer Multiman 'S'	[illegible]
Cramer Roadrunner s/h	[illegible]
Cramer Toccata Organ	[illegible]
Casiotone 701 s/h	[illegible]
Elka Rhapsody 610 s/h	[illegible]
Elka Solovst	[illegible]
Electroharmonix Gtr. Synth	£159
EMS Synthi Hi-Fli s/h	[illegible]
EMS DK1 Keyboard	£199
EMS Poly Synthi s/h	[illegible]
EMS Vocoder 1000 s/h	[illegible]
EMS Vocoder 2000	£1799
Flanger Electronic Piano	£199
Fender Rhodes Stage 73	[illegible]
Fender Rhodes Stage 88	[illegible]
Fender Rhodes Stage 54	[illegible]
Hohner Pianet T	£179
Hohner Electra Pianet T	[illegible]
Hohner Clavinet	[illegible]
Hohner Duo	[illegible]
Hohner EK4 Strings	[illegible]
Hohner EK2 Strings + Piano	[illegible]
Hohner KI Piano	£129
Hohner String Performer	[illegible]
Hohner Bass II s/h	£109
Korg MS10	£220
Korg Lambda	[illegible]
Korg Delta	[illegible]
Korg CS3	[illegible]
Korg PS3300 s/h	[illegible]
Logan String Melody s/h	£195
Mini Moog s/h	[illegible]
Micro Moog	[illegible]
Moog Vocoder	[illegible]
Multivox MX51 Piano	[illegible]
Multivox MX52 Piano Organ	[illegible]
Multivox MX85 Strings	[illegible]
Multivox MX15 Synth	[illegible]
Multivox MX880 Synth	[illegible]
Multivox MX100 Sequencer	[illegible]
Multivox MX52 Drum Synth	[illegible]
Oberheim OBSX 8 Voice	£1899
Oberheim OBXA 8 Voice	£2349
Oberheim 2 Voice + Seq s/h	[illegible]
Oberheim 4 Voice + Prog s/h	[illegible]
Oberheim Cassette Interface	[illegible]
Oberheim DB1	[illegible]
Oberheim DS2a Sequencer	[illegible]
Oberheim Octave Kitten	[illegible]
Oberheim Octave Cat	[illegible]
Oberheim Octave Cat Stick	£149
Pulsar Synth	[illegible]
Roland 100/109	[illegible]
Roland 100M/121	[illegible]
Roland 100M/180	[illegible]
Roland CSQ100	[illegible]
Roland Pro Mars	[illegible]
Syndrum Model CM	£49
Syndrum Model 278	£159
Syndrum Model 478	[illegible]

Octave Kitchen £578 £249

Octave Cat £849 £349

solina String-Ensemble



£299 inc VAT Free Carrying Case

Syndrums from £49

CM1 Single Unit £49
278 Dual with Console £159
478 Quad with Console £299

Come and try the new
OBERHEIM OBXA & THE OBSX POLYPHONIC SYNTHESISERS

These are the best synthesisers on the market and now being used by professional bands worldwide.

We also stock Crate and Fender amplification

BLUE CONDITION

35 BRIDLINGTON RD
SOUTH OXHEY
HERTS.

GORDON SMITH ARE HERE!

Authorised Dealer for Herts. and Beds.

25 MINS. FROM CENTRAL LONDON!

Entire range available only at Blue Condition

Sale on all other stock items

Phone John or Tone the Bone on 01-428 9078

POLYTONE

MINI BRUTES
MAXI BRUTES
+ PICKUPS

Check our prices

soundwave BASSPLACE
64 Victoria Rd Romford
Essex 0708 25919

TEAC PRICE PROMISE

We match or beat any genuine printed price quoted on Teac and we've got STOCK NOW!!

GIBSON GUITARS
Free left at old prices

Fender, Casio, Moog, OHM and other goodies at very competitive prices

Phone for details

HOBBS MUSIC
MARY STREET, LANCASTER
Tel: 0524-60740
Barclaycard, Access, Mail Order

TURN ON **PEAVEY POWER**

the earthshaker music store

guitars · keyboards · amplification & accessories

SCHECTER RESEARCH CUSTOM GUITAR PARTS, PLUS BEAUTIFUL CUSTOM INSTRUMENTS NOW AVAILABLE

CARLSBRO / YAMAHA / BOSE / ROLAND / SOLTON / ARIA / KORG

GROUP EQUIPMENT SHOWROOM:
64 Hampton Hill, High Street - Telephone 01-977 0390
Professional P.A. Systems Showroom:
112 The Centre, Feltham, Middlesex. Telephone 01-890 5173

SOUTH EASTERN ENTERTAINMENTS London's biggest musical complex!

★ STOCKTAKE!! ★
ACOUSTIC GUITAR SALE

	Cash Price	HOLDING DEPOSIT
GIBSON J50, new	£255	£20
GUILD D40, new	£269	£20
GUILD D25, new	£199	£20
OVATION Balladeer, new	£189	£20
IBANEZ 12-string, new	£169	£10
FENDER F35, new	[illegible]	£5
YAMAHA FG412, s/b new	£80	£10
WASHBURN Monterey, new	£199	£20
MUGEN Mk 1 plus case, new	£99	£10
IBANEZ 12 string, left hand new	£99	£10
EKO Acoustic Fretless Bass, new	£129	£10

PLUS LOTS MORE TO CLEAR AT STUPID PRICES
ALL PX's VERY WELCOME — ELECTRIC GUITARS AND BASSES, KEYBOARDS, AMPS W.H.Y.!
LARGEST STOCKS OF ALL NEW GUITARS

DIRECT DELIVERY — PHONE ORDERS
18 RUSHEY GREEN, CATFORD, SE6
690 5488

Guitar

Plus regular features. Price 70p from your newsagent or send 70p plus 14p to GUITAR MAGAZINE, GUITAR HOUSE, BIMPORT, SHAFTESBURY, DORSET.

BAJ BRIAN AND JOHN'S MUSIC STORE 01-595 2936

9 GORESBROOK ROAD, CHEQUERS CORNER
DAGENHAM, ESSEX

EAST LONDON DISCOUNT CENTRE

NEW AMPLIFICATION

PEAVEY Decade	[illegible]
PEAVEY Backstage 30 Combo	[illegible]
PEAVEY Bandit Combo	£137
PEAVEY Studio Pro Combo	[illegible]
PEAVEY TKO Combo	£131
PEAVEY TNT Combo	[illegible]
PEAVEY Classic 212 Combo	[illegible]
PEAVEY Renown 212 Scorpion	[illegible]
PEAVEY Deuce 212 Scorpion	[illegible]
PEAVEY Deuce 212 B/Widow	[illegible]
PEAVEY Session 500	[illegible]
PEAVEY 1x15 B/Widow Combo	[illegible]
PEAVEY Century Bass Head	[illegible]
PEAVEY Mk 3 Series Bass Head	[illegible]
PEAVEY 1x15 B/Widow Cab	£164
PEAVEY 2x15 Cab	£170
PEAVEY 2x15 B/W Cab	[illegible]
PEAVEY XR-500 PA Amp	[illegible]
PEAVEY XR 400 PA Amp	[illegible]
PEAVEY XR600B	[illegible]
PEAVEY 1210 TF PA Cab	[illegible]
PEAVEY Continental PA Cab	[illegible]
MUSICMAN 110 RD50 Combo	£245
MUSICMAN 112 RD50 Combo	£275
MUSICMAN 112 RP 65 Combo	[illegible]
MUSICMAN 112 RD 65 Combo	[illegible]
MUSICMAN 210 RP 100 Combo	[illegible]
MARSHALL M/V 100 Combos	[illegible]
MARSHALL 4x12 Cabinets	[illegible]
H/H VS Bass Combo, as new	£135
H/H VS Combo, mint	£129
H/H VS Bass Amp	[illegible]
LEECH E120 Graphic	£175

CUSTOM GUITARS AND PARTS BY MIGHTY MITE, FENDER, ETC. UP TO HALF PRICE

CLEARANCE OFFERS!!
Electric Guitars, new, from £26
Acoustic Guitars, new, from [illegible]

MIGHTY MITE Custom Strat, l/h, new	£299
MIGHTY MITE Custom P. Bass, new	£299
MIGHTY MITE Custom J Bass	[illegible]
FENDER Strats, new from	[illegible]
FENDER Teles, new, from	[illegible]
FENDER Prec. Bass, new, from	[illegible]
FENDER F Series Acoustics, new, from	[illegible]
GIBSON The Paul, new	[illegible]
GIBSON Heritage, acoustic	[illegible]
YAMAHA SG1000	[illegible]
ARIA RS850 + case, new	[illegible]
ARIA RS750 + case, new	[illegible]
ARIA YS500 + case L/H, new	[illegible]
ARIA ES650 semi + case, new	[illegible]
ARIA LC440, green + case, new	[illegible]
ARIA SB1000 + case, new	[illegible]
ARIA SB500 + case, new	[illegible]
ARIA SB700 + case, new	[illegible]
OVATION Matrix, new	£150
OVATION Electric Artist, new	[illegible]
IBANEZ ST55, new	£139
IBANEZ RS100, new	£139
IBANEZ Artist 2618 S/H	[illegible]
IBANEZ RS900 Active Bass, new	£159
IBANEZ RS924 Active Bass, new	[illegible]
WASHBURN Hawk, new	[illegible]
WESTBURY Custom, new	£175
GUILD Basses, from	£175
GUILD Acoustics, new, from	£225
GUILD S700	[illegible]
HOFNER Verithin (customised)	£195
WAL Pro Bass	[illegible]

NEW EFFECTS

EH Clone Theory Chorus	£51
EH Deluxe Elec Mistress	£51
EH Elec Mistress	[illegible]
EH Bass Balls	[illegible]
EH Deluxe Memory Man	£115
EH Drum 16 Rhythm Unit	[illegible]
EH Poly Chorus Flanger	[illegible]
EH Poly Phase	[illegible]
DOD Phaser 201	[illegible]
DOD Overdrive Pre Amp	[illegible]
MORLEY Pro Flanger	[illegible]
MORLEY Volume Phaser	[illegible]
MORLEY Wah Volume	[illegible]
COPYCAT Varispeed	[illegible]

KEYBOARDS

CASIOTONE VL 1	£35.95
CASIOTONE 202 (49 presets)	£275
CASIOTONE 301	£199
CASIOTONE 401	[illegible]
CASIOTONE MT30	[illegible]
LOGAN String Orchestra	[illegible]
WASP Synths	£179
GNATSynths	[illegible]
SPYDER Sequencer	£179
CRUMAR DS2 Poly Synth, new	£395
ELKA 610 Strings/Piano, mint	£325
HOHNER Pianet, new	£169
KORG MP 500	£169
KORG MS 20, mint	[illegible]
KORG SQ 10 Sequencer, mint	£159

THIS IS ONLY PART OF OUR STOCK! RING OR WRITE FOR COMPLETE LIST! ALL USUAL FACILITIES BARCLAYCARD — ACCESS — PART EXCHANGE — DELIVERY ANYWHERE! NO DEPOSIT CREDIT AVAILABLE THROUGH H.F.C. APR 34.5%

Professional Percussion

Hiring to the music industry, importers and suppliers of all percussion instruments

2 Highgate Road, Kentish Town, NW5. Tel: 01-485 4434/0822

ASBA PERCUSSION

Oakshell Congas	£356
Bongos Animal Skin	[illegible]
Bongos Plastic Skin	£46
Timbales inc. Stand & Cowbell	[illegible]

GRETSCH shipment now in stock — 8 & 10 Tom Toms £88, 8 & 10 Concert Toms £61

HUGE STOCK OF PAISTE & ZILDJIAN CYMBALS ALL AT REDUCED PRICES

SECONDHAND BARGAINS

Pearl 4 drums	£225
Beverley 3 drums	£220
Bergerault 3 oct. Xylophone	£320

Plus Stands, Pedals, all types of Remo Duralite & Evans Heads, plus our full range of tuned percussion available for Sale or Hire.

AND LOTS MORE

AND NOW THERE'S NO NEED TO COME HERE TO BUY! JUST TELEPHONE YOUR CREDIT CARD NUMBER TO US AND ADDRESS WITH YOUR ORDER — AND WE WILL DESPATCH THE SAME DAY

ALL PRICES INCLUDE VAT
Open Monday-Saturday, 9.30-5.30

Blanks Music Store

271-281 Kilburn High Road, London NW6, 01-624 1260; 01-624 [illegible]

THE FANTASTIC CASIO VLI NOW IN STOCK £35.95

GUITARS

Ovation Balladeer	£190
Ovation Elec Balladeer	[illegible]
Ovation Elec Artist	£275
Ovation Elec Legend	[illegible]
Ovation Elec Adamas	[illegible]
Ovation L/H Elec Ball	[illegible]
Ovation L/H Elec Legend	[illegible]
Ovation L/H Elec Adamas	[illegible]
Fender Strat, Trem	[illegible]
Fender Strat less Trem	[illegible]
Fender Tele	[illegible]
Fender Precision	[illegible]
Fender Anniversary	[illegible]
Westbury Standard	[illegible]
Westbury De Luxe	[illegible]
Westbury Custom	[illegible]
Rickenbacker 330	[illegible]
Gibson ES 335 T/D L/H	[illegible]

AMPS

Musicman 110 RD50	£237
Musicman 112 RD50	[illegible]
Musicman 212 65	[illegible]
Musicman 112 RP100	£375
Musicman 210 RD100	£375
Musicman 210 75	[illegible]
Musicman 112 RD100	£375

CUSTOMSOUND AMPS

45W Bass Combo	£112
60W Bass Combo	£129
100W Bass Combo	£145
45W Lead Combo	£97
45W Rev Combo	£112.50
65W Rev 65 Combo	£140

KEYBOARDS

Casio VL1	£35.95
Casio MT10	[illegible]
Casio MT30	[illegible]
Casio 202	£275
Casio 301	£199
Casio 401	[illegible]
Hohner Pianet T	£179
Aroon Super Piano	[illegible]
Aroon Concert Piano	[illegible]
Cramer Roadrunner	[illegible]

ACCESSORIES

EH Elec. Mistress	[illegible]
EH Deluxe Mistress	£52
EH Small Stone	[illegible]
EH Memory Man	[illegible]
WEM Copycat	£125
Korg Rhythm 55	[illegible]
WEM Copy Cat	[illegible]
Roland Phaser PH 1	[illegible]
Roland Chorus CE2	[illegible]
Roland Flanger BF2	[illegible]

USED BARGAINS

Fender Precision Bass	£210
Fender Jazz Bass	[illegible]
Fender Telecaster	£210
Musicman Stingray Lead	£199
Gibson SG	£199
Gibson SG De Luxe	[illegible]
Gibson Les Paul Custom	[illegible]
Gibson Les Paul Standard	[illegible]
1954 Gibson ES 125	[illegible]
Guild F20 Folk	£145
Hofner Globetrotter	[illegible]
Vox AC30	£140

New Tama 5-Drum Kit inc. Stands, Paiste Cymbals £365. New Natal Congas inc. Stands £266. New Maxwin 5-Drum Kit inc. Stands, Paiste Cymbals £265. Maxwin Concert Toms, including Stand £47. 25% discount on Paiste, Zyldjian cymbals.

BRITAIN'S BEST CHOICE!

SEND LARGE SAE FOR FREE GUITAR OR KEYBOARD FACT SHEET

RING TO CHECK WHETHER AT KINGSTON OR ADDLESTONE
25% DISCOUNT OFF ALL CARLSBRO IN STOCK

GUITARS / AMPs [price lists illegible]

JOIN THE KEYBOARD REVOLUTION — WE HAVE THE TECHNOLOGY

[price lists illegible]

Instant Credit up to £1,000 through Trinity Finance. APR 32.2%

ABC music

14-16 HIGH ST
ADDLESTONE
TEL. WEYBRIDGE (0932) 40139/54877

56 SURBITON RD
KINGSTON, SURREY
TEL. 01-546 9877

Chappell of Bond Street

SUMMER BARGAINS

GUITARS

Gibson Howard Roberts Fusion	£576
Gibson Flying 'V's', from	£395
Gibson Les Paul Deluxe	£399
Gibson Les Paul Standard	£399
Gibson Les Paul Customs, from	£419
Gibson 'The Paul' Firebrand	£219
Gibson ES355	£695
Gibson ES335 (used)	£450
Gibson 1960 Barney Kessel	£699
Fender Telecasters (All colours)	£269
Fender Precisions (All colours)	£250
Fender Stratocasters (less tremolo)	£285
Fender Stratocasters (with tremolo)	£299
Rickenbacker 330	£345
Rickenbacker 4001 (used)	£325
Washburn Hawk	£199
Kramer Solid	£239
Yamaha SF500	£156
Yamaha SG2000	£395
Ovation Adamas	£650
Ovation Balladeer Electric, LH	£325

KEYBOARDS

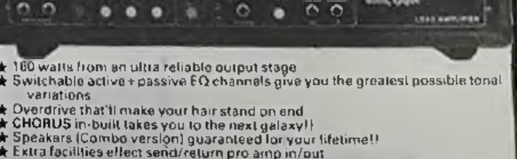
Moog Liberation	£699
Moog Opus 3	£549
Moog Prodigy (new model)	£229
Korg Delta	£569
Korg MS20	£346
Korg MS10	£216
Korg Sigma	£619
Korg Lambda	£879
Korg CS3	£699
Hohner Pianet	£199
Casio 401	£296
Casio 301 to clear	£199
Casio 202	£275
Casio MT30	£ 99
Casio VL1	£35.90

Hohner EK4 String Brass Ensemble — Special introductory offer £275!!!

CHAPPELL OF BOND STREET, LONDON W1. 01 491 2777

White AMPLIFICATION

ACTIVE + PASSIVE EQ. 160w. CHORUS. OVERDRIVE



★ 160 watts from an ultra reliable output stage
★ Switchable active + passive EQ channels give you the greatest possible tonal variations
★ Overdrive that'll make your hair stand on end
★ CHORUS in-built takes you to the next galaxy!!
★ Speakers (Combo version) guaranteed for your lifetime!!
★ Extra facilities effect send/return pro amp in/out

160 CHORUS HEAD £181.00 inc. VAT. COMBO £290.81 inc. VAT

Ask see and hear the 160 Chorus at these selected dealers:

- ALPHA MUSIC Leeds
- APPROXIMATE Worthing
- BECKETTS Southampton
- HAMILTONS Teesside
- HICKIES Reading
- HIGHWAY Manchester
- KENNARDS Canterbury
- WING Bromley
- MUSIC GROUND Doncaster
- OPUS Burnley
- ROCK CITY Newcastle
- WALLERS Bradford
- WHITE (RETAIL) Sunderland
- SOUND CENTRE Coventry
- MEV TAYLOR Edinburgh
- WISHERS Derby
- WOODRUFFES Birmingham

Another sensible product from White Amplification, Unit B, Simpson Street Development, Sunderland Tyne/Wear, England. Tel: (0783) 58473 Telex.

Mit CamScanner gescannt

Rod Argent's Keyboards

WE ARE THE SOLE U.K. DISTRIBUTOR OF ALL SEQUENTIAL CIRCUITS PRODUCTS — ONLY DEALERS APPOINTED BY OURSELVES CAN SERVICE THESE INSTRUMENTS — BEWARE!

Sequential Circuits Prophet X	£5600
Sequential Circuits Prophet V	£2875
Sequential Circuits Pro One	£418
Helpinstill Roadmaster 88 note Piano	£1900
Helpinstill Roadmaster 64 note Piano	£1250
Movement Drum Computer	£2070
Simmonds SDS V Electronic Drums	£1560
Simmonds Claptrap	£95
Roland VP330 Vocoder/strings	£947
Roland RS505 strings/bass/synth	£675
Roland MP600 electric piano	£510
Roland VK1 organ	£389
Roland VK09 organ	£346
Roland SH2 Synth	£401
Roland SH09 synth	£255
Roland RS09 strings/organ	£384
Roland CSQ600 digital sequencer	£568
Roland CSQ100 digital sequencer	£355
Roland Jupiter 8 Polysynth	P.O.A.
Roland Jupiter 4 Polysynth	P.O.A.
Roland Micro Composers	P.O.A.
Roland Studio Systems	P.O.A.
Roland TR808 Rhythm Composer	£510
Roland EP09 Electric Piano	£237
Hohner Pianet Piano	£161
Moog Studio System 55	£8440
Moog Percussion Controller	£69
Moog Ribbon Controller	£49
Moog Source Programmable	£807
Moog Liberation	£807
Moog Opus 3 Parasynth	£558
Moog Prodigy Synth	£219
Moog Micromoog	£301
Moog Multimoog	£486
Moog Minimoog	£757
Korg BX3 Twin Manual Organ	£1317
Korg CX3 Single Manual Organ	£648
Korg PS3200 Polysynth	£1850
Korg Trident Polysynth	£1899
Korg Lambda Parasynth	£948
Korg Delta strings/synth	£628
Korg EP10 piano	£387
Korg MS10 Monosynth	£237
Korg KR55 Rhythm Machine	£281
Korg MS02 Interface	£111
Casio CT202	P.O.A.
Casio CT301	P.O.A.
Casio CT401	P.O.A.
A.R.P. Quadra	£1850

PRICE inc. VAT

AMPLIFIERS

Amcron DC300 A series 2	£623
Amcron D160 A series 2	£408
RSD 800C	£515
RSD 400C	£260

CABINETS

Argents/Mega 150 w.r.m.s features: A.T.C. 15" speaker, Mega Horn, Kickeroof Grill, removable front cover, H.F. Attenuation, finished in royal blue with white horn, this speaker was custom designed for us by Mega P.A. £266

20 DENMARK STREET, LONDON, WC2
(or telephone: 01-240 0084)

Guitar Grapevine

THE VINTAGE GUITAR SPECIALIST
GIBSON
FENDER
GRETSCH
ELECTRIC GUITARS FROM 1953 ON
Give us a call for stock situation and prices!

THE WAL CUSTOM BASS
SIMPLY THE BEST BASS ON THE MARKET!
Prices from **£500+**

THE HAMER SPECIAL
TODAY'S ROCK 'N' ROLL GUITAR!
Better than a new Les Paul
Price inc. case **£289**

REUNION BLUES
LEATHER AND CANVAS GIG BAGS from **£40**

SESSION 15/30
GREAT ALL-VALVE BRITISH COMBO
£200 + VAT

ROLAND SPECIAL
DR.55 DOCTOR RHYTHM
£69 FREE DELIVERY

ROLAND SPECIAL
R.E.201 SPACE ECHO
£269

ROLAND SPECIAL

CUBE 20	£80
CUBE 40	£140
CUBE 60	£170
CUBE 100	£240
CUBE 60B	£190

HUMDRUM DRUM SYNTH
£30 FREE DELIVERY

STRING SPECIAL
ALL STRING SETS **£3**
Dean Markley, Ernie Ball, Guild, Superwound Fender

ROLAND SPECIAL

BOLT 30	£219
BOLT 60	£285
JC 50	£226
JC 120	£453

MXR EFFECTS

PHASE 100	£65
PHASE 90	£45
PHASE 45	£31
DYNA-COMP	£35
LIMITER	£57
NOISE GATE	£35
DISTORTION II	£57
10 BAND GRAPHIC	£63
6 BAND GRAPHIC	£35
FLANGER	£89
ANALOGUE DELAY	£127
MICRO AMP	£22
MICRO CHORUS	£47
STEREO CHORUS	£117

BOSS EFFECTS

BF2 Flanger	£49
CE2 Chorus	£48
CS1 Compressor	£35
PS1 Distortion	£32
PH1 Phaser	£46
OD1 Overdrive	£35
TW1 Touch Wa	£39
GE6 6 Band G E/Q	£47
GE10 10 Band x E/Q	£71
FM1R Phaser	£43
TU60 Guitar Tuner	£47
TU120 Chromatic Tuner	£88
CE... Chorus	£179
RV100 Reverb	£92
J.5 Junction Box	£10

16 Denmark Place, London, WC2. Tel: 01-836 3300

FREE MAIL ORDER

SUPERWOUND

The Shape of Strings to Come
SUPERWOUND LTD
Unit 1 Morewood Close, Sevenoaks, Kent TN13 2HU
Telephone Sevenoaks (0732) 50838

Eurotec ELECTRONIC **PRO PIANO**
OFFER PRICE **£265** INC. VAT
2 CONTROL PHASE UNIT ■ BASS GUITAR AND CLAVICHORD STOP
SEE IT AT **macari's** 122 CHARING CROSS ROAD LONDON WC2 0JC Tel. 01-836 9149

Eddie Moors Music

679 Christchurch Rd, Boscombe, Bournemouth. Tel. (0202) 35135

KEYBOARDS

ROLAND — PHONE FOR BEST UK PRICES ON ALL ROLAND EQUIPMENT

H-H PIANO P-73 £899

HOHNER

Pianet T	£150
Duo	£325

RHODES PIANOS

Stage 73	£575
Stage 54	£450
S/H Stage 73	£399

AMPS

ROLAND — All Boss FX Units now in stock. Please phone us for the best possible prices on all Boss and Roland products.

FENDER

Twin Reverb	£368
Pro Reverb	£295
Fender 30 1 × 12 Combo	£275
Fender 30 2 × 10 Combo	£312
Bassman 70 Top	£165
Bassman 135 Top	£218
Bassman Cab	£193
Champ	£70
Vibro Champ	£85

Fender Strat, rosewood or maple neck, with case	£299
Fender Strat, rosewood or maple neck, with Tremelo with case	£340

All new colours in stock

WASHBURN — we now stock the full range of Washburn Electric and Acoustic guitars. PHONE NOW FOR BEST U.K. PRICE.

GUITARS

Aria PE 1000 inc. case	£310
Aria PE 800 inc. case	£225
Aria RS 800 inc. case	£260
Aria TSB 350 inc. case	£175
Ibanez AR 100	£199
Ibanez AR 300	£270
Ibanez MC 200	£220
Ibanez Blazer BL 70	£112
Ibanez 924 Active Bass	£205
Ibanez Artist, inlaid, inc. case	£299

We stock a large variety of guitars and basses to suit every pocket. Please give us a call.

Lab L-5 Combo	£295
Lab L-2 Bass top	£260
Lab L/2 Cab	£125
H-H Performer Bass Baby	£380
H-H Performer Super 60 Combo	£299
H-H Performer 150w Lead Top	£255
H-H V-S Bass top	£140
H-H V-S Musician Top	£170
H-H Studio 60 Combo	£185
Yamaha JX25 Combo	£99
Yamaha JX50 Combo	£179
Yamaha JX50 Bass Combo	£225
Polytone George Benson Combo	£468
Marshall 50w, 2 × 12 Combo M/V	£268
Marshall 100w M/V Lead Top	£245
Marshall 100w Super Bass Top	£245

P.A.

Bose 802 Cabs, pair	£510
Bose Active Eq	£95
Bose 1800 Power Amp	£840
H-H 12.2 Mixer	£399
H-H S 500D with transport case	£810
H-H S130 Slave	£121
H-H ... Bass, each	£140
Roland PA 150	£290
Roland PA 250	£460
Lexicon 1 × 12 & Horn, each	£96
Lexicon 2 × 12 & Horn, each	£119
M-M Eq. 127 Stereo Graphic	£89
M-M Fast Cut Off Filter	£47
M-M 6-channel Sub Mixer	£89
H-H 1 × 15 Bass Bins, pair	£250

SAXOPHONE OUTFITS

Selmer Mk. VI Baritone, s/h	£799
Conn Baritone	£899
Selmer Mk. VII Soprano	£550
Selmer Mk. VII Alto	£595
Selmer Mk. VII Tenor	£695

PERCUSSION

New Premier RF1 Resonator Kits, complete with stands	£575
New Premier ST1 Soundwave Kits, complete with stands	£499
New Premier C1 Club Kits, complete with stands	£285

All new finishes available from stock
Pedals, cases, stands, accessories all at huge discounts
Paiste, Zildjian, Zenith Cymbals — phone for low prices
Premier Vibes — 1 only — £775
Open 6 full days a week

ACCESS, BARCLAYCARD, MAIL ORDER

SOHO SOUNDHOUSE

18A Soho Square, London W1V 5FB
Tel. 01-434 1365

COME AND SEE LONDON'S LARGEST SELECTION OF FENDER GUITARS, BASSES, AMPS, PIANOS & ACOUSTICS

Fender® Complete range of Fender Gear in stock at all times

Plus the UK's most complete range of Fender/Rhodes spares from the smallest grub screw or valve through to complete necks and speakers. All items can be sent mail order.

CRAZY SUMMER SALE

MOOG PRODIGY	£215
FENDER RHODES EK10	£1350
HIWATT 50W CUSTOM TOP (NEW)	£259
SOUND CITY 200W VALVE STACK (TOP AND TWO 4x12s)	£450
YAMAHA SS30 STRING MACHINE (NEW)	£499
CRUMAR TOCCATA (HAMMOND SOUND) ORGAN (NEW)	£375
CRUMAR T1 ORGAN SYNTH (NEW)	£535
GIBSON HOWARD ROBERTS FUSION (NEW)	£535
GIBSON L.P. CUSTOM COPY (NEW)	£68
GIBSON L.P. STD COPY (NEW)	£56
BARNES ELECTRIC BASS (NEW)	£48
MUSIC MAN SABRE GUITAR, WALNUT, MAPLENECK (NEW)	£288
GIBSON FLYING V S/BURST (NEW)	£445
GIBSON 25/50 TOP OF THE RANGE LES PAUL (NEW)	£450

ROLAND CHEAPEST IN LONDON

201 SPACE ECHO	£270
EP09 PIANO	£245
SH09 SYNTH	£224
BOLT 60W COMBO	£240
CR78 DRUM MACHINE	£340

PHONE FOR QUOTES ON THE REST OF THE ROLAND RANGE

BOLT 30 COMBO	£169
RS09 ORGAN STRINGS	£329
501 CHORUS ECHO	£425
CR-68 DRUM MACHINE	£199
TR-808 DRUM MACHINE	£499
CUBE 100W LEAD	£205
CUBE 60W BASS	£175

SEQUENTIAL CIRCUITS
PROPHET V £2650
PRO I £399

KEYBOARDS

Crumar T1 Organ	£535
Crumar Toccata	£375
Moog Prodigy	£215
Moog Opus III	£535
Moog Liberation	£595
Moog Multi	£599
ARP Prodigy s/h	£299
ARP Axe	£199
Rhodes EK10	£1350
[illegible]	£179
[illegible] Sequencer	£179
Caterpillar	£145
[illegible]	£99
Electro/H Mini Synth	£85

GUITARS

Musicman Sabre Bass	£348
Rickenbacker 4001	£385
Rick Bass 3001 s/h	£250
Gibson L.P. Custom	£450
Gibson L.P. Pro	£385
Gibson Howard Roberts	£535
Gibson Firebird s/h	£425
Gibson S.G. Special s/h	£250
Gibson S1 s/h	£170
Gibson ES175 1967	£250
1968 Fender Jag	£365
Ovation Artemis 8	£625
Ovation Adamas 12	£875

AMPS

Acoustic Rig 370 Top + 2 4x10 Altec Cabs	£496
Mesa Boogie 60w	£250
Mesa Boogie 100w	£280
Carlsbro Cobra Bass	£185
Carlsbro Hornet	£130
Yamaha 200w Mixer	£450
Sound City 20w Rev	£85

EFFECTS

MXR

Overdrive	£27
Compressor	£30
Regen Phase	£43
Chorus	£47
AB Box	£12
Res Mixer	£17
Noise Gate	£35
Delay	£115
Stereo Chorus	£130
Envelope	£42
Power Supply	£25

ELECTRO HARM

[illegible]	£32
[illegible]	£25
Small Clone	£36
Small Stone	£29
Bassballs	£32

BOSS

BF-2 Flanger	£47
CE-2 Chorus	£46
Rocker Wah	£56

[illegible]

Pro Phaser	£98
Pro Flanger	£89

SOUNDHOUSE MAIL ORDER

CASIO

VL1	£35.50
M10	£69.00
MT-30	£95.00
301	£245.00
202	£275.00

INC. FREE DELIVERY

SAME DAY RETURN ... Make cheques or P.O.s payable to SOHO SOUNDHOUSE LTD (address above)

ORDERING WITH YOUR ACCESS NO AND WE'LL MAIL YOU THE GOODS

GENUINE FENDER WHITE PARTS KITS ... Only £14.95 inc. P&P

FENDER SWEATSHIRTS S, M or L ... £8.95 inc. P&P
FENDER T-SHIRTS S, M or L ... £3.50 inc. P&P
SOUNDHOUSE POWER PEDAL ... £1.50 inc. P&P
FENDER SATIN TOUR JACKETS ... £26 inc. P&P
FENDER SATIN TOUR JACKETS ... £28 inc. P&P

DRUM MACHINES

Soundmaster Program	£58
Soundmaster 8 Presets	£48
Soundmaster 12 Disco Presets	£54
Electro Harmonix 12 Presets	£54

DIMARZIOS

Dual Sound	£18.50
Super Distortion H.B.	£17.50
P.A.F.	£18.50
SDS1	£18.60
SFS1	£15.00
Pro B1	£14.00
Model P Bass	£25.00
Model J Bass	£25.00
Quick Mount Acoustic	£17.00

Denny Laine music shop

GIBSON

S.G. Standard Series 1 1967, immac.	£550
S.G. Standard Series III, walnut	£275
S.G. Special 1971 customised finish	£275
Melody Maker 1969 3/4 Scale Neck	£295
Melody Maker Re-issue 2 P/up	£275
Les Paul Custom, black, 1969	£375
Les Paul Deluxe gold top, 1971	£375
Les Paul Standard, wine, 3 months old	£375
Marauder M/N	£149
ES330 1964, red, superb	£395

AMPS

Carlsbro ... Bass Combo, as new	£225
H/H VS Bass Amp, as new	£199
Carlsbro Multi-horse Combo, as new	£340
... 80w + Graphic (others available)	£875
Vox V125 Stacks, new, from	£325

FENDER

Strat, yellow, M/N, Trem, as new	£275
Strat Blonde, M/N, Trem, S/H	£280
Strat Blonde, Lefthand, M/N, S/H	£295
Fender Strat, white, M/N, as new, plus case	£290
Mustang S/B mid 70s	£160
Mustang Orange Competition, 1970	£135
Jazz Master S/B, 1964	£275
Jaguar Orig., red metallic, 1964	£285
Precision, black Fretless M/N	£275
Jazz Bass S/B, R/N, 1977	£265
Jazz Bass, white, M/N, 1974	£250
Jazz Bass, natural	£295
Overnestar + case, S/H	£225
Hohner Violin Bass, late 60s	£175
Vantage Devil S/S	£225

NO DEPOSIT H.P. A.P.R. 36.7% ★ Mail Order ★ Free Parking
53 CHURCH ST., WEYBRIDGE, SURREY. TEL: WEYBRIDGE (0932) 42390

Ron's Music Shop

IBANEZ GUITARS	R.R.P.	Our Price
Ibanez MC924 Ltd. Edn. Bass	£377	£340
Ibanez MC300 Musician	£269	£235
Ibanez BL800 Bass	£183	£165
Ibanez BL700 NT		£140
Ibanez ST55	£170	£150
Ibanez AW20 Acoustic		£164
Ibanez V350 Acoustic		£134
Ibanez GA60 Classic		£76

EFFECTS		
Ibanez Graphic Equaliser GE601	£47.95	
Ibanez Phase Tone PT-909	£37.25	
Ibanez Chorus CS-505	£59.99	
Ibanez Analog Delay AD-80	£93.65	
Ibanez Tube Screamer TS-808	£31.25	
Guyatone Overdrive	£33.00	
Guyatone Distortion	£35.00	
Guyatone Chorus	£58.50	
Guyatone Flanger	£58.50	
Calsbro Echo	£183.38	
Carlsbro ADT	£132.38	

KEYBOARDS	R.R.P.	Our Price
Hohner Duo Pianet Clav		£495
Casiotone 201	£285	£249
Korg Electronic Piano	£425	£375
AMPS		
Musicman 50w Combo	£295	£257
Custom Sound 75w Combo		£248
Carlsbro Hornet 30w Combo		£139
S/H Hiwatt 100w Top		£150
Custom Sound 100w P.A. complete		£325
Marshall Super Bins, each	£141	£125
MORE GUITARS		
Fender Strat., red	£350	£295
Fender Jazz, s/h, l/h	£250	£199
Gibson Les Paul Custom incl. case	£530	£495
Gibson SG, s/h, incl. case	£275	£250
Gibson Flying V2 incl. case	£595	£450
Shergold Masquerader	£250	£199
Shergold Meteor	£235	£189
Shergold Marathon Bass	£230	£189
Guild D35	£349	£299

SPECIAL PRICE ON VOX EFFECTS

Vox Chorus	£54.00	£52.22
Vox Distortion	£27.00	£24.30
Vox Compressor	£29.00	£26.10
Vox Phase	£37.50	£33.75
Vox Wah	£27.00	£24.30
Vox Flanger	£58.00	£52.20

39 PIONEER MARKET, ILFORD LANE, ILFORD, ESSEX
Immediate H.P. available through AVCO at A.P.R. 34.5% over one year. Mail Order. Tel. 01-514 2625, 01-478 2292
VISA

Hondo II Turns Pro.

With the Professional Series, Hondo now set new standards of quality: precision manufacturing at it's best, sparkling new finishes, excellent playability and unbelievably low prices that bring professional quality electric guitars within everybody's reach

The Hondo II Professional range, prices start from as little as £119 RRP inc. VAT.

Available from your local music shop, or send s.a.e. for our free Hondo catalogue.

Name ______
Address ______

Trade Distributors
JOHN HORNBY SKEWES & CO. LTD
Salem House, Garforth, Leeds LS25 1PX

REW MICROPHONE & CHASSIS SPEAKER CENTRE

WE WILL BEAT ANY GENUINE ADVERTISED PRICE

Europe's Lowest Prices
Over 1,000 mics always in stock.

Microphones

SHURE

515SA Unidyne B (PA) Hi	£27.50
515SB Unidyne B (PA) Lo	£23.50
588SA Unisphere B (PA) Hi	£29.95
588SB Unisphere B (PA) Lo	£29.95
545D Unidyne III (PA) Hi/Lo	£49.95
565D Unisphere I (PA) Hi/Lo	£56.75
SM57 Professional (ST+PA) Lo	£59.00
SM58 Professional (ST+PA) Lo	£73.94

AKG

D12E Bass Mic (ST/PA)	£82.20
D330 (ST) Stage Vocal	£83.15
D320 ER PA/Vocal	£80.40

CONE PA ... £49.90
D190E PA/Gen Purpose ... £44.42
D120E (ST/PA) ... £57.24
D200E Stage Vocal ... £87.50
D222EB (ST/PA) ... £92.00
D202E1 (ST/PA) ... £95.95

BEYER

M160 Double Ribbon	£106.00
M201 (PA/ST)	£70.00
M260 Hypercardioid (PA/ST)	£83.50
M88E Stage Vocal	£97.50
M401	£30.00

ALSO IN STOCK: Calrec, Electrovoice, Neumann, Sennheiser, Sony, Uher. PLUS: Largest selection of Mic Stands, Boom Arms, Mic Clamps, Stand Clamps, Thread Adaptors, Cables, Jack Plugs, Windshields, Transformers, Parabolic Reflectors.

Special Low Price on Neutric Plugs
Neutric NC3MC £1.38, NC3FC £1.63, NC3MP £1.04, NC3FP £1.99.

Add 75p P&P for each Mic. All Mics carry full manufacturer's guarantee.

Main agents for
ATC, ALTEC,
CELESTION, ELECTROVOICE, FANE
GAUSS, GOODMANS, H/H, JBL, TANNOY

Chassis Speakers

JBL E Series

E110 10in. Lead	£98.00
E120 12in. Lead/PA	£120.00
E130 15in. Guitar — Full Range	£125.00
E140 PA Bass Guitar	£136.00
E145 Bass Guitar	£170.00

GAUSS

3181 15in. Lead	£183.50
3184 15in. Mid	£180.00
4280 12in. Bass	£131.00
4281 12in. Lead	£131.00
4282 12in. Twin Cone	£133.00
4580 15in. Bass Guitar	£156.00
4581 15in. Lead	£148.00
4582 15in. Twin Cone	£152.95
4583 15in. PA	£148.00
4583F 15in. Bass PA	£181.00
4880 18in. Bass	£188.00
4882 18in. Twin Cone	£188.50
4883 18in. PA	£178.00
4000 Comp. Driver	£287.50
1502 Tweeter	£110.00

CELESTION

G10/50 10in. Lead Guitar	£19.60
G12/65 12in. Lead Guitar	£22.70
G12/65 12in. Twin Cone PA	£21.50
G12/100 12in. Lead + Bass Guitar	£27.80
G15/100 15in. Guitar Organ PA	£38.50
G18/200 18in. Bass Organ	£62.90
PCell 12in. Guitar PA	£46.55
PCell 15in. Bass Organ PA	£77.77

H/H

PL50 12in. Guitar	£21.83
PL65 12in. Guitar	£23.43
PL80 12in. Guitar	£26.10
1220 12in. Guitar/PA	£52.70
1500 15in. Guitar, Bass/PA	£74.43
DC60 12in. Twin Cone L.W.	£32.50
B15 15in. Bass	£38.83
HF200 Bullit Tweeter	£35.07
RH450 Radial Horn	£66.45
CD400 Driver 50 Watt	£43.00

All speakers carry full manufacturer's guarantee.
Carriage extra: 12in. £1.50, 15in. £2.25, 18in. £3.25
Horns £1.80

REW PROFESSIONAL AUDIO

EXPRESS EXPORT AND MAIL ORDER SERVICE
114-116 Charing Cross Road, London WC2.
TEL: 01-836 2372/7851.

Use your Credit Card to order by 'phone. Access, Barclaycard, Diners Club, American Express.
All Prices include VAT.

Mit CamScanner gescannt

HONKY-TONK MUSIC

300-302 LONDON ROAD
HADLEIGH, ESSEX
SOUTHEND 553647
(0702)

★ ESSEX ROCK CONTEST ★

★ £500 1st PRIZE ★

★ LIVE RADIO COVERAGE ★
★ FULL PRESS COVERAGE ★
★ VIDEO AND SOUND RECORDING ★
★ ATTENDANCE BY LEADING RECORDING CO. ★

OPEN

NO DEPOSIT HP AVAILABLE THROUGH HFC TRUST

CLIFF PAVILLION SOUTHEND

SUNDAY NOVEMBER 1

ALL-DAY CONTEST

Limited entry forms now available to all bands in Essex

Send s.a.e. to Honky Tonk Music

THE London Drum Centre

276 PORTOBELLO ROAD
LONDON, W10 5TE
01-969 5822/01-960 1109
2 mins. from Ladbroke Grove Tube

Open 10.30 till 6.30
Monday to Saturday
ACCESS, BARCLAYCARD
CASH BUYERS
★ CASH DISCOUNTS AVAILABLE ★

FINAL SALE REDUCTIONS!!!

ROGERS LONDONER KIT (22", 12", 13", & 16" + FITTINGS – PLATINUM OR BLUE MIST)	ONLY £395
ROGERS LONDONER KIT (22", 16", 14", 16" + FITTINGS – SPANISH GOLD)	ONLY £360
ROGERS GREATER LONDONER KIT (24", 12", 13", 14", 15" & 16" + FITTINGS – MET. SILVER)	ONLY £550
LUDWIG BIG BEAT (22", 12", 13", 16" + FITTINGS – BLACK COPPER)	ONLY £450
LUDWIG BIG BEAT (22", 12", 13", 16" + FITTINGS – MAPLE)	ONLY £499
LUDWIG JAZZETTE (20", 12", 14" x 14" + FITTINGS – MAHOGANY)	ONLY £385
SLINGERLAND TIME MACHINE (24", 13", 14", 18" + FITTINGS – MAHOGANY OR WALNUT)	ONLY £350
SLINGERLAND UP-BEAT (22", 13", 16", 18" + FITTINGS – RED ROSEWOOD)	£325
SLINGERLAND CUT-AWAY (22", 10", 12", 13", 14", 15", 16", 18" + FITTINGS – WHITE)	ONLY £850
GRETSCH 3 DRUMS (18", 12", 14" x 18" WALNUT, RED ROSEWOOD OR BLACK)	ONLY £285
GRETSCH 4 DRUMS (18", 12", 13", 14" x 14" WALNUT, RED ROSEWOOD OR BLACK)	ONLY £350
GRETSCH 3 DRUMS (20", 12", 14" x 16" WALNUT, RED ROSEWOOD OR BLACK)	ONLY £290
GRETSCH 4 DRUMS (20", 12", 13", 14" x 14" WALNUT, RED ROSEWOOD OR BLACK)	ONLY £355
GRETSCH 4 DRUMS (22", 12", 13", 16" WALNUT, MAPLE, RED ROSEWOOD OR BLACK)	
GRETSCH 4 DRUMS (24", 13", 14", 18" WALNUT, RED ROSEWOOD, MAPLE OR BLACK)	ONLY £435
GRETSCH SNARE DRUMS FOR ABOVE KITS: 5" WOOD £95, 6½" WOOD £105, CHROME/BRASS 6½"	£100
PREMIER ELITE (24", 13", 14", 16", 18" + FITTINGS – MAPLE)	ONLY £360
PREMIER SOUND-WAVE (22", 12", 14", 16" + FITTINGS – SILVER/BLACK)	ONLY £320
PREMIER SOUND-WAVE (20", 12", 13", 14" x 14" + FITTINGS – BRASS/BLACK)	ONLY £295
PREMIER ELITE (24", 14", 15", 18" + FITTINGS – BLACK)	ONLY £355
PREMIER CLUB (22", 12", 13", 16" + FITTINGS – BLACK)	ONLY £225

AVEDIS ZILDJIAN CYMBALS (FREE MAIL ORDER SERVICE)

8"	£26	14"	£45	18"	£65	22"	£91
10"	£29	15"	£49	19"	£72		
12"	£36	16"	£52	20"	£75		
13"	£39	17"	£58	21"	£81		

SWISH PANG 18" £78
SWISH PANG 20" £88; 22" £105; 22" HEAVY £113

HI-HATS (ROCK OR FLAT HATS) 14" £98; 15" £105

HI-HATS (NEW BEAT OR LIGHT) 13" £70; 14" £91; 15" £98

ALL CYMBALS EXCEPT PANG/SWISH ETC. AVAILABLE IN: Thin crash, Medium thin, Medium crash, Crash, Crash ride, Medium ride, Light ride, Ping ride, Earth ride, etc.

ALL PRICES INCLUDE VAT AT 15%

SYNTHCITY SOUTH EASTERN ENTERTAINMENTS

• EXPORTS • FAST CASH/CREDIT MAIL ORDER ANYWHERE • HUGE STOCKS • PART EXCHANGES

CASIO 301 pre-stock take clearance £150

A SELECTION OF KEYBOARDS IN STOCK AT TIME OF GOING TO PRESS.

Remember: FREE DELIVERY ANYWHERE IN U.K.

YOU CAN BUY BY PHONE

B/Card – Access A/Express
• NO SURCHARGE FOR CREDIT CARDS

CASIO 401, new	£245
CASIO 202, new	£275
CASIO 201, used	£175
CASIO MT30, new	£95
CASIO M10, new	£95
MOOG The Moog, new	£589
MOOG Opus 3, new	£525
MOOG Liberation, new	£[illegible]
KORG Sigma, S/S	£359
KORG Micro Preset, used	£105
KORG LP10 Piano, new	£[illegible]
KORG Delta, new	£[illegible]
KORG MS10, used	£155
ROLAND SH3A, perfect	£299
ROLAND VK09, new	£365
ROLAND SH1000, perfect, used	£195
ROLAND System 100 (less Seq. unit)	£425
ROLAND Pro Mars, as new	£499
ROLAND EP 20, used	£190
ROLAND VK1, shop soiled	£348
EMS VCS3, used, 1 only	£300
Hohner Globetrotter piano, used	£125
HOHNER String Vox & Piano, used	£455
ARP Odyssey, used	£299
ARP Avatar + guitar, mint	£399
CAT Synth, mint cond.	£365
EKO Synth P15, new	£178
JEN SX 2000, used	£145
WISTA Piano, good cond.	£159
MOOG Percussion Controller, new	£60
COMPACT Piano, good	£156
YAMAHA CS5, used	£170
KORG Sequencer, new	£200
Synth Cases, new	£25

LATE NITE THURS. 8 p.m.
● Credit
● No Deposit required
● Licensed Brokers APR 34.6%
● American Express we do nicely
● SYNTHS WANTED TOP ALLOWANCES

373 Lewisham High Street
London SE13
01-690 2205/6

INCORP. 'SYNTHESIZER DREAMS'
THE LONDON ROCK SHOP
26 CHALK FARM RD. LONDON NW1 ☎ 01-267 5381

ROLAND MAIN DEALER

BEST DISPLAY, BEST PRICES, EVERY ITEM LISTED IS NOW ON DISPLAY FOR YOU TO TRY

KEYBOARDS

CASIO M-10	£85
CASIO MT-30	£95
THE GNAT Synth	£95
KORG MS 10	£199
MOOG 'Prodigy'	£219
ROLAND SH-09 Synth	£249
KORG MS-20	£345
ROLAND SH-2	£419
HOHNER Planet 'T'	£169
HOHNER EK81 El. Piano	£169
CASIO CT301 W/Rhythm	£199
CASIO CT202 (29 Sounds)	£275
ROLAND EP-09 Piano	£269
CASIO CT401	£295
KORG LP10 Piano	£349
KORG 'Delta' Polysynth	£599
KORG CX3 Organ, s/h	£499
KORG CX3 Organ, new!	£599
KORG BX3 Organ	NOW IN STOCK
KORG Trident Poly	NOW IN STOCK
ROLAND MP600 Piano, s/a	£489
ROLAND VK-09 Organ, new!	£299
MOOG Opus 3. Last few at old price	
MOOG 'Liberation', s/s	£489
YAMAHA SK20	£699
YAMAHA CP80 Grand, s/h	£1995
HOHNER Clavinet E7	£269
HH P73 El. Piano	£899

AMPS, COMBOS

CARLSBRO Cobra Lead	£199
CARLSBRO Cobra Bass	£185
CARLSBRO Stingray Lead 150w	£199
CARLSBRO Stingray Bass, 150w	£149
ARIA Birdie MX60, 9w	£59
ARIA Birdie MX100, 10w	£69
ARIA Birdie MX100 Reverb	£77
ARIA Loco 4102, 40w 2x4"	£110
ARIA Loco 2201, 20w 1x8"	£113
ARIA 40w (0251) Ext. Cab	£69
ARIA 80w (0381B) 1x15" Cab	£112
PIGNOSE Practice Amps	£59
PIGNOSE Crossmix 1x12" 75w	£299
PIGNOSE Crossmix 2x10" 75w	£299
VOX Escorts mains/batts	£45
VOX Supertwin 20w	£89
VOX V15 Valve Combo	£149
VOX 125w Lead Head (Valve)	£199
VOX 2x12" Cabs (150w)	£115
VOX 125w Bass Head (Valve)	£225
VOX 1x15" Cabs (150w)	£135
VOX AC30 s/h blue spkrs	£199
HH 100w Combos, s/h	£199
OHM 100w 1x15" Bass Cab	£99
OHM 160w Bass Head	£199
OHM 'Boxer' 60w 1x12" Lead	£135
OHM 'Boxer' 60w 1x15" Bass	£135
OHM 60w 1x15" Bass Combos	£199

BOSE. Come and HEAR the ultimate Portable P.A. System

RHYTHM UNITS: TR808, CR8000, CR5000, CR78, CR68, DR. RHYTHM

ROLAND RACK: SRE555 Chorus/Echo, SBF325 Stereo Flanger, SPH 323 Phaser, SPH880 Line Mixer, SVC350 Vocoder, SPV355 P/V Synth, SPA240 Power Amp, SDD320 Dimension D, SEQ331 31-band Graphic, SST120 120w Cabs

AMPLIFIERS: JC200 Stack, JC160 4x10", JC120 2x12", JC50 1x12", Bolt 30 (Valve) 1x12", Bolt 60 (Valve) 1x12", Cube 20, Cube 40, Cube 60, Cube 60 bass, Cube 100, Spirit 30 30w, Spirit 50 50w, PA250 8-ch. Mixer/Amp, MA5 5w MiniAmp, MA15 15w Monitor Amp, MS100 100w Monitor, KM60 6-channel Mixer, KM600 New Mini Mixer, KM4 4-2 Mixer

KEYBOARDS: Jupiter 8, Jupiter 4, Pro-Mars, Vocoder Plus, Saturn-09, RS-09 Organ/Strings, VK-1 Organ, VK-09 Organ, MP-600 El. Piano, EP-09 Arp. Piano, SH-2 Synth, SH-09 Synth, CSQ 100 Sequencer, CSQ 600 Sequencer, MC4 Microcomposer, 184 100M Keyboard, SC-3 EP-09 Case, SC-4 CSQ600 Case, SC-09 09 Series Case, CB-09 Hard Case, CB5 VP330 Case, SC-1 CSQ100 Case

BOSS EFFECTS: DM300 Analog Delay, DM100 Analog Delay, RX100 Reverb, Rocker Volume (Active), Rocker Distortion, 10-band Graphic, New 7-band Graphic, BF2 Flanger, CE2 Chorus, PH-R New Phaser, OD-1 Overdrive, SD-1 Super Overdrive, DS-1 Distortion, CS-1 Compressor, SG-1 Slow gear, MANY, MANY MORE

OTHER EFFECTS

DOD Compressor	£29
DOD Chorus	£45
DOD Noise Gate	£29
DOD Echo	£95
DOD Mini Amp	£45
E-H Polyphase	£49
E-H Clap Track	£59
E-H Rhythm 12	£45
E-H El. Metronome	£9
ARIA Distortion	£29
ARIA Overdrive	£28
ARIA Phaser	£32
ARIA Compressor	£29
ARIA Chorus	£39
ARIA Flanger	£45
ARIA Echo	£115
GUYATONE Flanger	£49
GUYATONE Overdrive	£33
GUYATONE Chorus	£49
EVANS EP50 Echo	£99
E-H Chorus	£39
E-H Phaser	£29
VOX Chorus	£39
VOX Flanger	£39
VOX Phaser	£25
VOX Wah	£19
MXR Micro Flanger	£49
MXR Dyna Comp	£39
MXR Stereo Chorus	£125
MXR Micro Amp	£25
MXR Limiter	£60
MXR Distortion 2	£65
MXR Analog Echo	£135

GUITARS

WASHBURN Eagle, white	£295
WASHBURN Falcon, gold top	£225
WASHBURN Hawk, white	£199
WASHBURN Hawk, L/H	£199
WASHBURN Raven, red	£119
WASHBURN Raven, yellow	£119
WASHBURN A10 Stage	£185
WASHBURN Scavenger Bass	£119
WASHBURN Vulture Bass	£195
WASHBURN Vulture Fretless	£225
WASHBURN Woodstock	£125
WASHBURN Monterey	£165
WASHBURN Monterey Deluxe	£225
WASHBURN Monterey Artist	£275
WASHBURN Tanglewood	£195
WASHBURN Tanglewood 12	£165
OVATION El Matrix	£190
ARIA SB1000 Fretless	£389
ARAI SB900 Natural	£359
ARIA SB600 Paduk red	£265
ARIA SB600 S/H	£195
ARIA Cardinal Bass	£155
ARIA CSB380 Bass	£165
ARIA Cardinal Guitar	£155
ARIA CS350 Guitar	£165
ARIA YS300, wine	£149
ARIA TS300, wine	£159
ARIA RS600, oak	£199

ALL ARIAS INCLUDE CASE

MUSICMAN Stingray	£375
MUSICMAN Stingray Fretless	£375
KRAMER XL 8 string	P.O.A.
WAL Custom Bass	£499
HAMER Specials	£279
HAMER Sunburst	£325
HAMER Standard Expl	£535
IBANEZ 2619 S/H	£225
GIBSON Flying V2	£495
GIBSON ES175 S/H	£495
FENDER Tele, yellow	£299
FENDER EL12 S/H	£289
HAGSTROM 'Jimmy' S/H	£150

COMING SOON: VOX GUITARS!

ROLAND GB03 Bass Synth	£875
ROLAND GB88 Bass Synth	£745
ROLAND GR303 Guitar Synth	£395
ROLAND GR808 Guitar Synth	£525
ROLAND GR100 Unit	£300
ROLAND GR300 Unit	£515

DISCOUNTS FOR CASH EFFECTS PEDALS

VOX Chorus	£59	£39
VOX Flanger	£59	£39
VOX Phaser	£37	£25
VOX Wah	£28	£19

ARIA 'LOCO' PEDALS

MXR Zistortion +	£29
MXR Noise Gates	£39
MXR Micro Chorus	£49

BOSS ALL UNITS DISCOUNTED

KINGFISHER MUSIC COMPANY

20 KINGS ROAD, FLEET, HAMPSHIRE. Tel: FLEET (02514) 21210/21554
M3 Exit 4 – A325 to FARNBOROUGH 1½ miles – B3014 to FLEET 4 miles

NEW PEAVEY AMPLIFICATION

[illegible price list]

NEW FENDER AMPLIFICATION

[illegible price list]

NEW CARLSBRO AMPLIFICATION

[illegible price list]

TEAC MAIN AGENT

TEAC 3440 4 track; TEAC 2A; TEAC RX8 — TEAC 3220; TEAC GX20

PA AND ELECTRONIC SPECIALIST

BOSE, WEM, PEAVEY, CARLSBRO, RSD, TRAYNOR, CUSTOMSOUND, ROLAND
THREE ENGINEERS ALWAYS ON THE PREMISES

MINI SELECTION, OTHER NEW AMPS

MUSICMAN 210 RD Combo	£379	ROLAND Spirit 30 Combo	£[illegible]
MUSICMAN 110 RD 50	£239	ROLAND Spirit 50	£129
MARSHALL Rock 'n' Roll Baby	£365	TRAYNOR 9x8 Cab	£138
MARSHALL Club 'n' Country	£375	TRAYNOR TS200 Head	£180
MARSHALL 2 x 15 Cab	£208	TRAYNOR 1x15 Cab	£117
LAB Series L7 Head	£280	TRAYNOR 1515 Combo	£81
LAB Series L2 Cab	£[illegible]	TRUCKER 25 Lead Combo	£85
HI WATT 4x12 Cab	£273	TRUCKER 65 Bass Combo	£148
HI WATT 100W Combo	£325	LOCO 4251 Combo	£140
ROLAND Cube 60 Combo	£160	LOCO 7201 Combo	£114
ROLAND Cube 20 Combo	£[illegible]	MAINE STD Bass Head 200W	£150
ROLAND Bolt 30 Combo	£177	MAINE Rev Lead Head 200W	£175
ROLAND Bolt 60 Combo	P.O.A.	LOCO Bass Combos from	£155
ROLAND JC50 Combo	£219	ROLAND Cube 100	£195
ROLAND JC120 Combo	£395		

KEYBOARDS MINI SELECTION

[illegible price list]

NEW ACOUSTIC GTR. MINI SELECTION

[illegible price list]

NEW BASS GTR. MINI SELECTION

[illegible price list]

RHYTHM UNITS MINI SELECTION

[illegible price list]

NEW ELEC. GTR. MINI SELECTION

[illegible price list]

NOW! LATE NIGHT OPENING THURS., TILL 7 p.m.

DRUMS MINI SELECTION

[illegible price list]

NEW P.A. MINI SELECTION

[illegible price list]

SECONDHAND MINI SELECTION

[illegible price list]

All equipment advertised is guaranteed in stock at time of going to press
All waiting for you to swing and try
ALL PRICES INCLUDE VAT. SPACE CONSIDERATIONS DO NOT ALLOW US TO LIST ANYTHING LIKE OUR FULL STOCK OF GUITARS, AMPS, PA EQUIPMENT, DRUMS, CYMBALS, EFFECTS, ACCESSORIES, etc.
H.P.C. Finance, A.P.R. 30.2% – Barclaycard – Access – Part Exchange – Export, Mail Order. Ring For Further Details – Close Wednesdays.

Maurice Placquet

358-360 UXBRIDGE ROAD
SHEPHERD'S BUSH
LONDON, W12
01-749 1201/0459

Marshall franchise Dealer — All models available

AMP & CABS SALE

PEAVEY 4 x 12	£190
S/H MARSHALL 50	£95
S/H 4 x 12s	from £75
S/H SOUND CITY 120	£105
AMPEG V2M	£[illegible]
S/H PEAVEY 2x15 Black Widow Cab	£[illegible]
S/H ORANGE 120	£[illegible]
VOX 160W Cab	£135
VOX 125W Bass Amp	£255
S/H WEM Reverb Master	£170
S/H HI-WATT Cab	£125
S/H VOX AC 30	£75
S/H PEAVEY 1x15 Bass Bin	£85

COMBOS

S/H TRAYNOR 100W Combo	£[illegible]
MUSICMAN 50W 1 x 12 Combo	£275
MUSICMAN 50W 2x10 Combo	£350
SOLTAN 50 Chorus Combo	£[illegible]
S/H AMPEG Portaflex	£265
PRACTICE Combos from	£40
S/H H/H VS Musician 100	£[illegible]
S/H HH Studio 50	£145
S/H MARSHALL 20W Valve	£85
S/H P.A.s	from £150 complete

S/H WEM Dominator Bass Combo	£80
S/H FENDER Supersonic Reverb	£290

GUITARS

FENDER Strats, R or M/N, from new	£370
FENDER Precision, R or M/N, new	£[illegible]
FENDER Mustang Bass	£[illegible]
S/H FENDER Precision	£225
S/H FENDER Strat 20th anniversary inc. flight case	£250
KRAMER 2000 Custom	£340
S/H ARIA Pro II	£170
S/H STRAT Custom	£[illegible]
BURNS Marvin	£279
S/H GIBSON RD Artist Bass w/c	£380
PEAVEY T60 Guitar	£250
WESTBURY Std	£[illegible]
L/H WESTBURY Std	£135
WESTBURY De Luxe	£165
WESTBURY Custom	£225
WASHBURN Hawk	£214
WASHBURN Falcon	£245
WASHBURN Raven	£195
WESTBURY Track II Bass	£150
FENDER Strat Case, new, from	£[illegible]
KORG Rhythm unit, KR55	£250
GODWIN String Concert	P.O.A.
S/H VOX Continental	£125
S/H CONN Strobotuner	£195

PART EXCHANGE. ALL PRICES INCLUDE VAT

soundwave BASSPLACE

86 VICTORIA ROAD, ROMFORD, ESSEX, ENGLAND

FOR BASS AMPLIFICATION
PHONE 0708-25919

TRACE ELLIOT GP11, 11-band Graphic PreAmp, indisputably the best bass guitar preamp in the world. Ring for details and list of current users.

TRACE ELLIOT AMP HEADS, Heavy duty fan cooled. Single channel 250 watts rms into 4 ohms, twin channel 400 watts rms with built-in electronic crossover.

TRACE ELLIOT 1010 STACK, Just one of a truly comprehensive range of powered speaker cabs. This stack features the GP11 preamp with built in power amplification delivering 250 watts into 8 x 10" speakers in a heavy duty cab.
Also 1812 STACK, bi-amplified, 400 watts into 18", 15" & 12" speakers.

SEND A LARGE 20p SAE FOR NEW LITERATURE AND PRICE LIST

Don't forget – we stock the largest range of bass guitars in the UK
NB – CLOSED ALL DAY THURSDAY

F D & H MUSIC

138-140 Charing Cross Road, London WC2H 0LD
Telephone: 01-836 4766

Improvising Rock Guitar	£5.95
Improvising Rock Guitar No. 2	£4.95
Improvising Rock Guitar No. 3	£5.25
Status Quo – Quota	£3.75
Status Quo – Never Too Late	£3.15
Rolling Stones – Sucking In The 70s	£3.15
Rolling Stones Complete (hardback)	£8.95
Bruce Springsteen – The River	£5.95
J.J. Cale Guitar Styles	£4.95
Eagles – Live	£6.50
Rush – Hemispheres	£3.95
Reo Speedwagon in Hi Fi	£3.25
VFD – Wild Waiting & Innocent	£2.95
Garry Numan by Computer	£2.95
[illegible]	£2.50
Rainbow – Difficult to Cure	£2.50
Improvising Jazz – Coker	£3.20
Improvising Jazz Bass – Richard Laird	£5.95
Meat Loaf – Bat Out Of Hell	£5.95
Paul Simon – One Trick Pony	£5.95
Elton John – The Fox	£3.50
Marc Bolan – Songs, Photos, etc.	£4.95
Best Of Black Sabbath	£2.95
Modern Chord Progressions – Ted Greene	£4.95
Phil Collins – Face Value	£3.50
Doors Complete	£7.95
Jazz Singer – Neil Diamond	£4.50
Inner Jazz – Les Wise	£2.95
Jackson Browne – Hold Out	£5.95
Best of John Fahey	£3.50
Van Halen I & II	£6.50
Van Halen – Women and Children First	£5.95
Spyro Gyra – Catching the Sun	£5.95
Boogie Woogie Hanon Piano Book	£3.50
Jazz Hanon Piano Book	£3.50
Charlie Parker Omnibus of Saxophone Solos	£6.95
AC/DC Back in Black	£2.95
Lead Guitar – Harvey Vinson	£3.95
David Bowie – Songs Of	£4.95
Improvising Jazz Sax	£3.95
Police songs by Sting	£2.95
Police songs by Sting No. 2	£3.50
Fusion Guitar Solos – Joe Diorio	£3.75
Genius of Art Tatum	£3.95
Genius of George Shearing	£3.50
Genius of Andre Previn	£3.50
Rock Licks – Joe McIntyre	£2.95
Guitar Tricks – Jay Friedman	£2.95
Best of Bruce Springsteen	£3.95
Born to Run – Springsteen	£5.50
Ry Cooder Song Book	£3.50
Elvis Costello Singing Directory (collection of 70 songs)	£9.95
Rock Electric Bass – Friedman	£2.95
Dynamite Guitar Kicks – McGee	£4.95
Complete Jazz Guitar – by Fred Sokolow	£3.95
Best of Barry Manilow	£7.95
Sky Book	£3.50
Sky Book 2	£3.75
Best of Kate Bush	£4.25
Shadows – Then and Now	£3.95
Steve Howe Guitar Pieces	£1.50
Dire Straits – Making Movies	£2.75
Pink Floyd The Wall	£5.75
Rush Hemispheres	£3.95
Guitar Rock Licks – Jay Friedman	£4.95
Rock Guitar – Traum	£3.95
Rock Electric Bass – Jay Friedman	£2.95
Modern Jazz Guitar Techniques – Ingram	£5.50
The Jazz Guitar – Ron Lachenbrug	£5.95
[illegible]	£2.95
[illegible] – Jay Friedman	£4.95
Jazz Styles and Analysis – Jack Petersen	£6.00
Warren Nunes – Rhythm & Background Chords with Record	£5.25
Warren Nunes – [illegible] with Record	£4.25
Warren Nunes – Blues with Record	£3.25
Electric Bass Guitar with record	£3.95
[illegible] – Jay Friedman	£4.95
For Guitar Players Only – Tommy Tedesco	£5.25
Larry Coryell Jazz Guitar Solos	£4.95
Oscar Peterson Piano Solos with Optional Rhythm Section	£6.75
Blues Riffs for Guitar	£2.50
Jimi Hendrix – Note for Note	£3.95
Guitar Player Magazine – July and August Issues	90p
Contemporary Keyboard Magazine, July and August Issues	90p
Jazz Guitar Single Note Soloing Book 1 and 2 (each)	£5.10
Rush – Moving Pictures	£4.95
Blues and Rock Solos with Record	£3.00
Bob Marley 10 Greatest Hits	£2.95
Gerry Rafferty – City to City	£4.50
Cliff Richard Anthology	£3.25
Louis Armstrong Trumpet Solos	£3.25
Queen's Greatest Hits	£3.75
Hotter than July – Stevie Wonder	£4.95
Stevie Wonder, complete	£7.50
Complete Guitar Player – Omnibus Ed.	£[illegible]
Russ Shipton	£5.95
Heavy Guitar Bible – Richard Daniels	£5.50
Right Hand Development for Jazz Guitar – A. Hoover	£3.25
Contemporary Fingerpicking Guitar Workshop – by Stefan Grossman	£3.75

Just a small selection of thousands of titles available. To order music or catalogues please complete and return this coupon

To: F D & H Music
138-140 Charing Cross Rd
London WC2H 0LD
Please send the following books
1. ________
2. ________
3. ________
4. ________

From
Name
Address
I enclose Cheque/P.O. for cost plus 50p p.p. for first item plus 10p for each additional item
☐ Please tick here if you would like to receive further catalogues

Mit CamScanner gescannt

UNISOUND

FOR QUALITY AND SERVICE SECOND TO NONE

ALL PRICES INCLUDE VAT

ACCESS · BARCLAYCARD · PART-EX · MAIL ORDER · HIRE

Rock Island

YORKSHIRE STREET, OLDHAM, LANCS

Guitar Player

22-24 ST. MARY'S GATE, ROCHDALE
TEL: ROCHDALE 524483

All prices include VAT
Guitar Doctor Too Lee

Access, Barclaycard, P/X, Mail Order, and Export — Open 10 a.m. to 6 p.m. Mon-Sat. Closed Tuesday

TEMPO

CASH 'N' CARRY SUPASTORE

BRITAIN'S LARGEST SUPPLIERS OF FENDER AND GIBSON GUITARS

LEFT-HANDED FENDER GUITARS AND BASSES IN STOCK NOW!

TEMPO NO. 1 IN BRITAIN FOR BACKLINE!!

NEW SOUND CITY 150w valve Bass Amp, only £195

TEMPO NO. 1 IN BRITAIN FOR P.A.!!

CANARY SCOOP PURCHASE
10/2 Mixer inc. flight case, only...... £289
16/2 Mixer inc. flight case, only...... £399

NEW 100w 8 input P.A. complete with two dual-concentric columns only £239

★ STAR BARGAINS ★

PHONE: 01-567 0212, 01-567 1994
160 BROADWAY, WEST EALING, LONDON W13

RockBottom

EST. 1975

01-680 1042

DISCOUNT AND MAIL ORDER
74 London Road, West Croydon, Surrey
Tel: 01 680 1042 · 01 681 0328

GUITARS — OVER 1,000 GUITARS ALWAYS IN STOCK! including

Ludwig CENTRE · KORG KEY CENTRE

Eric The Orchestra Leader MUSIC 'ALL

Ludwig CENTRE

YOU MUST READ THIS

TITS (Sorry, I'll type that again!)

Tama Swingstar 5-Drum Kit, complete deluxe stands, new £299
Tama Royal Star 7-Drum Concert Kit, with stands, new £595
Premier ELI 5 piece Outfit, as new £345
★ Premier EL2 8 drum Monster Outfit, complete ..... £899 ★
Tama Giant 11-piece Double Kit, wow! £795
Pearl Fibreglass 6-drum Outfit, superb cond., s/h £495
Yamaha 9000 5-drum Kit, outstanding, s/h £525

LUDWIG KITS — THE BEST SELECTION IN LONDON — PHONE NOW

GIGSOUNDS LTD, 85 & 104 MITCHAM LANE, STREATHAM SW16. 01-769 5681

MONSTER MUSIC

134 WANDSWORTH HIGH ST.
LONDON, S.W.18
Tel: 01-870 6584/4048

MUSICMAN · PEAVEY · DRUMS · GUITARS · SECONDHAND BARGAINS

ACCESS · MAIL ORDER · ALL PRICES INC VAT · REPAIR SERVICE · BARCLAYCARD

ROSE-MORRIS

81-83 Shaftesbury Avenue
London W1
Telephone
01-437 2211

SUPER STORE

SUPER VOX GUITARS ! !

Rose Morris Superstore proudly presents the **FABULOUS New Range of VOX** Electric Guitars and Basses. Six instruments offering the best electronics design and craftsmanship — now on display!!

The Korg Trident — Keyboard of the Eighties!
Now on demonstration at the Superstore!

DRUMS ★ DRUMS ★ DRUMS ★ DRUMS

UPSTAIRS AT ROSE MORRIS — "MIKE'S DRUM STORE" . . .

This Week's Specials — 5-piece kits, with stands, **£285!**
S/hand Pearl drums — bass drum, floor tom, 2× mounted toms, **£260** the lot!
S/hand Maxwin concert tom set, 8in., 10in., 12in., 13in., 14in., 16in., with stands, **£180!!**
ZANKI CYMBALS — STOCKS JUST ARRIVED!!
Also — Duraline sticks + dead ringers, available now!!!
★ Secondhand percussion frame with suspended 32in. tam tam, 4 × ice bells + bell tree — **£180 COMPLETE!!**
Plus — Drum synths from £35, Paiste, Zildjian cymbals + loads of little goodies!!!

★ **WE MAIL ORDER ANYWHERE, U.K. & WORLDWIDE!!** ★

JSG MUSIC

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

WEST YORKSHIRE
P/EX — ACCESS — B/CARD — HIRE — WE BUY

1088 MAIN ST. BINGLEY 0274 568843

FREE DELIVERY ON ALL STOCK

USED GUITARS include · KEYBOARDS · ACCESSORIES include

All prices include VAT

CONTINUED FROM PAGE 36

L/H CUSTOM Firebird, beautiful guitar, case, £295. — 435 4544.

L/H GUILD Starfire £250 ono. L/H Guild 12SM £220 ono. — Tel (0604) 711179.

L/H LES PAUL copy £85. — Holiday. 01-558 2666.

MARTIN D41 and case, 2 years old, mint condition, low action and magnificent tone. £650. — 0632 878735.

OVATION ACOUSTIC, £150 ono. — 01-961 1731.

OVATION MATRIX £185 P/X. — 01-690 4094.

OVATION GLEN Campbell 12 string electric and flight case, £350 ono. — 01-435 8293.

PEDAL STEEL, Sho-Bud Maverick, 3+1, excellent condition, with case and volume pedal, £270. — Cambridge 316065.

PRECISION COPY £60. — 01-300 5727.

RICKENBACKER BASS copy, £120. — Billingshurst 2944.

RICKENBACKER 330, 1966, case, £200. — Wayne, Slough 23220.

RICKENBACKER 480 solid, burgundy, excellent, case, offers. — Ashford (Middlesex) 51355.

RICKENBACKER 360 12 string Mapleglow inc flight case, £465. — 0432 53011.

RICKENBACKER 4001, black case, superb, £295. — Dunsfold (Surrey) 201.

RICKENBACKER 4001, 1972, £275. P/X. — 01-690 4094.

SEX IS NOT FOR SALE but what I have got is an Antoria Les Paul custom, immaculate condition, with case, £225. — Tel Steve, 0929-462 549, after 6 pm.

SHERGOLD MASQUERADER £135. — Holiday. 01-558 2666.

STRAT COPY £45. — 01-300 5727.

VOX TEARDROP, early 60s, mint offers. — 01-879 7543.

WAL PRO bass, active, Wal case, immaculate, £320. — 01-733 8015.

YAMAHA GUITARS and amps in stock at best prices. — Freedmans, 01-539 0288.

59 ES335 Dotneck No 17666 completely original, fabulous £950. — 0274 612198.

ROKK SYSTEMS

wem

WEM P.A.—DISCO—INSTRUMENT CABS.

SEND FOR CATALOGUE

WATKINS ELECTRIC MUSIC LTD, 66 OFFLEY ROAD, SW9 0LU

Mit CamScanner gescannt

01-379 3581 **music market** 01-379 3581

FOOTE'S

SAXOPHONES

Yanagisawa S6 Bb Soprano, new	£420
Selmer Mk. 6 Bb Soprano, new	£679
Corton (Czech) Eb Alto, new, SPECIAL OFFER	£205
Yamaha 23 Eb Alto, new	£311
Yamaha 62 Eb Alto, top F sharp, new	£463
Selmer Super Action 80 Eb Alto, new	£673
Corton (Czech) Bb Tenor, new, SPECIAL OFFER	£240
Bundy (U.S.A.) Bb Tenor, new	£381
Yanagisawa T600 Bb Tenor, top F sharp, new	£414
Selmer Super Action 80 Bb Tenor, new	£727

TUNED PERCUSSION

GLOCKENSPIEL Viscount steel bars (new)	£281.18
PEDAL TIMPANI LUDWIG 23" Copper Universal	£625.00
PEDAL TIMPANI LUDWIG 30" Copper Universal	£715.00
PEDAL TIMPANI PREMIER 22½" Copper	£395.00
PEDAL TIMPANI PREMIER 30" Copper	£410.00
PEDAL TIMPANI PREMIER 32" Copper	£400.00
XYLOPHONE Premier 4 Octave	£550.00
XYLOPHONE Musser with Cases (as new)	£750.00
TUBULAR BELLS Viscount 1 Octave (new)	£398.00
TUBULAR BELLS Viscount 1½ Octave (new)	£716.00

CHAS. E. FOOTE LTD., 17 Golden Square, London W1R 3AG (01-437 1811)

POWER SOAK

TOM SCHOLZ, famed guitarist with "BOSTON" now launches his POWER SOAK on the World Market. For all Tube Amps up to 110 watts. THE POWER SOAK IS AVAILABLE IN THE U.K. NOW

PRICE £69

See your Dealer for a demo

Distributed by:

DIXIE'S MUSIC
0484 25920

POWER SOAK

GENUINE
MAIDSTONE
0622 673355
GAFFA TAPE

RHODES MUSIC CO.

22 Denmark Street
London, WC2
836 4656

[illegible]
MAIN AGENTS

[illegible]	[illegible]
GIBSON L.P. Standard, 1953	[illegible]
GIBSON L.P. Deluxe, wine, s/h	[illegible]
GIBSON L.P. Deluxe black, new	£375
GIBSON L.P. Pro, black, new	[illegible]
GIBSON Firebird Reverse, new	[illegible]
GIBSON Flying V2, new	£575
GIBSON Flying V, white, s/h	£375
GIBSON Explorer, new	[illegible]
GIBSON ES175D, s/h	£450
GIBSON L.P. Junior Bass, 1959	[illegible]
GIBSON Howard Roberts, new	[illegible]
GIBSON E.B.O. Bass, s/h	[illegible]
GIBSON EB3L Bass, s/h	[illegible]
GIBSON L6S Deluxe, new	[illegible]
GIBSON Sonex Deluxe, s/h	[illegible]
GIBSON The Paul, s/h	[illegible]
GIBSON The Paul, new	[illegible]
WASHBURN Falcon, s/h, new	[illegible]
WESTONE Bass Thunder I	£115
WESTONE Bass Thunder IA	[illegible]
WESTONE Lead Thunder I	[illegible]
TRAVIS Bass Arion, s/h	[illegible]
OVATION Matrix	£109
OVATION Balladeer	£230
OVATION Balladeer L/hand	£245
OVATION Legend	[illegible]
OVATION Legend Elec.	[illegible]
OVATION [illegible]	[illegible]
OVATION Legend Elec. L/hand	[illegible]
OVATION Anniversary Elec.	[illegible]
IBANEZ A 500 Semi	[illegible]
IBANEZ AS200 Semi L/hand	[illegible]
IBANEZ Artist	[illegible]
IBANEZ Destroyer	[illegible]
IBANEZ Musician Bass	[illegible]
IBANEZ MC924 Bass	[illegible]
HAMMOND M3 Organ	[illegible]
LESLIE 810, as new	[illegible]
GRETSCH Combo	[illegible]
AMPEG V122 100w, s/h	[illegible]
TRUCKER 45 Combo + Reverb, s/h	[illegible]
VOX AC30, new	[illegible]
S/H H/H IC15 Cab	£195
NEW Orange 4x12 Cab	£125
S/H ORANGE 120 Overdrive	£145
MXR Distortion + 29 MXR Dist 2	[illegible]
MXR Phase 90	[illegible]
MXR Phase 100	[illegible]
MXR Analog Delay	[illegible]
MXR Micro Flanger	[illegible]
MXR Flanger	£179
STEREO Chorus	[illegible]
MXR Noise Gate	[illegible]

D MARZIOS CHEAP SOME [illegible]

BOOGIE

128 CHARING CROSS ROAD, W.C.2 01-240 3309

MXR DISTORTION +	£28.50
MXR PHASE 45	£27.50
BOSS CHORUS	£49.00
MICON GTR TUNER	£24.00

Post & Pkg. £1.50 extra

NEW GUITARS

GIBSON [illegible]	[illegible]
PEAVEY T60 guitar and case	[illegible]
HONDO Precision Bass	[illegible]
HONDO LP black	[illegible]
COLUMBUS Fretless Bass	[illegible]

USED GUITARS

FENDER Precision, nat., m/n	[illegible]
FENDER Precision, black, m/n	[illegible]
FENDER Tele Bass	[illegible]
GIBSON L.P. Custom	[illegible]
GIBSON LP Junior s/burst	[illegible]
GIBSON SG Custom walnut	[illegible]
GIBSON Firebird III	[illegible]
GIBSON SG Junior white	[illegible]
GIBSON SG Melody Maker 1 pu	[illegible]
GIBSON LP Junior [illegible]	[illegible]
GIBSON 74 Flying V	[illegible]
GIBSON LP Jnr 3/4 s/burst	[illegible]
GIBSON Grabber Bass and Combo	[illegible]
GIBSON S.G. Spec. + [illegible]	[illegible]
GIBSON L.P. Deluxe, gold	[illegible]
GIBSON SG Special cherry	[illegible]
GIBSON MM 1 pu	[illegible]
GIBSON MM SG 3 pu gold	[illegible]
GIBSON LP SG stand	[illegible]

GIBSON Melody Maker cherry	£245
GIBSON Melody Maker 1 pu	[illegible]
PEAVEY T40 bass + case	[illegible]
EPIPHONE Coronet red	[illegible]
EPIPHONE Olympic red	[illegible]
EPIPHONE Olympic s/burst	[illegible]
EPIPHONE Olympic orange	[illegible]
GIBSON EB3 cherry	[illegible]
GIBSON Firebird 1 [illegible]	[illegible]
EPIPHONE Wilshire red	[illegible]
JAZZ Bass Copy, nat.	[illegible]
EPIPHONE Olympic white	[illegible]
GIBSON LP junior s/burst	[illegible]
SHAFTESBURY Gold LP	[illegible]

AMPLIFIERS

MUSICMAN 115 RD 100 combo	[illegible]
MUSICMAN 212 RD 100 combo	[illegible]
MUSICMAN 212/75 combo	[illegible]
MUSICMAN 65 head	[illegible]
CARLSBRO Cobra 90 combo	[illegible]
S/H FENDER Bandmaster	[illegible]
S/H VOX AC30, top boost	[illegible]
S/H MARSHALL 100 MV Top	[illegible]
MARSHALL 50 w	[illegible]
MARSHALL MV 100 top	[illegible]
S/H MARSHALL MV50 top	[illegible]
ECHOPLEX Sound on Sound	[illegible]
PEAVEY Backstage 30	[illegible]
PEAVEY Deuce	[illegible]
PEAVEY Renowned 410	[illegible]
PEAVEY T40 Bass Combo	[illegible]
PEAVEY TNT Bass Combo	[illegible]
PEAVEY Centurion Bass Top	[illegible]
PEAVEY Standard 130 Top	[illegible]
PEAVEY 200 Bass Head/Graphic	[illegible]
PEAVEY Classic Combo	[illegible]
PEAVEY Duoble Combo	[illegible]
PEAVEY 130 Bass Combo	[illegible]
PEAVEY Studio Pro. Combo	[illegible]
PEAVEY Session 500	[illegible]
PEAVEY 2x15 B.W. cab	[illegible]
PEAVEY 300-watt P.A. System XR 500 Amp and Bins	[illegible]
PEAVEY 60-watt P.A. System	[illegible]

GUITAR REPAIR SERVICE

H.P. TERMS. WRITE OR CALL FOR DETAILS
ALL PRICES INCLUDE V.A.T.
ACCESS – BARCLAYCARD – PART EXCHANGE – MAIL ORDER

Wing Music

Tel. 01-460 9080; 01-464 3196
Service 6 days a week – Jon or Bob
15-15A LONDON ROAD, BROMLEY, KENT

CHEAP PLONK

VERY IMPORTANT NOTICE

Recently our guitar craftsman, MIKE QUARRINGTON, was involved in a very serious motorcycle accident and as a result is now paralysed, and looking forward to life in a wheelchair. On hearing this, PAUL WELLER of The Jam, has very kindly given us two of his own Rickenbacker 330 guitars, which he has autographed. These are to be sold by us, and the proceeds will go to Mike, and hopefully make things a little easier for him.

Both guitars are now on show at our shop, and are priced at £395.

OBERHEIM OB1 + [illegible]	[illegible]
ROLAND 101 Synth (demo)	[illegible]
RHODES Stage 73	[illegible]
ROLAND R.S.202 (strings + bass)	[illegible]
JEN S.M.2000 Strings	[illegible]
CASIO 202	[illegible]
YAMAHA C.S. 40M (new)	[illegible]
FARFISA Syntorchestra	[illegible]
HOHNER Globetrotter	£175
GIBSON 74 Flying V	[illegible]
GIBSON 335	[illegible]
GIBSON 58 Black Beauty	[illegible]
FENDER Teles from	£190
FENDER Stratocaster + Trem. (new)	[illegible]
FENDER Jazz Bass	£245
FENDER Precision Bass (choice)	[illegible]
MUSICMAN Sabre Bass	[illegible]
RICKENBACKER 4001, fretless	[illegible]
RICKENBACKER 4002, [illegible]	[illegible]
AVON Grabber Bass	[illegible]
IBANEZ Roadster, fretless	[illegible]
VANTAGE Basses from	[illegible]
ARIA Pro II Guitar	[illegible]
FENDER Lead II, [illegible]	£150
ARBITER Flying V + case (Di-Marzio)	£125
MUSICMAN Stingray I Guitar	£269
IBANEZ L.P. Standard	£149
GIBSON S 1 (new)	£199
WESTBURY De Luxe	£139
VANTAGE Artist 800, s/s	£259
FRAMUS E.B.3 Bass	£75
HONDO Les Pauls from	£75
TRAVIS Bean 2 p/u Bass	£395
PRECISION Copies from	£75

ROLAND J.C.60 (new)	£235
[illegible]	£245
[illegible] – Phase Combo	£145
H.H. IC100 Combo (demo)	£195
ORANGE [illegible]	£160
FENDER Twin Reverb (new)	[illegible]
[illegible]	[illegible]
FENDER Bandmaster Outfit (demo)	£249
[illegible]	[illegible]
H.H. Power Baby [illegible]	£190
MARSHALL [illegible]	£119
MARSHALL 50 Head	£115
MARSHALL 4 × 12in. 120w Cab (choice)	£115
H.H. IC100 Head	£125
[illegible]	[illegible]
[illegible]	£125
[illegible]	£129
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

HIRE DEPT.
01-464 8218

	P/Night
3k Martin System	£60
1½k Martin System	£35
500w. System	£20
Fender Twin Rev.	£8
Fender Rhodes 73	£12
Godwin String Synth	£5
Moog Prodigy	£5
Ampeg S.V.T. Rig	£12
Teac 144 Portastudio + Mics	£14
100w. P.A. System	£10
Pearl Drum Kit	£8
Disco Systems from	£10

Weekly rates – 3× daily rate
Monthly rates – 2× weekly rate

Trucking and Crew available on request

Wing hire
The Best in S.E. London

J.W. Parker Systems

SOUND · LIGHT · VIDEO

187/195 OLD KENT RD.
LONDON S.E.1 (opp. East St.)
Tel: 01-237 7122/01-701 2207

Open Mon.-Sat. 9-6 p.m.

Nearest tube: Elephant & Castle
Bus from West End - No. 53

NEW FROM MUSIC SHOW

★ BRITAIN'S FIRST FENDER SOUNDHOUSE
Teles from £263, Strats from £285; New colours just arrived in stock.

★ HH PA SYSTEM – only £420

★ KEYBOARDS – DISCOUNTS ON FENDER – H/H PIANO – CASIO – KORG

★ TAMA DRUMS 20% DISCOUNT

★ SHURE MICROPHONES FROM £22.50

★ P.A. SYSTEMS FROM: MARTIN, H/H, BOSE, RSD, CARLSBRO (25% off)

25% DISCOUNTS SELECTED ITEMS

ess

ELECTRONIC SOUND SYSTEMS
01-440 3449
130 HIGH STREET, BARNET, HERTS.

● SPOT THE BARGAIN

S/H BARGAINS

Ibanez Roadster Strat	£129
Kramer 350G Active	£295
Yamaha SF1000	£239
Gibson Marauder	£199
Wal Pro 1 Bass	£249
Fender Precision Jazz Neck	£245
Fender Music Master Bass	£119
Vantage Witch	£95
Gibson Paul	£245
Gibson Firebird	£449
Plexiglass Strat, amazing	£225
[illegible]	£149
[illegible] Combo	£160
Maine 2x12 Combo	£225
H/H IC100 Combo	£179
[illegible]	£100
Custom Sound Bass Combo	£140
Fender Bassman Head	£130
Sound City 50 Valve Combo	£95
Maine PA Head 200w	£195
Music Man HD130	£195

Music Man 4x12 Cab	£165
Casiotone CT201	£185
ARP Solus, like new	£250
Korg Micro	£149
Yamaha CS80	£2530

NEW GEAR

We stock a wide range of products by: Aria, Burns, Casiotone, Dimarzio, EH, G&L, H/H, Ibanez, Laney, M/M, Marshall, MXR, Music Man, OHM, Peavey, RSD, Studio Master, Shure, Vantage, Yamaha. Check with us first when you buy our prices are ALWAYS SPECIAL!

IN STOCK NEW H/H 4K Lighting System
Ring for hire

OPEN WEEKDAYS FROM 10am UNTIL 7pm (saturdays 9.30-5.30)
ACCESS · BARCLAYCARD · FAST MAIL ORDERS
SPECIAL ORDERS · EXPORT · HELP AND ADVICE

IVOR MAIRANTS MUSICENTRE

Britain's Home of the Guitar

LOWER PRICES – TAKE EFFECT

AT THE MUSICENTRE PRICES ON EFFECTS, PICK-UPS, ETC., ARE STILL AT ATTRACTIVE LOW PRICES – CHECK US OUT FOR YOURSELF

ALL ITEMS GUARANTEED & POST FREE

SOUNDMASTER PROG. RHYTHM UNIT	£55.00
ELECTRO-HARMONIX "SOUL PREACHER"	£74.95
ELECTRO-HARMONIX "CLONE THEORY"	£46.00
DI-MARZIO P/UPS: PAF, SDSI, DUALSOUND, each	£18.00

Also full range of BARCUS BERRY, DOD, etc.

IVOR MAIRANTS MUSICENTRE

VISA ACCESS — 56 RATHBONE PLACE, LONDON W1P 1AB. Tel 01-636 1481. Mon.-Fri. 9.30-6.00 SAME DAY MAIL ORDER SERVICE. Sat 9.30-5.30. Nearest tube: Tottenham Court Road — AMEX D CLUB

FENDER MEANS ROCKBOTTOM

THE LARGEST SOUNDHOUSE WITH THE LOWEST PRICES

Fender

Telecasters from	£265
Stratocasters from	£285
Telecustoms from	£277
Lead I, or II, from	£237
Precision Basses from	£275
Jazz Basses from	£336

Plus "Anniversary Strats"
"Precision Bass Specials"
"The Strats" over 260
Fenders always in stock including Left handers

Fender

Twin Reverbs from	£399
Pro Reverbs from	£317
Vibroluxes from	£276
Deluxe Reverbs	£238
Bassman 135 Tops	£221
Bassman Cabs from	£133
Harvard Combos from	£95

Plus "75" Tops and Combos, Vibrosonics, Dual Showmans, Champs, Vibro Champs, Bassman Tens, Princetons, Studios Etc

Rhodes

Especially a Rhodes from "Rockbottom" with the new all-time low price tag!

ROGERS

Build up your own Rogers Kit from our selected Maple Shell stocks – Ring Chris Crash our very own drum wizard for the best possible deal today!

PAISTE

2002

16" Crash	£55
18" Crash	£66
20" Crash	£77
20" Ride	£77
22" Ride	£89
Sound Edge Hi-Hats 14"	£125

Also complete range of 505, 404, and 101

Mr Crash says "I've seen these made and I know they're good!"

01-680 1042 — **ROCKBOTTOM, 74 LONDON ROAD, WEST CROYDON, SURREY** — MAIL ORDER – CREDIT (A.P.R. 35.2%), VISA, ACCESS, AMERICAN EXPRESS – BUY BY PHONE! — 01-680 0328

The "BIG 5" Stores SOUTH EASTERN ENTERTAINMENTS

■ EXPORTS ■ FAST CASH/CREDIT MAIL ORDER ANYWHERE ■ HUGE STOCKS ■ PART EXCHANGES

DRUM SALE

Paiste 602 20in., new	£79
Paiste 602 22in., m/r	£89
Paiste 2002 20in. crash, new	£59
Paiste 18in. China 2002, new	£69
15in. Zildjian Rock Hi-Hats, new	£60
A Zildjian 22in. Ping, new	£45
A Zildjian 20in. Ping, new	£40
15in. New Beat Hi-Hats, new	£60
Simo 20in. Cymbal, new	£20
16in. Zyn Cymbal, new	£10
18in. Zyn Cymbal, new	£8
18in. Camber Cymbal	£15
16in. Supazyn, used	£29
21in. Zildjian Rock, like new	£69
Paiste 16in. Rude Cymbal, new	£39
Paiste 18in. Rude Cymbal, new	£44
Paiste 18in. Rude Cymbal, new	£55
Synare 3 Synth, new	£65
Rogers Supreme B/D, red, new	£29

Cases – many at HALF-PRICE

DRUM SALE

Ludwig 18 × 16 Floor Tom, new	£65
Ludwig Hercules Cym. Stand, new	£22
Ludwig Pro Beat Outfit, new	£600
Ludwig Atlas Throne, new	£35
Ludwig Boom Stand for toms	£55
12in. Tama Concert Tom	£29
Ludwig 5in. chrome Snare, new	£99
Ludwig Snare Stand, new	£35
Tama Royal Star Hi Hat	£19
Sonor Snare, used	£40
Rogers Snare Stands, new	£25
Pearl Snare, chrome, used	£19
Hayman Snare, used	£35
Gretsch 5in. chrome Snare	£79
Slingerland Snare Drum	£29
Premier 12 × 8 C/Tom	£10
Ludwig Black Beauty, new	£120

KIT PRICES SLASHED NOW!

Maxwin Concert Tom Stand	£10

ALL THE BEST AT DISCOUNT

Hi Watt 4x12 Square, new	£149
HH Concert Radial Horns, new, pr	£252
HH Concert Bass Bins, new, pr	£270
HH Concert Mid Range, new, pr	£263
HH S500D Transport Case, new	£49
Tannoy Coils, pair, used	£20
Carlsbro Cobra 60 PA Head, new	£99
Carlsbro 4x12 300w Square, new	£139
Marshall 30w Rev Combo, new	£169
Marshall 8x10 Cab, new	£149
Marshall 100w 4x12 Bass, new	£149
4x10 Col, used, 1 only	£29
4x10 Col. Empty, used	£12
Fender Musicmaster Combo, new	£95
Peavey MP4 50w PA Amp, new	£95
HH S500D, new	£375
Vox AC30 Valve, new	£220
Carlsbro M300 Slave, new	£160
Mesa Zoom T100 Combo, new	£210
Carlsbro 1x12 + Horn PA Cabs, new	£130
Marshall 100w Tranni Head, used	£75

PRICED TO GO FAST

Laney Valve Head Loud 100w, used	£99
Wem 2x12 Guitar Cab, used	£49
Fender Champ, new	£66
Fender Super Reverb Combo, new	£299
HH XLR Flight Case, new	£66
Vox 125w Lead Head Valve, new	£179
Mesa Zoom 60 Combo, soiled	£220
Roland JC60 Combo, new	£330
Fender 1x12 Stage Monitor, new	£99
Carlsbro 150w Slave, new	£139
Carlsbro Marlin 300w PA Head, new	£279
Acoustic 2x12 Bass Bin, mint	£195
Acoustic 320 Bass Head, mint	£375
Acoustic 4x15 Bass Bin, mint	£335
Yamaha JX40 Guitar Combo, new	£176
Marshall 100w Slave, choice fr.	£160
Carlsbro Cobra Lead Combo, new	£179
Carlsbro Cobra Bass Combo, mint	£175
Carlsbro Stingray Bass Head, new	£129
Fender 75 1x15 Combo, new	£325
Peavey Session 500 Combo, new	£459
Nicholls Valve Guitar Head, used	£75
Marshall Valve PA Head	£160
Marshall 100w Valve Head	£160

GUITARS, AMPS & ACCESSORIES

SEPTEMBER STOCKTAKE SALE STARTS

NOW 1000s PRICES SLASHED TO CLEAR

NEW, Soiled and Used Gear

Call in NOW!

WALL TO WALL GUITARS

Roland Bass & Synth, new	£POA
Aria SB1000, used, Fretless	£335
Aria SB1000, used, walnut	£335
Aria SB600, used, mint	£299
Aria TS400, used, mint	£110
Fender Strat less Trem, tatty	£175
Fender Jazz Bass M/N S/B, mint	£225
Fender Jazz 1966, gold, mint	£295
Fender Precision, natural, Fretless	£235
Fender Precision Lefthand, mint	£235

WASHBURN ACE AXES ACE PRICES

Gibson The Paul, used, mint	£235
Gibson The SG, used, mint	£200
Gibson Firebird + Case, 76' Ltd.	£395
Gibson SG Special, used	£200
Gibson Sonex Custom, white, new	£225
Musicman Sabre Bass, natural	£380
Peavey T40 Bass, used	£185
Epiphone Casino 1959c	£265
Burns 1963, mint	£85
Dynalectron Fretless Bass, used	£99

A case with every guitar with this add

LATE NIGHT THURS. TILL 8 p.m.

- No deposit necessary
- Prices include VAT
- Full credit quotation sent on request A.P.R. 34.8%
- Licensed brokers
- American Express will do nicely

CUSTOMER PARKING – HEAD FOR CATFORD

BUY BY PHONE

SEEA

South Eastern Entertainments
373 – 377 Lewisham High Street London SE13

01-690 2205/6

Mit CamScanner gescannt

DYLAN

SHOT OF LOVE

The new album Shot Of Love

Album: CBS 85178.
Cassette: CBS 40 85178.

Made with a little help from his friends Ringo Starr, Ron Wood and Jim Keltner, 'Shot Of Love' features the highly acclaimed 'Lenny Bruce', 'Deadman, Deadman' and 'Watered Down Love' alongside six other new songs only Bob Dylan could have written.

produced by Chuck Plotkin.

Mit CamScanner gescannt