

new MUSICAL EXPRESS

November 22, 1975

U.S. 70c/Canada 35c

12p

**BOWIE
6-DAY
LONDON
SEASON**
PAGE 3

*100 historic
Stones albums
to be won*

**PLUS FLASHBACKS
TO THE STONES
U.S. TOUR
4-PAGE SPECIAL**

**6-PAGE PLATTERS SPREAD
NEIL YOUNG, QUEEN,
PATTI SMITH**

PH: ANNIE LEIBOVITZ



SNAILS

— owner's
fury as death
plunge horror
mystery grows

THE CALM OF A SLUMBERING "Thrills" desk was shattered last week by an irate telephone call from the owner of the two snails who plunged to an untimely death on a railway platform while in transit to a £100 a week gig in a Northern Club. (See last week's Thrills story — "Tragic Death Of Snails On Brink Of Stardom.")

"For a start," rapped their angry owner, "you spelt my name wrong — it's Chris Hudson, not Peter Hudson — and for another thing my contract with the club(s) isn't finished. My snails and I are still performing, and very successfully too."

The worst mistake in our story was, however, the suggestion that the two late lamented molluscs were travelling in Mr. Hudson's pocket when they fell to their doom.

"That would be pretty hard," scoffed Mr. Hudson, "as these are Giant African Land Snails which are ten inches long — the shells alone are the size of a man's clenched fist. The snails were travelling in a bucket, and as I opened the train door, two rolled out and, er, died."

"They looked rather like squashed steak and kidney pies after they'd fallen on the station platform," he added a trifle sadly.

The erroneous impression that the snails



"Get your facts straight, will you?"
Illustration: REMBRANDT.

travelled in Mr. Hudson's pocket had also been received by the RSPCA, who contacted him on suspicion of possible cruelty. They were, however, re-assured.

The story of the snails' death dive has so far attracted eighty press reports around the globe, including two mentions on the "Noel Edmonds"

Show" which resulted in Mr. Hudson being sent three wreaths.

So how was Mr. Hudson carrying on his act with his stars gone to that great cabbage patch in the sky?

"I had another three snails," he said and since the reports got out about the death of the first two I have been sent another ten giant African Land Snails from West Africa.

"Anyway Monty — he's the biggest snail in the world — wasn't killed. He's eleven inches long — jinch longer than the one in the Guinness Book Of Records."

Fascinating, fascinating. But tell us, do they really drink beer as part of their stage act?

"Oh yes, they drink about a pint over a five year period," we were told. "I know that's not much but they do enjoy it."

It was also revealed to an increasingly credulous "Thrills" reporter that Mr. Hudson was currently at work on his debut single, to be entitled "The Merry Mollusks Of Snayelsbury" (sic) which would be written by Nigel Winner, cousin to film director Michael Winner. "I'm negotiating with Bell Records at the moment," we were told. "I've already talked to Jonathan King but he didn't seem too keen on the idea. But we hope the whole thing is going to be like the Wombles — the new fun thing for kids."

Mmmmm, yes, can just imagine those cute little five-year-olds telling their department store Father Christmas that they want a Giant African Land Snail for Christmas. Made from yellow and orange nylon fur of course. "I know you probably think I'm crazy," said Mr. Hudson, "but it's fun and I think it's going to be really big."

□ HERB AYSHUS

Pic: ANNIE LEBOVITZ



POP STAR FELLA MAKES HIMSELF AT HOME

MICHAEL PHILLIP, whose rented home is his rented castle, has firmly and comfortably ensconced himself in his spacious residence in the small town of Leixlip, Co. Kildare in Ireland. Jagger seems to have settled down to a remarkably ordered style of living rather akin to a smalltown squire or, more fittingly, an Irish peer flitting occasionally to the Lords but returning often to his snug county seat.

Not that the villagers call him squire or anything. They don't. They merely refer to him as "Your man up the way" or "the pop star fella". And don't seem either particularly perturbed, overawed or any other way impressed that one of the world's most famous people is lodged in their environs. Mostly they couldn't care less, which is probably why Jagger's there in the first place.

The castle belongs to Desmond Guinness, the booze heir and an old friend of Mick's. A relationship that stems from the days when Guinness's cousin Tara "he blew his mind out in a car" Browne was, along with the Beatles and Stones, one of the bright young things that made up the "swinging" London set.

Jagger is in Ireland about a half dozen times a year and he usually stays with the Guinness family, but this time wanting to rest from the Stones recent Tour of the Americas and not being allowed into Britain he decided to rent the castle in order to have some peace and plan the upcoming European tour, which ironically will not include an Irish date, much to everyone's immense disappointment here. The Stones have not played in

Ireland since 1965.

Not many have seen him about. Occasionally he drips down to the local boozer or is seen out in his metallic blue Renault 16 of which he is reported as saying "I love driving but they won't let me in Europe or the States. That's why I do so much here. It's all chauffeurs over there."

He is, on the whole, a stay-at-home sort of person. Every morning he may be seen driving Jade, now three, off to the local Motessori school, a short distance from the castle. This is an invariable part of the routine regardless of the hour at which he went to bed the previous night.

Almost to counter "popular" paper reports that Mick's marriage "was on the rocks", Bianca flew into Dublin soon after Jagger had taken up residence — although the two of them were off again within a couple of weeks. Mick to do business in Europe or the States and she presumably to fight the Great Equity Battle.

It was unfortunate that Eric Clapton who flew in last week to see his old mate should find the castle bereft of the Jagger presence; but Eric stayed on and waited for his friend to return from the states.

When he does get back, no doubt they will be swilling the home brew that seems to be very "in" up at the castle. The story is told of Irish singer Joe Dolan calling on the castle to pay his respects and being entertained by his home brew swilling host. Dolan who says of himself that he's "fond of the oul' pint" was surprised to find himself matched glass for glass by the lithe Michael.

All very domestic and comfortable on a grand scale, no? Let's face it, being the world's greatest rock 'n' roll singer has its compensations.

□ ROB GELDOF



Ah yes folks, but is that the hot tap he's running? This pic is taken from the inside cover of Billy Connolly's new album, "Get Right Intae Him". Billy Connolly's new single is called "D.I.-V.O.R.C.E.". Last week it rose to a dizzy number 2 in the BBC Charts. But they couldn't get Billy on to TOTP. So they used a clip of him from Parkinson's show instead. And next Saturday he'll be on Ronnie Corbett's prog. Meanwhile, they're still trying to get him on TOTP. Only not doing anything like this, of course.

□ KATE PHILLIPS

LOWRY

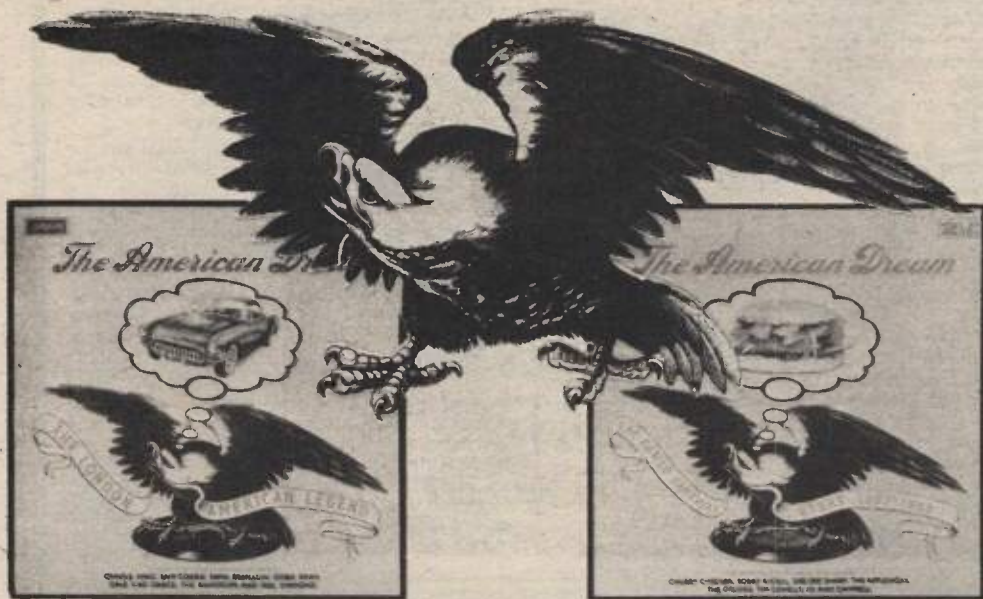


Don't believe a word anyone else tells you, boss. This kid is the REAL new Dylan

Where were you in '62?

Or for that matter any time between 1957 and 1962? Chances are that music played a big part in your life and that many of your musical memories had their origin across the Atlantic.

Relive those memories with London's new series of double albums entitled 'THE AMERICAN DREAM'. The first two are just available and are literally packed with memorable tracks.



THE LONDON AMERICAN LEGEND including tracks by Carole King, Sam Cooke, The McCoys, Erma Franklin, Neil Diamond, Little Eva, Dobie Gray and others
● DREAM 1-2
□ KDRE2 8041

THE CAMEO-PARKWAY STORY 1957-62 including tracks by Chubby Checker, Bobby Rydell, Dee Dee Sharp, The Orlons, The Appelljacks, Don Covay and others
● DREAM 3-4
□ KDRE2 8044

2 record albums at only £2.99 (£3.25 on tape)

LONDON

Marketed by DECCA

ACIE

have a new album it's
'TIME FOR ANOTHER'
ANCL 2013



including their new single
'NO FUTURE IN YOUR EYES'





The Spiders return with
a debut single on Pye.

Spiders

FROM MARS

'White Man, Black Man'

7N 45549

On Tour Hull University Dec 5th; Croydon Greyhound Dec 7th; Leeds Polytechnic Dec 8th; Birmingham Barbarellas Dec 9th.



SORRY. In Frankie Miller's case there aren't any spectacular sales statistics to throw at you in this opening paragraph, not even any media hype about how Frankie's doing better here in America than at home.

However, at last night's gig in Detroit he *did* manage to pull some reaction out of a crowd whose ability to be demonstrative was severely reduced by downers, and although the reformed Quicksilver Messenger Service were headlining Miller says it was he and his band who came out top dogs.

"We tore the house apart," he boasts. Then, in cooler vein: "Well, that's not for me to say. It's just that we got more reaction than the two bands we were on with."

And recently Miller And Band pulled off another good one when they wowed the audience at California's heaviest gig, San Quentin nick.

Prison concerts are organised by the local Hell's Angels. Convicts are allowed three shows a year, one country, one folk and one rock, but somehow there hadn't been a rock gig for two years. The Angels heard about Miller's recent album, "The Rock," the title track of which is dedicated to the plight of prisoners and was inspired by Alcatraz itself. They offered him the gig — which he accepted despite the rigorous security. The band weren't allowed to wear blue denims onstage — "We hardly had anything else but denims" — and machine-gun carrying guards surrounded them as they played.

Be that as it may, the name Frankie Miller is generally less well-known in the States than it is here, although the situation could be altered if Chrysalis release "A Fool In Love" in America to coincide with Miller's current trek around the West Coast with Ireland's boogie maverick, Rory Gallagher.

"A Fool In Love" failed to make it in Britain despite heavy airplay, but America's natural love of rhythm and blues could produce a more satisfactory result.

Miller should have made it a long time ago. The main reason why he didn't was because, like so many of his breed (more about that later), he didn't have a band and he didn't have a manager to look after him. Instead he spent much of his time hanging out around the London pub circuit, now and then putting his drink aside to jam with bands like Brinsley Schwarz, Ducks Deluxe, and Bees Make Honey — all very worthy little bands if not world beaters.

But band-less and manager-less, Miller had The Voice. A tough R'n'B voice, not magnificently croaky like Rod Stewart's or as smooth as The AWB's vocal front line, but something that had more in common with Otis Redding.

Like Miller's over-all persona, his voice is gritty, earthy and rough with something undeniably warmer beneath the surface.

ON THIS Saturday morning in Los Angeles, Miller's vibe is still strictly Glasgow street-punk. Somehow he always looks oily, steamy, almost as if he's just stepped out of a hot shower.

His ever-so-slightly florid complexion betrays the fact that he and alcohol are no strangers. And his clothes are street-clothes — jeans, sports jacket and T shirt, set off by the ever-present trilby, pushed out of shape so that when Miller wears it, he looks not unlike a gnome.

Like the rest of them (the Lofgrens, Kossofs, Frasers, Marriotts of the rock world) Miller barely tops five foot and he too walks with that arrogant swagger of a hard little guy who's out to show that despite his size he's a man to be reckoned with.

As said earlier, he's pure Glasgow. He'd rather be in that damp, grimy city than here in LA where the sun never stops and neither does the superficial politeness.

In tow with Miller is co-manager Jeremy Salmon who accompanies him everywhere he goes. Salmon, with his English public-school ambience, is the guy who tells the hotel manager that everything's under control when Miller And Band get a little out of control.

Miller himself is not a great talker. He prefers to listen. His speech is slow and he refuses to bitch about anyone he's worked with in the past. So when I ask who contributed what to the Andy Fraser-Miller collaboration, "A Fool In Love", there's a long pause before he says he likes to keep certain things private.

Frankie was born and brought up in Bridgetown, Glasgow 26 years ago, the son of a bookie-turned-engineer. He remembers singing since he was four years old, although his mother tells him he sang when he was barely old enough to walk.

At seven he was friendly with a local skiffle group. Even then his musical preferences were American — Bill

FRANKIE MILLER: Wowing 'em at San Quentin . . .

Haley, Little Richard and Elvis. He wrote his first song when he was ten.

"It was called 'But I Do'" — he cackles at the thought of it — "I thought it was great. I took it in and let my Ma and Dad hear it. My mother had tears of laughter running down her face when she heard it. That was good, 'cause she never said 'That's good, son'."

"But I went away and said, 'Right, I'm going to write another one'. 'But I Do' was rubbish," Miller grins.

He got his first semi-pro gigs at 14 with The Deljacks, not an unusual name for a band in the early '60s. The Sabres were next ("They were pretty big in Glasgow"). By the mid-'60s he was playing with one Jim Dewar (a close friend to this day, now vocalist/bassist with Robin Trower) in a Stax soul-orientated outfit known as Sock It To Em JB, the title of one of The Bar-kays instrumental hits.

Miller wanted Sock It To 'Em JB to turn pro, but the rest of the band, including Dewar and John the organist who later went on to form Stone The Crows, didn't want to quit their jobs.

At the time Miller was "on the broo" — Scottish for the dole. On leaving school he'd worked briefly as an electrician but wasn't exactly enamoured with the job, "I couldn't stand that. They were always asking me to get my hair cut. And I was always telling them what I thought of them. They would send me to the worst jobs, those cold high-rise flats. They were a long way from Glasgow, maybe 30 minutes on the train which was a bummer 'cause you had to get up earlier than usual."

That lasted just nine months. And in the late '60s Miller made the inevitable pilgrimage to London, this time playing with The Stoics. Chrysalis had heard demos of the band, liked them and signed them.

The stoics, another R and B band, but this time self-penned, split up after a tour of Germany supporting Ten

Years After, then in their hey-day.

"The Stoics had their differences," he laughs. "They weren't musical. They were physical. There were one or two of us who never got along."

On tour, Miller always carries a selection of choice cassettes around with him. Music by Otis ("I play Otis a hell of a lot . . . all the time. Anytime I can get near a record player") Bland, Ray Charles, Randy Newman (surprisingly enough), and, not so strangely, Billy Connolly.

"When I was young I used to copy other singers . . . Charles, Otis. Or try and copy them. Then you move . . . It's okay copying people but it's not really where it's at. So maybe I'm an amalgamation of everybody."

"There's talk that on 'The Rock' I'm like Otis, and I can see what people mean — especially on 'All My Love To You'. When I was writing that I definitely had Otis in mind, as a feeling."

After The Stoics' demise, Frankie spent some time doing nothing before again teaming up with Dewar in the abortive Jude. The band also included Trower and former Tull drummer Clive Bunker . . . a kind of chrysalis band for musicians who hadn't quite seen eye-to-eye with their recent bands. Jude's material was co-written by Miller and Trower.

"With that band it was the same thing again. The management was wrong. There was nobody to take care of us. Sure, I need taking care of. I need a manager. If the band (his current one) needs taking care of, Jeremy does it. Jude never had anybody like that. We did some great gigs, man."

His first recorded 'product' for Chrysalis came out in 1972 at the height of glitterdom. His album "Once In A Blue Moon", was entirely home-grown, recorded at Rockfield, with him backed by the Brinsleys.

For a first album it wasn't bad, but the Brinsleys' straight-ahead rather

funkless back-up wasn't what a singer like Miller needed.

It's the kind of album you could put on and forget all about, but to this day Miller still likes it — "I'll always like it 'cause it's true. It was a good time had by all, although I think the recording could have been better."

One way or another, it didn't do much to spread Miller's name around. And the boy was still band-less, occasionally playing one-off gigs with bands formed around two rehearsals — like the line-up of Miller, McCulloch, Alan Spenser and Neil Hubbard and the late Robbie McIntosh (some line-up, eh?) which played at London's Finsbury Park Town Hall and The Hope And Anchor.

Chrysalis suggested that Miller should go to America and record an album, a temporary solution to his directionlessness. Allen Toussaint was hired and the subsequent "High Life" was a vast improvement on "Once In A Blue Moon", so that it stands as one of 1974's better albums.

The New Orleans producer brought out light and shade in Miller's voice not apparent on "Once In A Blue Moon" and he sounded convincingly 'black' even if the album was a little short on actual spirit by virtue of the fact that, as always, Toussaint employed his own musicians on the album.

Miller's song-writing ability had improved no end. Side two's opener "Devil Gun" was appropriately menacing.

When negotiations were underway for Toussaint to produce the album, it was agreed that Miller and the New Orleans whizz should contribute six songs each. However on "High Life" Miller has five songs to Toussaint's six, seven if you count the opening filler "High Life" itself.

"High Life" sired three hit singles, unfortunately none for Frankie himself, although the general opinion now is that his version of Toussaint's

"Brickyard Blues" (a number one in the States for Three Dog Night) is the best reading.

In America The Hues Corporation had a major hit with the album's lamest song (Miller, in a rare moment of outspokenness, thinks the song duff too), "I'll Take A Melody", which would have sounded more in context in the hands of a Cliff Richard than on what is essentially a R'n'B album.

And Betty Wright scored both sides of the Atlantic with Toussaint's "Shoo Rah Shoo Rah".

Despite its lack of success Miller has no harsh words for Toussaint and would like to work with him again, this time with his own band, so he says . . .

On his return from New Orleans Miller persistently tried to get a band together, but despite what seemed like a potentially productive and commercial liaison with Andy Fraser nothing transpired apart from a couple of on-the-quiet gigs and a lot of demos — of which "A Fool In Love" was one.

Regular visitors to Islington's Hope And Anchor and Camden's Town's Dingwalls would often see Frankie Miller whether they were aware of it or not. Often he wouldn't be entirely sober . . .

"There was a certain time in my life, maybe three months, when I was getting very loaded. I just had to stop it and re-organise where my mind was at. There was one time when I spewed blood, you know. I'd been on the binge."

"Me an Henry (McCulloch) had been on the binge for three days. I'd not et nuthin'. I went and had something to eat. Actually it was a hamburger. I remember that. Maybe that was what made me spew."

"Now I only drink in moderation. Yesterday I never had a drink. Today I'll probably have a drink."

You already have.

"Oh yeah, I'm having a drink," he grins mischievously.

"It was probably due to certain things I was going through. My baby had left me, you know. She was kinda special. That's just one of these things. I don't mourn or grieve at all now but I did at that time."

Another chuckle. "Yes, she was beautiful but she couldn't handle my drinking."

EARLY THIS year Miller arrived in Los Angeles with two musicians — guitarist Henry McCulloch and keyboard player Mick Weaver, himself a veteran of the British rock scene.

McCulloch's career has been strangely erratic too. He's earned a reputation with The Grease Band, and went on to play with Macca's Wings. But apparently he got tired of being told what to play, especially by Macca's Missus.

Frankie himself had spent a frustrating several months in Britain trying to find musicians, failed and decided he'd have more success in America. His search took him to San Francisco where he lived and rehearsed this summer after getting together with an ex-colleague of McCulloch's, bassist Chrissy Stewart with whom McCulloch played with in an Irish band called Eire Apparent.

Drummer Stu Perry completed the line-up.

This band is everything Frankie's been looking for. Throughout our conversation he emphasises this. It is very much a band (pardon the cliché) and Miller is appalled at the thought of their being on a wage while he takes home more of a cut.

"I couldn't stand that," he says.

"The Rock" was recorded over a couple of weeks this summer, Elliot Mazer producing. It was Mazer who approached Frankie — who wasn't particularly aware of the man's work, which has included recording Neil Young and Janis Joplin.

Miller says: "I'd heard of him but I'd never paid that much attention. All I asked him was, could he cut a live band live. He said, 'Sure'."

And that's what "The Rock" is, a live album with the minimum of overdubs and easily Miller's most powerful to date. "The Rock" packs the proverbial punch with its mid-'60s Stax feel. And it's the first Miller album to capture Miller's true personality.

At the sessions 16 tracks were recorded, including Miller's version of that great John Lennon song "Jealous Guy", which didn't get included on the album but nevertheless is one of the onstage highlights.

Another song, this time one of Miller's "I'll Never Love In Vain", remained in the can. It's a particular favourite of Miller's, and he wishes it were on the album in place of the closing "Drunken Nights In The City", a track which barely features the band at all and one of the two songs on "The Rock" which have an unmistakable Dylan feel.

"I didn't want 'Drunken Nights' on the album. I was drunk when I was

■continues page 49



*When I
have a
couple
of drinks
on a
Saturday
Los
Angeles
be-e-elong
to me...*

*Actually,
FRANKIE
MILLER has
more or less given
up drinking in
favour of aiming
for the big-time in
the U.S. of A.
Convivial STEVE
CLARKE reports
on how things are
going for
Glasgow's latest
brightest hope.*

LISZTS

He smashed up hotels ... he philandered ... he hated The Road ... yup, he was

Just your average 19th Century Pop Star

THE MOVIE OF THE MAN

DAMN, BUT that Ken Russell's a sharp cookie! He really knows how to get 'em both coming and going. First, he brings culture to rock, and then he brings rock to culture.

And both times with Roger Daltrey, gang!

Listen, if Napoleon had Ken Russell's sense of strategy then Waterloo Station would be in Paris. He has the greatest sense of pure gonzo of any film-maker outside of the guy who made "The Texas Chain-Saw Massacre"; mind you, it ain't necessarily any good but he's still the only gonzo movie-maker we've got.

Personally, I liked "Lisztomania" a lot more than "Tommy", simply because with Uncle Pete's brainchild Russell was trying to up the cultural-validity quotient of what was basically an interesting song cycle with a few classic numbers and fleshed out with a lotta narrative, whereas with "Lisztomania" Russ Kennell has simply thrown away the book and gone apeshit.

Now let's just get one thing straight up front: I'm just a plain ol' pig-ignorant rock and roller, and I know nuthin' from nuthin' about any of these classical guys. People who do have apparently gotten very offended by Russell's portrayals of Liszt and Wagner; me, I don't care at all. "Lisztomania" is simply justified by the trash aesthetic which says, "if it keeps you awake it's probably great," i.e. it's better than an evening at the laundrette. The only point that the laundrette has in its favour is that at the end of the ninety minutes all your clothes are clean. Maybe they should show it in laundrettes; combination drive-in movies and laundrettes with maybe a massage thrown in, and a few burgers.

Okay, so we get the tale of how Franz Liszt (a flash piano-walloping weenybop idol with credibility) befriends Richard Wagner (struggling composer and mad bad-ass politico weirdenheimer), abandons his wife and sinister daughter for a dragon-lady princess or countess, falls under Wagner's power during some revolution or other that was going on at the time, gets married to dragon-lady by the Pope (who, quite logically, is played by Ringo Starr), gets caught in bed with a nun, is told by the Pope (who, quite logically, is played by Ringo Starr) that because his daughter is now married to Wagner (forgot to tell you that bit, sorry) he has to bring Wagner (who has become The Very Incarnation Of Evil Itself) back to cleanliness and godliness, which he almost does (things start getting confused at this point).

Somewhere along the line there's an initially amusing but hideously attenuated visual pun on a Liszt recital and a

Rollers show; lotsa bodies (including someone who looks exactly like Little Nell of "R. Horror Show" fame); Daltrey wheeling a six-foot tool around; a Chaplin pastiche; Rick Wakeman as the Marvel Comics' version of Thor (another fine mess you've gotten me into, Stan Lee); Wagner as (a) Dracula, (b) Dr. Frankenstein, (c) glam-rock parody, (d) sailor, (e) Frankenstein's monster-cum-Hitler; a castration nightmare; a bit of voodoo and satanism; an epilogue in heaven; a whole bunch of Div. 2 British Character Actors, and several kitchen sinks.

Paul Nicholas plays Wagner, and therefore gets most of the best lines and nearly all of the best costumes. Daltrey, however, gets to go to bed with all sorts of women and act genial all over the place. He gets it on okay within the broad limitations of Russell's script, but then it doesn't matter what kind of performance a Russell actor gives, because the Main Gig is always Russell's. Everybody (especially Kennell) goes so far over the top that the top is lost in the distance.

The Kennell style is basically surreal literal-mindedness. If the point he's trying to make is that Wagner vamped on Liszt, there ain't no pussyfooting; Russell hauls out the Kensington Gore and the fangs and out-Hammers Hammer. Nothing exceeds like excess.

By completely refusing to acknowledge the existence of anything even faintly resembling traditional concepts of "taste", "relevance", "accuracy" or "aesthetics", Russell creates huge, absurd entertainments that function purely on their maniacal crassness (next week, "The Betty Davis Story"). You get the feeling that Russell could've been commissioned to do a Milk Marketing Board commercial and still have managed to include at least seven of the main events in "Lisztomania".

I mean, you gotta laff, entcha?

Tell you what. Go see "Lisztomania" and get somebody else to do the laundry.

Charles Shaar Murray

THE ACTOR



LISZTOMANIA (A & M)

I HAVEN'T seen the film.

But the soundtrack is rather jolly.

Discussing it, though, becomes a relatively austere exercise; because I'm not in a position to inform you what visuals are appropriate to each track. Should it be Daltrey raping the Pope, or the entire Nazi party raping a cream bun?

Or Wakeman dressed as Tutenkhamen raping Wagner?

General release alone will show.

In the meantime, however, you can be fairly sure that something like that will be going on; and if your imagination requires a jog now and then, show it the twenty stills on the back cover.

Judging from these, but judging mainly from the music, "Lisztomania" is a fairly good joke that has been very painstakingly executed. Not a bad recipe. Take for example the opening track, "Rienzi/Chopsticks Fantasia", with a demented teeny audience

THE ALBUM OF THE MOVIE

chanting 'Franz Liszt! Franz Liszt!' and whistling awestruck as any Frank Mariano fan when Roger/Franzi launches into the Chopsticks break. Forget all those pre-release stories about Daltrey learning to play keyboards: all the piano music on the album is performed by one David Wilde, and rather well performed at that — precisely, and yet with a certain teen-hero panache.

And the Hungarian Rhapsody is the same old favourite you lived on HMV 78s; souped up by Wakeman, it bustles along here with a cheerful touch of insanity. Or "zaniness", as we used to call it.

Leave aside the Hungarian Rhapsody and the Liebestraum, which has Daltrey lyrics and, I'm told, is performed while he takes off in a rocket with all his mistresses, and you've exhausted my classical knowledge. But it's not hard to work out that Wagner had something to do with "Master Race" (or the oh-so-daringly titled "Rape, Pillage and Clap"), while the

Liszt-based track "Hell", sung by a synthesised Linda Lewis, is the perfect epitome of Brunnhilde-meets Keith Emerson-during-Ragnarok.

Daltrey, fans, although his idealised mug adorns the front cover, only appears on four tracks. He's in pretty good voice, but then so is Paul Nicholas, who sings the "Excelsior Song".

"The flowering youth of Germany Was raped by the Beast"

which is, in fact, one of those tracks that do rather make you wish you knew the Story. The whole of the second side, indeed, is somewhat fragmented, with short tracks like "Hibernation" — the only one attributed to Wakeman alone — given no time to develop before they're snatched away.

I doubt this one'll do a Tommy, but it's still quite . . . pleasant to listen to.

Ken Russell, forgive me.

Kate Phillips

THE MAN OF THE MOVIE AND THE ALBUM

DIG DEEP into any dead man's life and you'll find what you're looking for. These are just some of the facts.

Franz Liszt was born in Hungary on the 22nd October, 1811, the year of the great comet. A weak, sickly baby who nearly died young, he soon developed into an infant prodigy. His ambitious father saw in his son the makings of a truly great musician. Only the best teachers were hired, the first being Czerny, Beethoven's star pupil, who had a practice in Vienna.

He notes: "He was a pale, weakly-looking child and he swayed on the music stool as if he were drunk, so that I was often afraid he might faint. His playing was quite uncontrolled, undefined and confused, and he had so little notion of fingering that he flung his fingers all over the keys. I was therefore all the more astonished at the talent given him by Nature. He played everything I put before him . . . entirely from instinct, showing all the more . . . that here Nature itself had produced a pianist."

Liszt was nine when he gave his first public performance but it wasn't long before he was playing to packed audiences all over Europe. He moved with his father to Paris and became the toast of the town and a great press favourite. One Parisian newspaper of the time wrote: "I am certain that the soul and genius of Mozart have passed into the body of young Liszt." The reaction was the same in France, Switzerland and England but by 1827 the pressure of touring began to tell,

and father and son retired to Boulogne for a holiday. Here his father died.

Liszt was 16 when he returned to Paris, alone and disillusioned with life as a concert pianist. For several years he retreated into himself, reading avidly philosophy and romantic poetry, a spectator to the revolution that shook the political and artistic life of the city around him.

For the next eight years Liszt was the European superstar, a legend whose concerts provoked hysteria and whose private life shocked the straight-laced 19th century society. Cartoonists of the time show him pounding the keyboards, his face deranged, his long hair flying and walking out of concert halls on the breasts of adoring female fans. Liszt, we are told by some, laughed all this off, preferring to refer to himself as "an invalid ex-pianist." Other sources paint him as a beautiful, vain prima donna, forever throwing moodies and over-indulging himself in the company of his bizarre entourage. George Sand, one of the inner circle, writes of a party held at an inn at the foot of Mont Blanc where a maid informed the management that Room No 13 had been invaded by a mysterious and indescribable gang of people who had long hair like savages, and that it was impossible to tell man from woman, and master from servant.

Liszt was tired of the road however. During a visit to England he wrote: "Always concerts! Always the servant of the public, no matter what . . . No peace by day or night." In 1848 he again retired from public appearances, moved to a castle at Altenburg with his

new lover, and set out to create a German cultural centre to rival the glories of Ancient Greece.

He conducted orchestras, championing the music of the rising young star Wagner, organised festivals and composed furiously. His dreams were never realised however and, disillusioned, he moved to Rome where, much to everyone's surprise, he took holy orders in the Roman Catholic Church and took the title of Abbe.

He turned his attention now to teaching, inspiring young musicians like Grieg with his patient and valuable advice. Physically his over-indulgence had left him wrecked, but enough energy remained for him to do a final farewell tour throughout Europe, including a concert for Queen Victoria, before returning to Bayreuth where he died in 1886. During those last years it seemed that the less interest the public showed in his new compositions, the more interested they became in his private life. Publishers pestered him for him memoirs but Liszt was not interested.

"I refused them saying that it was quite enough for me to live my life, let alone commit it to paper."

Virtually all the great composers of the turn of the century — Strauss, Mahler, Debussy, Ravel, Busoni, Rachmaninov, Stravinsky, Bartok, were influenced by him — but for many years his fame and fortunes have been forgotten. Now, 90 years on, he's hitting the streets again.

John May

MONTY PYTHON'S CLASSIC NEW RELEASE

LUMBERJACK SONG

CB 268

AVAILABLE ON CHARISMA RECORDS



MANUFACTURED & DISTRIBUTED BY PHONOGRAM LTD.
PHONODISC LTD. CHADWELL HEATH ESSEX

Full Colour
Sleeve

Rolling Gold

the very best of the Rolling Stones



**SIX YEARS OF THE ROLLING STONES...
THEY COULD BE THE BEST YEARS OF YOUR LIFE**

*28 Fabulous tracks including Not Fade Away Carol It's All Over Now Little Red Rooster The Last Time
Satisfaction Get Off Of My Cloud Out Of Time Paint It Black Ruby Tuesday Jumpin' Jack Flash
Honky Tonk Women Sympathy For The Devil Street Fighting Man Midnight Rambler Gimme Shelter*

A double album.

• ROST 1-2 • KROSC 1-2 • EROSC 1-2

Marketed by

DECCA

Crisis? What Crisis?

Supertramp
CRISIS? WHAT CRISIS?



AMLH 68347

Hear it on A&M Selectatrack at Record Shops in main cities

PLATTERS

SINGLE OF THE WEEK LITTLE FEAT: Mercenary Territory/Long Distance Love (Warner Brothers).

An unusual single, this. Like the Ideal Compilation Album things everyone gets into from time to time, "Mercenary Territory" C/W "Long Distance Love" is imaginary. The tracks at present reside on the band's "The Last Record Album", an LP which is every bit as good as Pete Erskine said it was in his review last week. But imagine the spare beauty of the latter as the B-side breathing-space for the former's A-side hum-and-danceability — it's fairly easy if you try.

Relevant outbreaks have been small and short-lived so far — the Average Whites, Ace, Steely Dan, and The Eagles had isolated hits. All it needs is belief and a little vision and it happens: "Pick Up The Pieces", "How Long", "Do It Again", "Lyn' Eyes".

THE IMPORTANT THING to remember is that the chart scene doesn't have to become transformed before an imaginary single like "Mercenary Territory" can make it. A certain amount of transformation in the minds of the media controllers — A&R and radio people — would be inevitable, but it's not that much of a leap if it's what people enjoy anyway.

Things do seem to be on the move.

Capital Radio (in particular Tommy Vance's Saturday night reggae show) and Mike Mansfield's LWT production "Supersonic" are placing the single in a more vital context than any

the moribund BBC, with its antiquated notions of communal propriety, has come up with in ten years.

The album charts are, as an NME reader recently observed, rapidly filling up with Greatest Hits collections.

All the signs are that the day of the single is on its way back and that the eight-year domination of the album market is coming to a close.

Could this be to do with a return to financial austerity for the inflation-struck urban West, one wonders?

The time seems ripe. "Supersonic" is teetering on the brink of becoming 1975's "Ready Steady Go", although the recent policy of segregating the likes of Baker-Gurvitz, Thin Lizzy, and Procol Harum from the likes of David Essex, Hello, and The Bay City Rollers seems to partake ominously of the Beeb's insidious "Old Grey Whistle Test"/"Top Of The Pops" division.

Three weeks ago The Sweet entertained on "Supersonic" with well-staged high-impact mod-rock of the kind once a regular feature of all the best pop TV in the persons of bands like The Who and The Move; there's no gap to bridge.

In addition, there's a new rhythm knocking on the door just as there was twenty years ago when "Maybellene", "Tutti Frutti", and "Bo Diddley" all came out in solidarity against show-business, swing music, and limp sentimentality. The best singles I've heard this week are Burning Spear's "Resting Place", Peter Tosh's "Legalize It", and Paul Davis' "Midnight Rider" — rebel rock for '55, rebel reggae for '75.

Never has the perennial fan's plea to The Stones, The Who, and Led Zeppelin to start cutting singles again been more applicable. There's acres of talent



We never exactly think of you as a 45er, Lowell, but stranger things have happened.

going to seed in the slow, premeditated, and expensive album field.

All the ingredients and all the conditions for the long hoped-for revitalization of rock through the singles chart are here now.

B. B. SEATON: "Born Free" (Jama); **KEITH HUDSON:** "Lost All Sense Of Direction" (Atra); **SHARON FORRESTER:** "Put A Little Love Away" (Vulcan); **LOUISA MARK:** "All My Loving" (Safari). This week's serving of reggae isn't much to shout about, but things are obviously coming together in terms of the music finding its way towards a chart formula. B. B. Seaton's solution is to record a sloppy ballad that's already found favour with a wide audience; the result is sloppy reggae — no advance.

Keith Hudson is decorating the treble area with synthesizer

patterns to catch the ear of those who, as a result of radio saturation, can't hear the bass; the decorations are aimless and the title apt, but he's on his way towards something viable.

Sharon Forrester represents the Motown-in-reggae proposition — Diana Ross balladry lightly skanked. An overflashed sell-out as far as roots fanciers are concerned, "Put A Little Love Away" is on course for hitsville nevertheless and reggae — any reggae — is needed in the singles charts, if only to disseminate the message. Louisa Mark, following up the appeal of "Caught You In A Lie", is onto the same idea but Lloyd Coxson seems to have picked the wrong Lennon-McCartney.

Never mind, there's plenty of time yet.

SUPERTRAMP: "Lady" (A&M); **SAILOR:** "A Glass Of Champagne" (Epic); **ABBA:** "Mama Mia" (Epic). All slick pop shots these, linked by the use of even staccato keyboard figures as pioneered by Roxy and Sparks. Supertramp have souped up "Dreamer" and the element of conservative recycling is more than compensated for by the record's danceability. George Kajanus of Sailor gives the word "champagne" the appropriate Bowie/Harley warp, but belies camp-follower status with some inventive arrangement and a full-tilt attack — precisely the same elements that rescue Abba from imminent plasticity with "Mama Mia". No damage will be done by having these three in the charts.

DAVID BOWIE: "Golden Years" (RCA); **ACE:** "No Future In Your Eyes" (Anchor); **KOKOMO:** "Anytime" (CBS); **THE STAPLE SINGERS:** "Let's Do It Again" (Curton). Bowie heads the cross-over soul lists with an insistent strider that's only handicapped by the absence of a tune. Not as directly challenging as "Young Americans", and for that reason probably stands a better chance of being a hit if the dance-phenomenon of "Fame" is anything to go by.

Ace haven't come up with the trump-card to "How Long" this time and may never manage it. "No Future In Your Eyes" is a minor hit at most — but not one the group need to be ashamed of.

"Anytime", from the Kokomo album, is similarly unlikely to hit, despite its intrinsic quality of tasteful professionalism. "Forever" might have been a better choice, but really the band ought to get down to recording a single rather than waiting for their company to ransack albums.

The Staple Singers, under the direction of Curtis Mayfield, are looser and happier than they have been for a while but again "Let's Do It Again" isn't quite tight enough for the charts and it seems pointless to release it for that purpose.

SLADE: "Can You Imagine" (Polydor); **THE WOMBLES:** "Let's Womble To The Party Tonight" (CBS); **SHOWADY WADDY:** "Heavenly" (Bell); **MUD:** "Show Me You're A Woman" (Private Stock); **THE GLITTER BAND:** "Alone Again" (Bell); **THE BAY CITY ROLLERS:** "Money Honey" (Bell). Teen beat is languishing. Slade are now irredeemably on remote control and "Can You Imagine" is completely hollow, a disorientated groping for past energies in the shape of a plodding tune and transparently automatic lyrics. Mike Batt's Wombles exercise conforms precisely to previous guidelines and the novelty can't sustain itself much longer. Nor can Showaddywaddy hope for much more of a future now that their policy has fallen back on erratic one-offs. Mud, The Glitter Band, and The Bay City Rollers are obviously still chart material and will be for just as long as it takes the TOTP myth to pass away — which may be some considerable time yet.

THE REST OF THE WEEK'S issues fall into the categories of drones, fads, and Christmas discs.

The "drones" are the subliminal parts of the "radio backdrop" Kate Phillips discussed in this column a fortnight back.

Johnny Nash is right there with "Rock It Baby" (CBS), a wishywaschy cover of Marley's tune from "Catch A Fire". Once again its presence in the charts can but acclimatize popsters to the Kingston beat, even

if this cocktail is nine-tenths ice.

Melanie pursues the Garfunkel Ferry standard-revival idea with "Almost Like Being In Love" (Neighbourhood). Her "interpretation" is vaguely mysterious and might catch on for that reason. Likewise, Keith Carradine's "I'm Easy" (ABC) might find the sort of dreamy feminine identification it caters for in Altman's "Nashville".

Mike Oldfield's "On Horseback" (Virgin) has naivety on its side, and not much else.

The success or not of any of these will be no more significant than the success or not of fad fodder like Colonel's "Cokey Cokey" (Ring O' Records) and its competitor by Old Bill on Penny Farthing.

The Christmas records are by Georges Moustaki ("Humbly He Came" on Polydor) The O'Jays ("Christmas Ain't Christmas New Years Ain't New Years Without The One You Love" on Philadelphia International), Freddie Starr ("White Christmas" on Thunderbird), Cary Grant ("Christmas Lullaby" on CBS), and The Angels Of Islington ("We Want A Superstar For Christmas" on Decca).

The last will probably become popular.

SOME READERS will no doubt be missing the customary critical edge in this week's assessment. Maybe that's not a bad idea.

Rock "criticism", such as it is, was born out of the album scene in 1967. It treats its subject-matter as Art and measures achievement in personal aesthetic terms — enjoyment sublimated in specific opinionising.

This, in turn, has bred both armchair audiences and a sedentary musical ideal. But in the single chart effects, image, and immediacy breed a dynamic of their own, and any dynamic infusion in the popular music field is welcome right now.

Could be it's time for the critics to hang up their typewriters. If such a course were to facilitate the spontaneous growth of a new popular imagination about what is really vital in today's scene — as opposed to what product conforms to the isolated demands of whatever "taste-bloc" — then I'd be only too glad to see rock journalism, and even rock newspapers like this one, wither away like the state's supposed to in post-revolution politics.

It's eight years of talking about music — listening and examining, instead of hearing and reacting — that's reduced the singles charts to a bowling-alley for showbiz formula-finders. Blaming "Top Of The Pops" doesn't clarify anything.

If objective criticism and subjective enjoyment are, mostly, incompatible, there's surely no disagreement on which we can mostly do without.

"Let's dance." (Chris Montez, 1962).

*There are more things
in the Charts, Horatio,
than are dream'd of in
your Rock
philosophy*



A carefully-chosen selection
from this week's Singles
reviewed with Compassion
and Enthusiasm by

IAN MacDONALD



**THE ORIGINAL IS STILL
THE GREATEST
Let's Twist Again/The Twist
with CHUBBY CHECKER.**

HLU 10512

Marketed by

DECCA

YOU DON'T HAVE TO LISTEN TO THE CAROL SERVICE ON CHRISTMAS DAY.



When the rest of the family crash out in front of the box, you can catch the latest soul/blues band.

Or heavy metal cosmetic rock group.

The built-in loudspeaker makes it sound like you're standing in front of the lead guitarist.

But you don't just have to turn on to someone else's cassettes.

With these Philips cassette recorders you can put together your own.

(Haven't you often thought you do a pretty wild version of those early R & B classics?)

There's a built-in electret microphone and an automatic recording level.

So you won't need a couple of sound engineers along on your debut.

Then again, you can make up a complete rock show.

By recording from a radio, record player or

second recorder.*

And playing the whole session back through the same internal speaker. Or if you've got them, external speakers, headphones or amplifier.

Both the models shown here come with a direct recording lead. And a blank C-60 cassette for your first gig.

They're also both mains/battery.

So you don't just have to stash yourself away in your room.

When the relations start crowding in on Boxing Day, you just take off for a friend's.

He'll probably be glad to see you anyway.

What better excuse could he have for getting away from the box?



PHILIPS

Simply years ahead.

Suggested selling prices (including VAT): N2218 £39.95, N2222 £46.00. *Recording and playback of material may require consent - see Copyright Act 1956; also the Performers Protection Acts 1958 to 1972.

PLATTERS

Weird scenes inside Gasoline Alley

PATTI SMITH? She's strange, neurotic, and possessed of a powerful, unconventional sexuality; and this is her first album. **CHARLES SHAAR MURRAY** listened hard, listens harder, blows a subjective gasket or two, and implores you to go and do likewise.

PATTI SMITH: Horses (Arista)

FIRST ALBUMS this good are pretty damn few and far between.

It's better than the first Roxy album, better than the first Beatles and Stones albums, better than Dylan's first album, as good as the first Doors and Who and Hendrix and Velvet Underground albums.

It's hard to think of any other rock artist of recent years who arrived in the studios to make their first major recordings with their work developed to such a depth and level of maturity.

Listen. Last April I saw Patti Smith play CBGB in New York, and she knocked me flat on my ass, which was impressive since my preconceptions weren't helping her any.

I mean, whenever an act is hyped to me — whether it's on a big scale like Springsteen or even a few friends (either mine or the act's) frothing at the mouth some — my first instinct is to come right back at them with a big "So what?" or "Oh, yeah?"

What I mean is, like our American cousins say, I'm from Missouri. You gotta show me.

Believe me, Jim, she showed me.

Okay, she's a lady poetess, which is generally not the stuff of which rock heroism is made.

She also ain't too good-looking, if you're judging her by conventional gosh-what-a-cutie-nudge-nudge standards.

Plus she's from New York, which means that she isn't available to be checked out at grass roots by British audiences, which in turn means that you're going to have to get hip to her through media instead of discovering her for yourself — just the same way that American audiences are going to have to learn about Dr Feelgood via rock press rather than by those happy accidents that we all know and love, etc.

Three strikes down. Foreign, female but not stereotypically attractive, and — f' Chrissakes, a poetess.

Just the stuff to appeal to, let's say, a Mott fan from Bradford.

Thing is, it really doesn't work like that. If you add up what Patti Smith appears to be when viewed from a distance, and then go see her or (to get nearer to the point) listen to "Horses", the result of a few weeks of madness and desperation in Electric Lady studios with famous Welsh person John

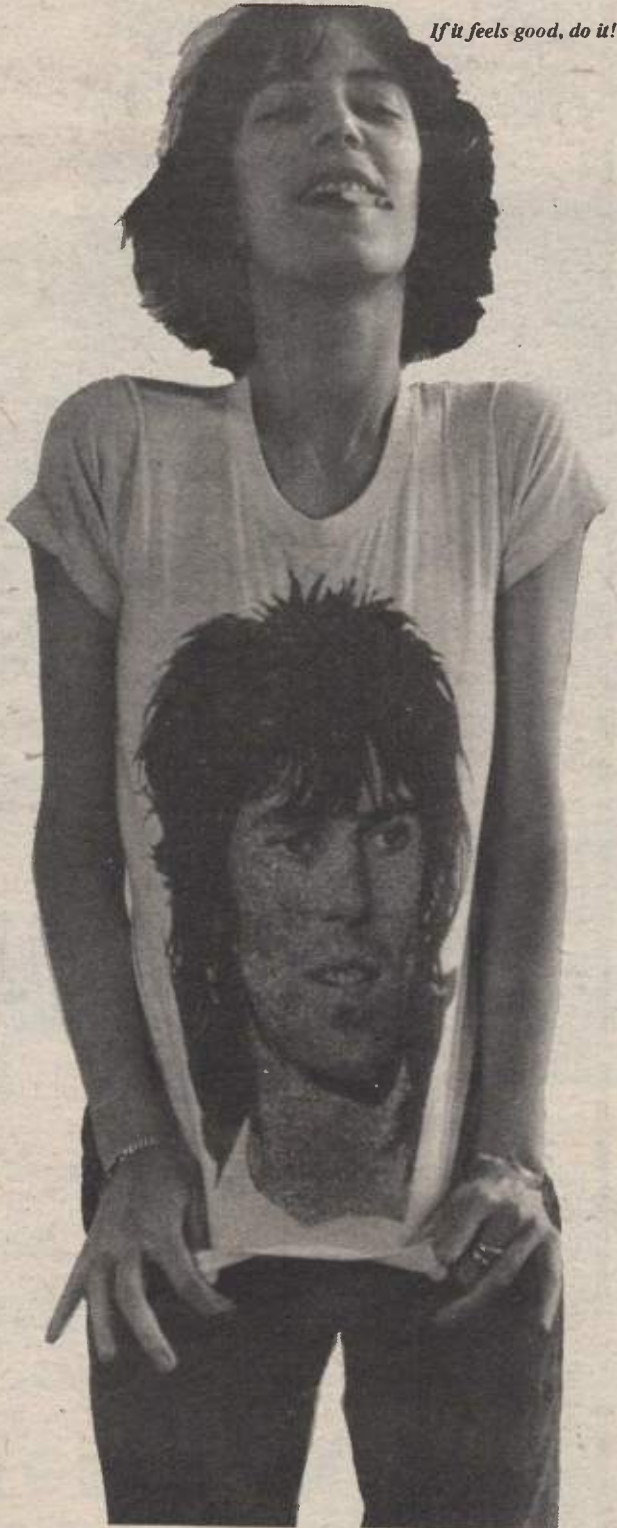
Cale riding herd on the operation, the disparities become apparent.

"HORSES" IS some kind of definitive essay on the American night as a state of mind, an emergence from the dark undercurrent of American rock that spewed up Jim Morrison, Lou Reed and Dylan's best work

Like Patti Smith herself, it's strange, askew and flat-out weird. It's neurotic and unhealthy and dank, a message in a bottle sent from some place that you and I have only been to in the worst moments of self-doubting defeated psychosis.

It's night-walking street-corner blues, the midnight flight

If it feels good, do it!



Part-time secretary of the Keith Richard Appreciation Society.



Meet the queen of the silver psychotics

out of Gasoline Alley, to Desolation Row, a thrashing exorcism of public and private demons.

"Horses" is what happens when the fuses blow and the light goes out.

"Jesus died for somebody's sins, but not mine..." Smith's singing voice draws on her received black influences as well as the teen-angel school of girl-group vocals.

The playing of her band (Lenny Kaye on guitar, Richard Sohl — known as "D.N.V.", an abbreviation of "Death In Venice" — on piano, Ivan Kral on bass and late-comer Jay Dee Daugherty on drums) sounds kind of amateurish and off-the-wall at first, as does Smith's singing (she can't quite hit a low note straight on), until you realise that they simply lack the kind of standardised stylised mechanisation that we've come to confuse with "professionalism".

In this and so many other ways, Patti Smith's album hips you to just what's wrong with a lot of the other stuff you've been listening to, tips you off as to who's really doing it and who's just going through the motions.

THE FIRST dive into the maelstrom comes with "Gloria", the old Van Morrison/Them rabble-rouser beloved of garage bands since time immemorial.

It's done with grinding stick-shift guitar played off against teeth-grinding methedrine piano, vaguely like the stuff Mike Garson was doing way down in the mix on "Aladdin Sane" and strategic areas of "Pin-Ups".

It's a stunning opener, achieving almost the same psychotic/sexual/dervish-whirl as some of The Doors' longer, stranger rides.

In general, there's a Doors feel to the keyboards (particularly the organ) and a Velvet noddge on the guitars, though this is purely coincidental, as no resemblance is intended to anybody living, dead or intermediate.

"Gloria" is followed up by the album's least impressive track, "Redondo Beach", which is a New York impression of reggae (I detect the dread hand of Mr Cale in this track, though he doesn't actually perform on any instruments) and features Ms Smith doing a strange kind

of JA Dylan vocal. Not the most immediate piece on the album, but kinda charming.

"Birdland", however, is the goods.

Building relentlessly over a slow, obsessive piano with a sawtoothed guitar whining someway in the distance, Smith wails like the proverbial lost soul — and here the shade of Mr. Morrison looms inescapably over the proceedings right up until the final strands of shredded-wire feedback.

It's chilling as hell, so keep yer woolies on for this one, fear fans.

The first side rides out on a fair piece of decompression with "Free Money", written for Smith's current old man, Allan Lanier of the Blue Oyster Cult. It's got a kind of "Johnny Remember Me" production on the voices and metallic Del Shannon-style rhythm guitar.

Choogling to orgasm, you might say.

WHEN YOU get over to side two, you happen onto "Kimberly", a song about Patti's sister of the same name and very Velvets about the bass and organ, though the latter instrument also has a '50s/Farfisa/Ray Manzarek vibe to it. It's based on an incident that occurred during a thunderstorm, and sounds it.

"Break It Up", co-written with Tom Verlaine of Television, follows.

Verlaine was Patti's last old man (anyway he was when I saw the two bands together in April), and he plays guitar on the track, a kind of liquidly malevolent electronic burble.

It starts out as a slow almost-blues before the piano switches into that distant nursery-echo type of riff that'd go down a treat as the soundtrack to a remake of "The Turn Of The Screw".

Next up is the album's unquestioned piece de resistance, "Land", the piece that completely skulled me out when I saw her do it at CBGB: It's the melange of a mutated "Land Of A Thousand Dances" (Chris Kenner and Fats Domino would probably have to undergo intensive care if they knew what she's done to their song, ma) and a scorching recitatif about a kid getting beat up in a locker room, blazing into a free-association sexual flight which utilises the horse as a sexual metaphor in much the same way

as Morrison used the snake.

Except that Jimbo was pretty much preoccupied with his own snake, and Smith's sexuality is far more outgoing as she rides the horse and the sea comes in and the sexual spiral of letting go/breaking through inexorably begins again. Like Van Morrison said, it's too late to stop now.

Kaye balances vicious guitar razor-slashes against the relentless base-heavy rhythm while it builds into a Velvety whirlpool.

The dissociation is dramatised by the overdub juxtaposition of Patti singing the lyrics on one track and reciting/performing them on another.

It's a failing, possessed performance, fuelled by the kind of energy you run on when there's no energy left, a death-defying kamikaze leap into places you go when you want to either come out different or not come out at all, one step over the line and no direction home.

The last cut, "Elegy", a tribute to Hendrix with Lanier on guitar, is over so fast that by the time you've gotten over "Land" it's already gone.

"HORSES" IS an album in a thousand.

I'm not gonna give you about how influential it's going to be (in terms of it stimulating dozens of toy Patti Smiths to come crawling out of the woodwork, I hope it has no influence at all), but, God knows, it's an important album in terms of what rock can encompass without losing its identity as a musical form, in that it introduces an artist of greater vision than has been seen in rock for far too long.

It may not sell, it may never infiltrate the lives of more than a handful of people, but its existence means that there is some record of the most arrestingly bizarre set of perceptions of the American underlife to be set to music since the decline of Lou Reed and the death of Jim Morrison.

The fact that Patti Smith is a woman may well alienate listeners who are prepared to be receptive to a basically passive female intelligence (like Joni Mitchell), but may find an album of extrovert, ferocious female intelligence (like this one) somewhat unnerving.

Not to mention the fact that people always get weird in the presence of a powerful sexuality expressed by someone who they may not happen to find attractive.

And Patti Smith sure ain't Maria Muldaur (thank you, Lord). However, I'll say it again... first albums this good are pretty damn few and far between.

Listen.

News Desk



Procol set concerts in New Year

PROCOL HARUM, who set out at the end of this month on a short university tour, are to undertake a major concert tour at the beginning of the New Year.

As reported last week, they are set for a headlining appearance at London Olympia on New Year's Day as part of the Great British Music Festival, and promoter Adrian Hopkins of Chrysalis has now confirmed the band for a string of provincial dates.

They play Bristol Colston Hall (January 3), Cardiff Capitol (4), Portsmouth Guildhall (5),

Middlesbrough Town Hall (7), Nottingham Albert Hall (8), Birmingham Town Hall (9) and Oxford New Theatre (11). There is a strong probability that at least one more date will be added to this itinerary.

Immediately after playing these dates, Procol fly out to begin the second half of their European tour — visiting Germany, Austria, Switzerland and Yugoslavia. They have also been invited to play a series of concerts in Poland, which they are considering favourably, since it is an unusual territory for a rock band to visit.

Man nix Olympia, but play Croydon

MAN are to play a special one-off concert at Croydon Fairfield Hall on Sunday, December 7. Tickets range from £1.25 to £2. There will be no support act, and it is understood that Man will play an extended set of both new and old material. The concert will mark the debut of the band's new keyboards player Phil Ryan and new bassist John McKenzie, who were formerly with the Neutrons and Global Village Trucking Company respectively. They officially joined Man last month, and have since been rehearsing with the nucleus of Terry Williams, Micky Jones and Deke Leonard.

A billing dispute has caused Man to withdraw from their scheduled appearance in the Great British Music Festival on January 1, when they should have appeared on the same bill as Procol Harum. In view of the vacancy which has occurred on the bill, Barclay James Harvest have now been booked for this date. As reported, the line-up on New Year's Day is completed by the Baker-Gurivitz Army, John Miles, Jack The Lad and Snafu. Man claim that they were originally booked for Olympia on

the understanding that they would co-headline with Procol Harum. A Man spokesman insisted that Procol had actually asked them to close the show. "But Harum are now evidently demanding top billing on their own, and that's something we couldn't accept", he added. A Procol spokesman commented: "They were always going to top the bill in their own right, and there was never any question of co-headlining with Man."

C-&W Awards

THE COUNTRY Music Association Awards for 1975 were announced in London on Monday night, with Marty Robbins emerging as Entertainer of the Year and "Stand By Your Man" as Song of the Year. In the American section, winners were George Hamilton IV and Don Williams (tie as Male Vocalist), Tammy Wynette (Female Vocalist), and the Eagles (Best Group). British winners included Pete Sayers (Male Vocalist), Olivia Newton-John (Female Vocalist), and the Grand Ole Opry Road Show and Frank Jennings & Syndicate (tie as Best Group).

PHONE 247 5761 AND HEAR
SPLINTER'S
"WHICH WAY
WILL I GET HOME"

AMS 5503

SABBATH: INJURIES K.O. GIGS

BLACK SABBATH were forced to cancel most of the dates in the second leg of their British tour, due to injuries sustained by bassist Geezer Butler and singer Ozzie Osbourne — but they have already re-scheduled all but one of the gigs they scrapped.

The problem arose when Butler was involved in a car accident near his home and, although not seriously injured, suffered extensive cuts and bruises. And at about the same time, Osbourne aggravated a previous injury to a back muscle.

As a result, the band were compelled to call off their projected opening gig in Cardiff last Thursday. They managed to play their concert in Manchester the next day but, in the process, Osbourne's back gave out again. This meant the scrapping of subsequent gigs at Southend (Saturday), Ipswich (Monday), Portsmouth (Tuesday) and Plymouth (Wednesday).

Sabbath will, however, be appearing at London Kilburn Gaumont State tomorrow (Friday). And their concert at Cardiff Capitol has already been re-set for this Saturday. The band are then committed to return to America for a two-week tour of East Coast cities, and are unable to re-arrange the other gigs until the New Year. These have now been fixed for Portsmouth Guildhall (January 8), Ipswich Gaumont (9) and Southend Kursaal (10).

Existing tickets for Cardiff, Portsmouth, Ipswich and Southend will still be valid for the revised dates, although they can be cashed in if desired. It has not been possible to re-set the Plymouth ABC date for January, as the cinema will then be featuring an extensive "Jaws" season. The box-office is refunding money to Plymouth ticket-holders, and the band say that they will include the venue in their next tour itinerary. However, this is unlikely to be until next autumn, owing to the band's extensive commitments abroad.

RECORDING NEWS

Wailers' live set released

BOB MARLEY & the Wailers' live album, recorded at their London Lyceum concerts on July 17 and 18, is being released by Island on November 28. Edited from over four hours of tapes, the set includes "Trenchdown Rock", "Burnin' & Lootin'", "Them Belly Full", "Livin' Up Yourself", "I Shot The Sheriff", "Get Up, Stand Up" and their hit single "No Woman, No Cry". The Wailers are currently putting the finishing touches to a new studio album in Jamaica, and it is expected that they will return to Britain for a full tour in June.

● The Mountain label this week releases a Nazareth "Greatest Hits" compilation, covering the band's progression over the past four years. Their version of "Love Hurts" — which has been released as a single in America and Europe, but not in Britain where Jim Capaldi has the hit version — has this week entered the U.S. charts, and it is also being used as the theme of a new German TV series.

● The Kinks' new ten-track album "Schoolboys In Disgrace", written and produced by Ray Davies, is now set for late January release by RCA. The band will tour Britain early next year with their new stage show, which is based on the upcoming album. The story line follows the progress of Mr. Flash, who first appeared in their "Preservation" set.

● The Bronze label is next week releasing a "Best Of Uriah Heep" album, to tie in with the opening of the band's British tour. It contains ten of their best-known tracks, among them "Gypsy", "Look At Yourself", "The Wizard" and "Stealin'".

● The Surprise Sisters, who are currently touring with Chris Farlowe, are to have their debut single released early in the New Year on the new Good Earth label. Titles will be selected from several they have just recorded under producer Tony Visconti's supervision.

● Release of Osibisa's new album "Welcome Home" has been delayed one week and it now comes out on November 28. Meanwhile, Bronze are this weekend issuing a single taken from the album, titled "Sunshine Day".

● The Tyla Gang have been signed by Phonogram and will have their debut album issued in the New Year. Gary Tyla has now left the line-up, and his place as lead vocalist has been taken by his brother Shuan Tyla.

● Harry Chapin's fifth Elektra album is scheduled for release next month. Titled "Portrait Gallery", it comprises ten self-penned narrative songs.

● The Small Faces' classic album "Ogden's Nut Gone Flake" is being reissued on the reactivated Imme-

diante label on November 28. On the same day, the label releases a compilation set called "The Best Of Chris Farlowe", comprising material from the mid-60's.

● Pilot's keyboards player Bill Lyall has written and produced the debut single by Scottish singer and former model Jacqueline Jones. Other Pilot members play on the track, which is called "You've Got To Get Me Higher", for EMI release in mid-January.

● Lynsey de Paul and Barry Blue duet a special seasonal single titled "Happy Christmas To You From Me", for release by Jet on November 28. This is now the confirmed release date for new singles by two other Jet acts — "Looking Thru' The Eyes Of A Fool" by Roy Wood and "Evil Woman" by the Electric Light Orchestra.

● Fatback Band introduce a new dance called "Do The Bus Stop" on a Polydor single for November 28. And Decca attempt to reactivate a former dance craze by reissuing Chubby Checker's "The Twist" and "Let's Twist Again" as one single.

● The Glitter Band's new album "Listen To The Band", produced by Mike Leander, comes out on the Bell label on November 28. A single extracted from it, "Alone Again", is out this week.



CARLY SIMON

Joni & Carly —new albums

● Joni Mitchell's first studio album since "Court And Spark" is due for release by Asylum in the first week of December. Titled "The Hissing Of Summer Lawns", it contains all self-penned numbers with the exception of the Hendrick-Edison song "Centrepiece".

● Out at the end of this month is the Elektra album "The Best Of Carly Simon". It consists of 11 tracks and includes songs from each of her five previous albums on this label. Among them are "You're So Vain", "That's The Way I've Always Heard It Should Be", "Anticipation" and the Inez Foxx classic "Mockingbird".

Edited: Derek Johnson



Hawkwind: Christmas tour dates

HAWKWIND, who traditionally tour this country immediately before or after the Christmas holiday, have announced plans for their 1975 "Christmas Party" concert tour. It will take place during the fortnight before the holiday break but, unlike last year, it will not be resumed in the New Year. Reason is that they intend to spend January and February working on a completely new show concept, and they are hoping to go out on the road with this new production in April.

A novel aspect of their ten-date December tour is that, with one exception (Ipswich), all venues are without fixed seating. They include a major London gig at a venue not previously associated with rock, Picketts Lock in Edmonton.

Hawkwind, who are currently recording a new album for March release, have recently been rejoined by Jonathan Smeeton's "Liquid Len & the Lensmen" light show. A support act for their tour has still to be announced, but the itinerary comprises:

Blackburn King George's Hall (December 10), Birmingham Bingley Halls (12), Southend Kursaal (13), Reading Top Rank (14), Cardiff Top Rank (16), Uxbridge Brunel University (17), Ipswich Gaumont (18), Norwich St. Andrew's Hall (19), London Edmonton Picketts Lock (20) and Southampton Top Rank (21).

Rick lavish again!

RICK WAKEMAN is returning to the field of lavish orchestral spectacles — but only in South America! Following his spring "King Arthur" special at Wembley Empire Pool, he vowed never again to stage expensive shows of this nature, because they were not economically feasible. But he has now received an offer to play three concerts in Brazil next month, together with the Brazilian Symphony Orchestra. And because he will not have to finance them himself, he has accepted the invitation. His albums are big sellers in Brazil, and several Gold Discs will be presented to him on his arrival.

Manfred changes

CHANGES in the line-up of Manfred Mann's Earthband have seen the departure of guitarist Mick Rogers, and the introduction of two new singer-guitarists, Chris Thompson and Dave Flett. The newcomers are making their debut with the band on a month-long American tour, which opened last weekend. Before leaving London, Manfred commented: "We decided that things were not working out with Mick and that, for our sake and his own, we should go our separate ways. This split has been perfectly amicable."

Ferry solo delay

BRYAN FERRY has had to delay plans to perform a string of solo concerts next month, because Roxy Music will not now be returning from their American tour until December 19. Although he will then have over two weeks to spare before Roxy depart again on another overseas trip, he now intends to devote this time to recording tracks for his next solo album. A spokesman said this week: "Bryan still has it in mind to play some solo dates as soon as possible but, in view of Roxy's commitments, this can't now happen until well into 1976."

Banco tour here

TOP ITALIAN rock band Banco are undertaking a short British tour starting at the end of this month. Gigs so far confirmed are London Chalk Farm Roundhouse with Bryn Haworth (November 30), Doncaster Outlook (December 1), Cheltenham Town Hall with Sackridge (4), Salford University with Curved Air (5), Nottingham Boat Club (6) and Stoke North Staffs Polytechnic (10), and two further dates have still to be announced. Their album "Banco" is being reactivated by Mantecore to tie in with their visit, and the Italian six-piece will return to Britain in March to headline a more extensive tour.

Sovine concerts

RED SOVINE, the veteran Nashville C-&W artist, is to headline a string of major British concerts next month. Promoted by Shannon Talent, Sovine appears at Birmingham Town Hall (December 2), Southport New Theatre (3), Glasgow Apollo Centre (4), Newcastle City Hall (5), London Kilburn Gaumont State (6), Ipswich Gaumont (7) and London Lewisham Odeon (8).

Country Joe due

COUNTRY JOE McDONALD is to play a week of concerts in Britain at the end of January, together with his new band Energy Crisis — comprising former Fish sidemen Bruce Barthol (bass) and Phil Marsh (guitar), plus John Blakeley (guitar), Steve Gaboury (keyboards), and Peter Millinno (drums). His visit, to be followed by dates in Europe, will tie in with the release of his new album "Paradise With An Ocean View".

CHRISTMAS DATES BY JACK THE LAD

JACK THE LAD, who recently completed an extensive British tour, are going out on the road again next month. And for their new schedule of 13 dates, they are presenting a special Christmas show. Their itinerary comprises Sheffield Polytechnic (December 3), Salisbury Technical College (5), St. Alban's City Hall (6), Halifax Tiffany's (10), Stafford North Staffs Polytechnic (12), Barnet Trent Park College (13), Eastbourne Winter Gardens (15), Felixstowe Pier Pavilion (16), Barnsley Goldthorpe Leisure Centre (17), Maidstone Technical College (18), Wakefield Technical College (20) and Redcar Coatham Bowl (21). As reported last week, they also take part in the Great British Music Festival at London Olympia on New Year's Day.



OUTLAWS

You've heard their current single 'There Goes Another Love Song'. Now listen to their complete album — the album that took the USA by storm! It's out now and it's on Arista.



Closet cornball fanatic steps out

ENO: Another Green World (Island)

THIS IS my sixth and final attempt. I've been avoiding this album for a week now simply because, when unfinished, its original skeletal beauty astonished me, and then, completed, its promise wasn't altogether fulfilled.

But perhaps that was only a simple fool's reaction to unexpectedly hearing a "nice song". Because I'd never found one before on either of Eno's other albums — just a series of structures based upon what I could only guess to be a love of mechanics and self-contained intricacies purely for their own sake. I'm trying not to suspect something that was never intended — but I simply could not relate to a series of coldly conceived head games whose



Remember the days of hairy brain-games?

brittle atonal angularity felt so forced, being only an extension of the old-hat psychedelic guerrilla attacks whose violence and off-the-wall weirdness was supposed to shock you into instant reassessment of an implied norm.

Yet beneath that futile, almost nihilistic cranial foppiness, there lurks music whose passion is such that, remembering the silly rejoicings with which we greeted those earlier braingames, it's almost embarrassing to acknowledge it.

"Another Green World" sees the casting away of his egotistical gay blade role in favour of a new, quietly industrious Eno

who is beginning — paradoxically — to lose his fear of being caught out as a secret cornball fanatic.

We therefore see Eno quietly evolving the potential for the very thing he's tried to deny all along. And, in the process, tossing out the constraints of tangled ego he previously used as a shield.

My initial excitement at the idea of an entire Eno album with the impact of pure uncluttered tracks like "Spirit's Drifting" (reminiscent of the same kind of nebulous chilly beauty produced by Can's "Gomorra") has, admittedly, been tempered by his inclusion of those diametrically different pieces whose oafish insensitivity makes it seem almost impossible that they should appear in the same universe. The two best examples of this weird contradiction are to be found in Phil Manzanera's "Miss Shapero", which is bisected with a contribution from Eno that's so out-of-place, you'd think he'd accidentally taken a short cut through the sessions carrying a transistor radio emanating Jimmy Young phone-ins. I mean, it actually hurts.

Christ, Eno's stubborn. I really don't think he had any notion in the studio as to how to go about evaluating the worth of his creations. Something which was painfully apparent to outsiders who realised from past experience that Eno would try to cover himself, half-obscurising the beauty of his fundamentally solid ideas by tossing in the usual array of open-ended "avant-garde" confetti.

The other ones that got away

BARRY WHITE: Greatest Hits (20th Century)

WHITE IS the greatest thing since light, according to Bazza's spouse, Glodean B. White — a name surely invented by Chuck Berry.

In gushing sleeve notes, Glodean observes: "In the beginning God said 'Let there be light' and there was light."

"Now there has come another Great Time that the world has been waiting for...."

"Yes, the day I'm talking about is this day, that Barry White hits the nation with his Greatest Hits album."

Since this view of theology excludes the creation of the heavens and the Earth, you can see Glodean really rates her hubby's output. Laps it up, in fact.

So is this aural sex all it's cracked up to be?

There are some good licks, but Barry sometimes blows it.

And "Greatest Hits"? Has Barry really had that many?

If White's records are ejaculations rather than releases, then this one is definitely premature.

True, it's the heaviest breathing by the world's heaviest breather, and when the biggest sex object since Cyril Smith breathes heavy, seismic meters register it.

Barry's also given to much grunting. A White grunt sounds not unlike a vacuum cleaner struggling with a flokati rug. How's that for potent symbolism?

As for the actual singing,

IMPORTS

TERRY CASHMAN and Tommy West, who produced all of Jim Croce's stuff for ABC, have had to face one hardcore fact since Croce ceased cashing his royalty cheques — like Jim was one in a million and there ain't too many of his sort around today.

So having produced a couple of non-registering elpees for ex-Sha Na Na man Henry Gross, Messrs C & W have opted for the old get-out and dug into a file marked "Croce — Outtakes and early material" to come up with "The Faces I've Been" (Lifesong), a double which some shops are currently retailing for around £4.80.

The result is a varied Crocecopia: one whole side features Jim's raps about such subjects as the Chinese, the army, dates and cars, while the remaining sides spotlight songs such as "Which Way You Going?" and "Mississippi Lady", recorded around the same time as the "You Don't Mess Around with Jim" album, and a collection of oldies that includes "Old Man River", "This Land Is Your Land", "Greenback Dollar" and a number called "Charley Play That Slide Trombone".

And now for a little advance info. The company set up to retail Mike Nesmith's albums in this country (their original intention was to mail-order Nesmith's "The Prison", a scheme later rejected in favour of supplying some leading import dealers) will be releasing another item on Nesmith's Pacific Arts corporation label in the near future.

Titled "When Scopes Collide", it's by the reformed Kaleidoscope, a band that includes four of its original five members. And the track listing is an intriguing one, including, as it does, versions of Chuck Berry's "You Never Can Tell", The Coasters' "Little Egypt", Duke Ellington's "Black And Tan Fantasy" and the celebrated "Ghost Riders In The Sky".

Newsflash of the week concerns The Band, whose latest album "Northern Lights, Southern Cross" (Capitol) should be in the import racks by the time this column gets into print.

Others arriving by the Jumbo-jet load include Johnny Rivers' "Wild Night" (UA), Fleetwood Mac's "In Chicago" double (Sire), Bo Diddley's

New Band album: on your marks, get set...

"20th Anniversary Of Rock'n'Roll" (RCA), Earth, Wind And Fire's "Gratitude — Live" (CBS double-album), Billy Paul's "When Love Is New" (Philadelphia), Randy Edelman's "Farewell Fairbanks" (20th Century), Vassar Clements' "Super Bow" (Mercury) and a whole boodle of additions to UA's "Very Best Of..." series, albums by Jerry Butler, Chuck Jackson, Isley Brothers, Ohio Players, Gladys Knight And The Pips, Patti LaBelle And The Bluebelles, Jimi Hendrix and Little Richard, some of which must surely duplicate items already out on Trip and DJM.

If you're into looney toons, "Dr. Demento's Delights" (Warner) is worth checking out. Demento is a deejay working for Radio KPCC in Pasadena and his bag is playing the fun songs and oddities from any era.

So the album naturally contains a fair sample of such nutty novelties as Benny Bell's "Shaving Cream", Holy Modal Rounders' "Boobs A Lot", Allan Sherman's "Hello Muddah, Hello Fadduh", Jef Jaisun's "Friendly Neighbourhood Narco Agent" and Napoleon XIV's "They're Coming To Take Me Away Ha-Ha".

Had a few phone calls last week from readers ambling up and down London's Shaftesbury Avenue, looking for Fate Records, the cut-price import shop I mentioned recently.

Seems that, due to a printing error, we listed the shop's front-door number as 2 instead of 92. Sorry about that, folks, but if you happen to have written to the wrong address don't worry — shop manager Gordon Shaw tells me that the post office have redirected all letters and he's busy sorting them out right now.

Fred Dellar.

PLATTERS

— "St. Elmo's Fire," the first bit of "Sky Saw" and "Over Fire Island" make up for all the other posturing affected on previous occasions.

In fact, I'm really glad that he hasn't quite dispensed with some of those good old atonal dumb-bell drones. In context here, stuff like the repetitive "Sombre Reptiles" and large portions where he still insists upon exercising that awful grey clinker disguised as "vocals" are rendered laughably inoffensive by comparison.

But most of all, I'm glad that "Another Green World" isn't the 100 per cent radical change I originally hoped it would be, because it might only have turned out to be that dishonest contrivance, the original disguise in reverse. Well... you know what I mean.

Pete Erskine

DOLLY PARTON: Best of Dolly Parton, Vol. 2 (RCA)

IF THE Volume 2 bit sounds premature, it's worth pointing out that no less than six of the ten tracks here are title songs from Ms. Parton's recent output.

And at budget price it's very good value for the would-be sampler curiosity aroused by the airplay songs like "Jolene" and "Bargain Store" received.

Mainstream chart country. The sentiments of songs like "Touch Your Woman", "Lonely Comin' Down", "I Will Always Love You" are virtually guaranteed to make rampant feminists apoplectic; which is their loss really as Dolly Parton's undoubtedly one of Nashville's very best contemporary songwriters, as well as its most popular lady singer.

You'll also need to swallow a large suspension-of-disbelief pill to accept the downhome folksiness which informs "Coat of Many Colours" and "My Tennessee Mountain Home", or the lilywhite Christian sentiments of "When I Sing for Him", but if you're still with me, and you're into Emmylou's "Pieces of the Sky" already, chances are you're going to find this much more enjoyable.

Dolly's voice, apart from having a much wider range than Emmylou's, also has a sense of humour — straight on "Travelling Man", neatly twisted on "Bargain Store" (I

mean, you have to admire a songwriting wit which can conceive a vaginal metaphor like that for what is essentially a very sad song).

And Porter Wagoner's nimble arrangements — piano, pumping on "Bargain Store," tinkling featherlight on "Love is Like a Butterfly," pedal steel support to the vocals, harp and harmony backups on "My Tennessee Mountain Home" — admirably emphasize the sheer note-hitting power of Dolly's voice.

What she does most convincingly is the weepy ballads like "I Will Always Love You" with its maudlin talking section. Or, taste the excellent arrangement of piano, strings and steel supporting the powerful "Lonely Comin' Down" if you want some real insight into the oft-repeated truism of "country is white man's (sorry, person's) blues."

Rod McShane

THE WALKER BROTHERS: Greatest Hits (Phillips)

REMEMBER THE Walker Brothers? They used to come on "Ready Steady Go" and stand around with a peculiar kind of doll-like motionlessness, display their pretty faces and make noises that were supposed to simulate Deep Emotion.

When they had a couple of hits under their white mod a gogo hipster belts they got very fond of telling people how much the Stones hated them.

As I recall, I hated them too. They reminded me of a rather pallid imitation of the Righteous Brothers without an Uncle Phil to guide them. (Jack Nitzsche did have a brief liaison with them, but that's hardly the same thing).

Time, however, mellows us all. I don't hate the Walker Brothers any more. The worst thing I can think of to say about this record is that it's a gross case of overpackaging. It's a double album that could have been a maxi single.

"Make It Easy on Yourself", "The Sun Ain't Gonna Shine Any More" and "My Ship Is Coming In" would be quite enough of a souvenir of the Walker Brothers.

The other stuff like "Stand By Me", "Love Minus Zero" or "Land of 1,000 Dances" are pure filler dreck. To call them greatest hits is enough to make

the Trade Descriptions Act howl at the moon.

Still, I did hear that the lovely Scott Walker was planning a comeback, so maybe this stuff is actually important seminal material. You never can tell, these days. Mick Farren

BERT JANSCH: Santa Barbara Honeymoon (Charisma)

THIS SUCCESSOR to "L.A. Turnaround" sees Bert Jansch getting further away from himself, and directed by the positive but excessive L.A. country rock coterie.

Because it is Bert Jansch, I've played it continuously, trying to find some of the spark that has always made Jansch so special among the legions of acoustic guitarists.

Had it been by someone new I would have dismissed it out of hand as a bore.

"Santa Barbara Honeymoon" is a good album, mind you. Any clown can have a good album these days, especially in Southern California where technological whizzes are falling over de luxe control boards and high-powered session men are in evidence on every damn record.

Producer Danny Lane has surrounded Jansch with catchy and busy arrangements performed by a fairly swish host of accompanying guitarists, percussionists, vocalists and even a synthesizer.

The result sounds like all things to all people.

I'm sorry, I just don't want to hear Bert Jansch singing over that pseudo-classical piano nonsense and zingy synthesizer, overused steel drums and overblown choir.

As for the songs, Jansch seems to have gotten lazy. Some of them really are lovely, particularly "Lost And Gone", and J. C. Frank's "Blues Run The Game" from side two, in which he can actually be heard to be playing the guitar as well as ever.

But they are no more beautiful or even quite as inspired in performance as his magnificent solo albums pre-Pentangle.

I don't by any means think Jansch is exhausted as a brilliant, creative artist. I just think he should be running his own show, and I cannot believe he was on this album.

Angie Errigo

Studio shares rocket as Queen connect



chance, Queen moved into a creative area which certainly hadn't been explored as fully by any other band (with the possible exception of 10cc) since The Beatles. They were treating the studio as a totally separate place of work to the concert stage. And quite frankly this band are the best thing to have happened to British music this decade.

MORE THAN anything else, "A Night At The Opera" is a consolidation of the previous album's success in skilfully engineering this balance between artistry and effectology.

Throughout the album they assert their individual songwriting abilities and musicianship to devastating effect — though there is, one track, "Sweet Lady", which is mutton dressed as lamb, probably the most awful rock number they've ever recorded; it mars an otherwise excellent set.

Side one, on which "Sweet Lady" is one of seven cuts, seems to be very much a policy statement by Queen; the substantial developments are in terms of writing, playing and production and not a broadening of style.

For instance the opening track, "Death On Two Legs" displays the totally complementary aspects of the band's playing. Written by Freddie Mercury (credited with "Vocals, vocals, Bechstein Debauchery and more vocals") it's lyrically a vitriolic attack on a former associate.

Mercury delivers the lyrics with a continuously angry snarl, while Brian May knife-thrusts guitar lines around the vocal, and the cymbals on Roger Taylor's kit hiss across like a spitting rattlesnake.

From the intense feel they create, the track suddenly cuts into a vaudevilian piano and the camp vocals of Silver Freddie on a song called "Lazing On A Sunday Afternoon".

Which immediately establishes the atmosphere and format of the first side.

Following "Lazy" comes Roger Taylor's only composition, "I'm In Love With My Car".

Although it's strong rock number, the verses also contain a great deal of humour.

From that we go into the sincere and melodically powerful John Deacon piece, "You're My Best Friend" (which projects the tightness of the band through some fine chord changes) and then Brian May's acoustically based singalong number, "39."

This song is the first indication of May's change of approach in writing and working that's better reflected by "Good Company" on the second side.

After the appalling "Sweet Lady", the side closes on a high note with a typical vaudevilian piece by Mercury called "Seaside Rendezvous".

Having now cemented their area of operation Queen are able to develop further on the second side, while still retaining the contrasting elements of side one.

May's "The Prophet's Song" begins, and is a grand-sonic epic. Not only is it admirably structured, from the acoustic guitar opening to the electric stamp on the main melody, but it opens up to offer the best example of the vocal harmonies.

To conclude the song May moves back to the original acoustic opening, with the melody taken up first by a harp, and then piano to lead into Mercury's beautiful reading of the gentle emotional "Love Of My Life".

Then comes "Good Company". On the surface May's approach is more simplistic, using an appealing melody with a strong hook, set to a trad jazz musical structure. Which results, probably due to his extensive use of ukelele, in comparisons with George Formby.

Yet the overall simplicity is merely a credit to his technical skill which has been displayed on electric guitar throughout the album. Here he creates the sound of a jazz band, right

Continues over page

And the Lawd said: "Let there be Barry White!" And Barry said "Uuuuuughhh! Right on Honey!"

Barry's bass voice is deeper than the deepest orifice. All in all, enough to cream the least yielding panti-girdle.

Then there are the lyrics. Which seem rather more quaint than erotic.

Consider the "Love Serenade" monologue, in which Barry drools on over lush orchestrations. (The effect is like getting an obscene phone call while checking out Jerry Goldsmith's Greatest

Soundtracks).

What do you make of this: "Take off your panties and brassiere, my dear"?

Does anyone outside Jane Austen say "my dear"? Does anyone under 60 use the word

"Brassiere"?

Me should have made that: Take off your panties and brassiere and finger-tip control corselette and elastic stockings, my dear.

Pretty titillating stuff.

Still, the music's not bad, And it's clearly not that much of a secondary consideration, either.

The biggest hits here are straight-ahead disco work-outs. They are: "You're the First, the Last, My Everything", "Can't Get Enough", and "Never, Never Gonna Give You Up".

And they depend as much on nimble-fingered drummers as on Bazza's pawing vocals.

Of course, White's production work has been rightly admired for its imagination and skill.

It's particularly impressive on the Holland-Dozier-Holland classic "Standing In the Shadows of Love". A title doubtless intended to take on new meaning in the context.

But really, an entire album of this ilk is too much to take. White is best in snatches.

If music be the food of love, this is strictly for gluttons.

Bob Edmands.



PLATTERS

From previous page

down to the muted brass, clarinets and trombones.

On "Bohemian Rhapsody" the sheer force of the rock movement within the song is dependent on his power chord structuring, combined with the zealous strength of Taylor's drumming and Deacon's bass.

And of course "Rhapsody" with changing moods, operatic vocals and above all a logical progression to a beautiful climax, is the definitive track of the album. The quintessential example of Queen's magnificence in terms of writing and production.

Naturally these attributes are common to most of the songs; and if it's the most expensive album ever made in a British studio, it's also arguably the best. And I mean that.

God save 'em.

Tony Stewart

DORIS DUKE: Woman (Contempo)

ONE THING about Doris, she can't be confused with any of the other soul girls around at the moment.

Full-bodied and throaty, tinged with an acid tone of bitter memories, she (as *The Times* would say) exudes intestinal fortitude.

Guts, to you and me. Mess with her, baby, and you'll liable to get a clout 'round the ear with the thick end of a bullwhip. I wouldn't be surprised to learn that she dispenses strict correction between takes at her recording sessions.

And yet, despite the leathery image, she can never seem to dominate the men in her life. Her affairs are always with other girl's husbands who eventually return to their wives; fellas who disappear into the night without warning; or

SUPERTRAMP: Crisis? What Crisis? (A&M)

SUPERTRAMP aren't the type of recording band who demand immediate attention; they're very much an acquired taste.

Either you learn to consider them performers of rather enticing songs, or merely regard them as anonymous musicians making equally anonymous music.

Due to business and personal problems Supertramp, the brainchild for better or worse of Richard Davies and Roger Hodgson, didn't really discover their own musical identity until their previous album, "Crime Of The Century".

Which, with the assistance of The Hit Single, "Dreamer", suddenly elevated them from obscurity to a level of recognition, both here and in America.

Presumably, "Crisis? What Crisis?" is an album they hope will help maintain this newly acquired status.



No doubt it will achieve this aim.

Basically they'll do it because they haven't altered the proven successful formula, while their new songs are fresh enough to Do It Again.

In appreciating their song-writing skill, however, it should be remembered that quite honestly they're hardly excellent musicians.

They have limitations, and although they tend to work within these confines there are moments, particularly Richard Hodgson's irritatingly brittle guitar solos during "Sister Moonshine", when they unsuccessfully attempt to step outside them.

John Helliwell, generally a very fine musician with an assortment of excellent ideas, is also guilty of this with the particularly bland sax contribution to "Ain't Nobody But Me".

Of course these inconsistencies are symptomatic of a brash confidence, which if channelled properly makes for a better feel on the material. Well this at least seems the case with pieces like "Lady" and "Another Man's Woman".

But, leaving aside these limitations, "Crisis" does find

Tramp broadening out instrumentally, allowing, for instance, both Helliwell on clarinet and the superb Dougie Thompson on bass to develop themes more extensively.

And yet the album is, like "Crime", based on Davies's and Hodgson's panache for writing good melodies, with Bob C Benberg providing his distinctive rhythmic feel to most of them, something best illustrated by the tracks "Sister Moonshine" and "Another Man's Woman".

As an album "Crisis" is generally excellent, both vocally, instrumentally, and as a Ken Scott (and Supertramp) production.

The album concludes on a high with the beautiful love song "Two Of Us," which, also, incidentally alludes to the determination of the Davies and Hodgson partnership to carry on, despite their earlier disenchantment.

Tony Stewart

NEIL YOUNG: Zuma (Reprise)

NEIL YOUNG hasn't had a hit record since "Harvest", five albums ago.

"Zuma" will change all that.

What's more the opening song here, "Don't Cry No Tears", ought to put Young back in the singles charts.

No, Young hasn't sold out and never will if his last two albums "On The Beach" and "Tonight's The Night" are anything to go by. Both illustrate the man's honesty and unwillingness to compromise himself in order to make hit records.

It's more that Young has come out of the tunnel he entered after the deaths of his close friends Danny Whitten and Bruce Berry, a tunnel lengthened by Young's further disillusion with the music biz—a situation which resulted in his manager, Elliot Roberts urging him to get back with Crosby, Stills and Nash to bring home, the bacon.

In fact Young here has got back with Crazy Horse, to whom the album is co-credited, even though "Zuma" isn't entirely made up of Crazy Horse cuts. Six of the nine tracks are credited to the band, one Frank Sampedro replacing Whitten on rhythm guitar; Billy Talbot and Ralph Molina complete the lineup.

Both "On The Beach" (recorded after "Tonight's The Night" and not before, as the release dates would indicate) and "Tonight's The Night" are disturbing albums.

With those two albums Young's self-isolation isolated his audience.

"Zuma", thankfully, will put

A.H.A. LTD. presents



We gratefully acknowledge the assistance of
C.B.S. RECORDS (BAND CALLED O) POLYDOR RECORDS (RANDY PIE) CHRYSALIS RECORDS (SASSAFRAS)

* FREEBIE COLLECTORS ITEM

First two hundred ticket buyers will receive special limited edition E.P. record featuring a track from each band. Buy your ticket now and get your record on the night.

NOVEMBER

Fri 21st	Corn Exchange, Cambridge
Sat 22nd	Loughborough University
Sun 23rd	Caley Cinema, Edinburgh
Mon 24th	City Hall, Glasgow
Thu 27th	Cleethorpes Winter Gardens
Fri 28th	Durham University
Sat 29th	Leas Cliff Hall, Folkestone
Sun 30th	Middlesbrough Town Hall

DECEMBER

Wed 3rd	Manchester University
Thu 4th	City Hall, Hull
Fri 5th	Lanchester Polytechnic
Sat 6th	Bradford University
Sun 7th	Hammersmith Palais
Mon 8th	Birmingham University
Tue 9th	Brangwyn Hall, Swansea
Wed 10th	Cardiff University
Thu 11th	Aberystwyth University
Fri 12th	Victoria Hall, Hanley, Stoke
Sat 13th	To be announced
Sun 14th	Bath Pavilion

ADVANCE
TICKETS 99p

ENQUIRIES: 01-226 8551

PLATTERS

Neil Young and the re-discovery of raunch

Young back with his following.

In an interview with Young in *Rolling Stone* earlier this year, he talked of his personality shift. He sings about it here, in the closing verse of "Barstool Blues".

Once there was a friend of mine

Who died a thousand deaths
His life was filled with parasites

And countless idle threats
He trusted in a woman
And on her he made his bets

And there lies the key to much of what "Zuma" is about, and the reasons why it comes as such a breath of fresh air after the last two Young albums.

The "friend" Young is referring to is obviously himself, the rest speaks for itself.

He's looking back on his immediate past (in the interview referred to, Young talked at length about the people who were living off him, the parasites) which also brings in the fact that he's split up with his lady and is out on the pull again; therefore songs like "Don't Cry No Tears", "Danger Bird", "Pardon My Heart", "Lookin' For A Love", possibly "Stupid Girl" and "Driveback", which is not an unpleasant way of telling the ex-girlfriend to go lose herself.

So you see more than half this album is about lost love and its effects.

But Young isn't drowning in his self-pity. Instead he sees his situation and just about welcomes it in songs like "Lookin' For A Love" which is a classic Young strum-a-long/sing-a-long. The song's uptempo, hinting at a country feel, and like so much of the album expertly simple musically and lyrically.

Musically, "Don't Cry No Tears" highlights one side of the album where Young and Crazy Horse approach the music with a certain '60s beat and group simplicity. The song's chord changes (reminiscent of "Needles And Pins") increases the similarity between this side of Crazy Horse and a rather more raunchy Searchers, if you can believe that.

The band approach "Barstool Blues", an urgent uptempo number, "Stupid Girl" and "Drive Back" similarly, their freshness and energy more than apparent.

It's not everybody who could make an album this far into his career so brimful of vitality — something which is more surprising when you consider the state of the music on "Tonight's The Night" where Young used Talbot and Molina too.

On "Danger Bird" and the album's greatest cut "Cortez The Killer," Crazy Horse's stance is more like in days of yore, i.e. "Everybody Knows

This Is Nowhere" and tracks like "Down By The River" and "Cowgirl In The Sand".

"Cortez The Killer" is presumably where Young gets the album's title from, Zuma being an abbreviation of the Aztec King Montezuma who crops up in the song, which is Young's romantic idealisation of Cortez, a Spanish conquistador plundering Montezuma's kingdom.

If the lyrics don't hold water, the music more than compensates, being as it is a show-case for Young's guitar playing ability. At first the music creates a tranquil landscape, Young then starts to hint at the riff before delivering it, finally chording about to create a wall of drama. Great stuff.

A CSNY cut "Through My Sails" closes the album, Young plays acoustic, Stills plays low-key bass and Russ Kunkel plays congas. It's a song of calm contentment, Crosby's singing being particularly impressive. And bears little resemblance to the very arranged music the four made on "Deja Vu". The fine melody is instantly memorable.

Neil Young has described "Zuma" as "sophisticated" Crazy Horse and while that doesn't explain the album entirely there is much here that sounds like Young has gone full circle, in fact gone back to his earliest roots.



Neil Young, arriving at Heathrow with his mother.

She took what he could give when he could. Now the fairy-tale house is for sale. She still calls him, with a cold, to tell him that she is trying to fall in love again each night that she goes out. Heartbroken, she's goin' back to Dallas; because if she can get away from her man's personal effects his memory will go to rest.

Sound like a familiar story? Yes, the professionally vulnerable Tammy has another album of songs exploring love-hate relationships when backed by slide-guitar and a vocal backup by the Nashville Edition.

There's not much to say; she still sings with the passion of a gingham-covered martyred angel. The music is country slick with the occasional Conway Twitty riff, but it's all arranged so far behind her that the drummer could well be a somnambulist.

Occasionally in her career there's a song like "D-I-V-O-R-C-E" or "Stand By Your Man" which fortifies the legend.

Of these tracks "The Man From Bowling Green" comes the closest.

Billy Sherill produces and wrote one song. Miss Tammy, however, wrote three for this album sometime when she wasn't flying around the world half-blinded by tears, throwing feminism back into the "dark ages", or performing.

There's an unspoken agreement in the South that things are never what they appear to be. Filtered through all the "Yes, ma'am thank ya kindlys" are some of the worst social politics in the world. If you think this Barbie Doll who went from being a hairdresser to C&W queen by way of a C&W king/husband is even going credit the musicians on the album, then you too still believe in fairy tales. Judy Nylon

TAMMY WYNETTE: I Still Believe in Fairy Tales (Epic)

SHE WAS a full-grown mountain girl who became a waitress in Bowling Green where she met a "gee-tar picking drunk."

Life was conducted from brown paper bags; his held booze, hers had movie mags.

Also he has made an album which is both very real, very listenable and one that'll sell a ton without merely recycling well-worn devices that have earned him a lot of money in the past.

"Zuma" stands as an album on its own, an entity in itself, and is further indication of Young's importance in the scheme of things. Steve Clarke

KIKI IDIE

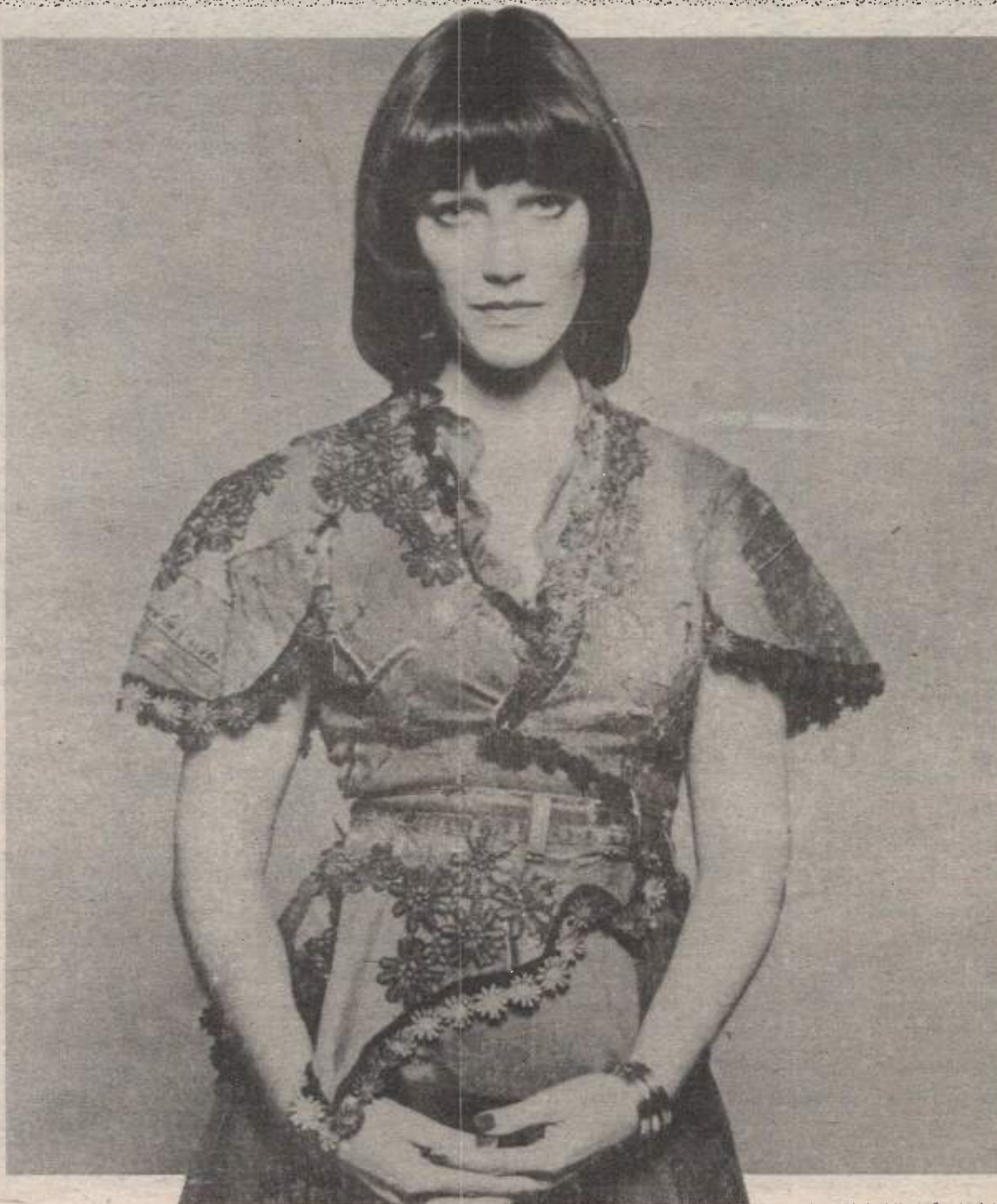
ONCE A FOOL '99

B/W "SOMEONE TO ME"
ROKN 501

Her new single out now
on Rocket Records



THE ROCKET RECORD COMPANY LTD
40 SOUTH HUDLEY STREET LONDON W14 6AR TEL 01-459 9714



PLATTERS

RORY GALLAGHER: Against The Grain (Chrysalis)

DO YOU realise that "Against The Grain" is Rory Gallagher's seventh album since he split Taste?

That's seven albums in four years. The little Irishman certainly works hard, and for that alone he deserves some of his quite massive reputation.

Of course, there's never been that much doubt about the guy's guitar playing. Listen to those blistering breaks on the opener, "Let Me In" and the real zipgun slide work that takes us out of "Souped Up Ford", an overhead cam and twin carbs job if ever I heard one.

Rory Gallagher knows his way around that battered old Stratocaster, but he isn't only a heavy merchant either. His version of Leadbelly's amusing "Out On The Western Plain" features some very skilful finger-picking, and the tone on the man's acoustic is far from

No rhythm, lots of blues

beat-up.

He can rock hard and he can also play them soft and mellow, but if "Against The Grain" is anything to go by, Mr. Gallagher doesn't know how to pitch them so they land right in the middle. Anything that isn't more or less a 12-bar thrash and the guy gets terribly lost.

"Cross Me Off Your List" is a jazzy flavoured number that tries to fool you that it isn't in 4/4 time, even when it is. And it fails.

For starters the band isn't up

to it. Gerry McAvoy and Rod De'Ath's rhythm section is right there with all the beats, but they simply aren't subtle or light enough. Gallagher's own production, which insists upon keeping the sound as much in the garage as possible, isn't the greatest assistance to them. The dry, sackcloth sound suits the out and out rockers, but the lack of studio sophistication takes the edge off the ensemble playing.

It doesn't do some of Rory's vocal lines any good, either. It shows 'em up as self-conscious-



on the twee, recurring as it does in so much of folkdom and gentle rock. Renaissance's treatment is quite resplendent, a fine mesh of swelling and receding instrumentals, soaring vocals and haunting lyrics.

Side two is devoted to the nine-song cycle "Song Of Scheherazade" and presents all of the finest aspects of the band on record in a balanced but spectacular entertainment.

Renaissance's composition is symphonic in feel, cinematic in scope, for like the best of film soundtracks it conjures up rich pictures from the music alone.

The cycle opens with "Fanfare", a musical simile for "Once Upon A Time" which transports the listener to the exotic realm of fantasyland Baghdad. "The Betrayal" sets the scene, dangerous excitement building through sinister percussion and racing string to a violent climax and uneasy denouement.

Annie Haslam's operatic voice wings upwards through the song, coupled persuasively with the precise tenor of Jon Camp. The orchestration subsidises for John Tout's balletic piano introduction to the graceful "Love Theme".

Ms. Thatcher's lyrics for "Scheherazade", drawing on a rich source and utilising the poetic language of Arabian fairy erotica, are shimmering.

My only very small complaint is that the whole story is revealed in "The Sultan" and only one of Scheherazade's tales is used in a beautiful love song, "The Young Prince And The Young Princess As Told By Scheherazade", thus leaving out a wealth of material about Aladdin, the voyages of Sinbad, Ali Baba, etc.

On the other hand, musically "Scheherazade" is a complete evocation, a triumphant realisation of the selected theme. Compact but opulent, conveying a multiplicity of moods.

I absolutely love it, and would refer "Scheherazade And Other Stories" not only to those who are interested in the exploratory development of Renaissance's work but also everyone hooked on romantic fantasy and fable.

Angie Errigo

CAFE SOCIETY (Konk)

THIS HAS gotta be one of the softest male harmony groups ever. I can still feel spaniel eyes gazing up from the sleeve.

The harmonies on this record are lyrical, soothing and its strongest aspect. Unfortunately, on a number like "Maybe It's Me" it's all balm and no cut. The song "I Love You So", had it been done by the Beatles during the "Hey Jude" era would have been a hit whether I liked it or not — but that's the old story with nostalgia — right place, wrong time.

This group admits to 'wistful longings and cominess'. Good thing, too; because "The Creed" is really enough to make a body cringe. It's a downright religious ballad dedicated to beautiful losers everywhere.

Side two, cuts two and three. "The Whitby Two-Step" and "Such A Night" are the best songs on the album. In the tradition of the Village Green Preservation Society, both of these songs have that choppy feel that goes with racoon coats and naivety serenaded by restaurant violin.

Konk is the Kinks' label and with Ray and Dave Davis (also John Gosling) producing, Café Society have come up with an album that, while competent, is not demanding enough to catch attention.

The group move within a triangle of folk, nostalgia, and down-home cabaret. Since most of the instrumentation is keyboards, acoustic guitar, and bass, material from this album could be faithfully reproduced without six tons of equipment and would lend itself to a club situation.

Raphael, Tom, and Hereward Hilken Swain Kays do have nice voices, but a mask and a melody, a top hat and a rose are hardly the tools to carve a place in what they've called "the cynical seventies".

Judy Nylon

ly technical, if not pretentious.

But he's still a good boogie player. On stage he and the rest of the band are reputed to be red hot and rocking. Unfortunately, in common with just about every British rock outfit, they don't swing... at all.

"Souped Up Ford", as it stands, is a great song, and it could get recognised as a classic in the "Six Days On The Road" vein. But rather than force you to get up and shake a hip, Gallagher's arrangement and McAvoy's bass pounding away on every single solitary beat, it makes you want to get down and beat your head upon the floor. Apparently that's what many of Gallagher's fans get into, but I find the idea a little painful.

Nevertheless, there are few who can beat Rory Gallagher at his own game, and "Against The Grain" should sell in large numbers. Catch some of that natural rhythm, Rory, and you might find yourself in the Rock 'n' Roll Peerage.

Chas de Whalley

RENAISSANCE: "Scheherazade And Other Stories" (BTM)

I DIDN'T care particularly for Renaissance's last album, feeling personally that it was somewhat superficial for its grandiose themes. So, having indifferent expectations of their new effort, I was delighted to find it a captivating, cohesive work.

The fertile compositions of Michael Dunford, performed with tight interdependence among these musicians, exploit highly dramatic aspects of jazz, rock and classical motifs, linked by the folk purity of Annie Haslam's exceptional voice.

The content of the album is divided by the two sides between the real and personal and the fantastic, providing two separate unities.

On side one "Trip To The Fair" opens with the resourceful John Tout on keyboards in an intro that sounds like Tchaikovsky having a fit. Maniacal laughter and accelerate tempo succeed in re-creating a form of dementia I feel uncomfortable listening to. This fades out to tinkling fairground sounds and crystalline, lost soul vocals from Ms. Haslam.

Betty Thatcher's lyrics here remind me of a universal nightmare, disguised in a sugar-shell of sweet melody which shatters: "Suddenly thousands of faces I see/Everyone seemed to be staring at me."

"The Vultures Fly High" is more jazz-rock paranoia, driven by Jon Camp's powerhouse bass and Terence Sullivan's well-defined and controlled energy on drums.

Side one closes with a gentle and plaintive tour de force, "Ocean Gypsy". While the theme of a "free soul" heroine who loves and is lost may teeter



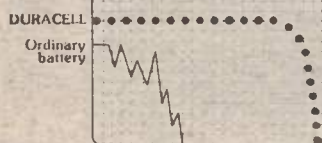
It's the re-wind button that does it.

It's just too much of a strain for ordinary batteries. They need time to recover.

Meanwhile, they play your tapes slow. But slow.

Not Duracell. Duracell's no ordinary battery. It gives you all of its power, all of its life.

Even in high-drain equipment like your cassette player. So it always plays your tapes at the right speed.



Duracell lasts much longer too. Around three times the life of an ordinary battery.

That goes for your radio, cassette player, camera, torch, shaver, pocket calculator and whatever else you usually run on batteries.

So next time our Shirley starts singing like Johnny Cash you know what to do. Change to Duracell.

DURACELL

THE LONG DISTANCE POWER CELL.



THE SOUNDTRACK ALBUM OF THE KEN RUSSELL FILM



AMLH 64546



Flashback to the Stones U.S. tour...

MICK ON ROCK'N'ROLL

JAGGER I don't consider myself the b t rock star. I never have. There are a lot of people who are good, and since I'm not really interested in white rock and roll I never go and see 'em . . .

But you do — you've seen Clapton, and Zeppelin, and Bowie . . .

"Well, to be honest, I'm checking out the sound systems." (Laughs).

"I'm not very good, but I don't really care. In fact people have sometimes said I'm not very good."

"The Rolling Stones have never said they were the best rock and roll band or the greatest."

...AND ALTAMONT

SITTING IN Peter Rudge's office discussing ways of opening the outdoor shows. Jagger says, "Those kids are all on downs, aren't they? They take some quaaludes and then some more downs and smoke pot, and then they take heroin and then some cocaine and then some ripple wine, right? Maybe we should all get together in here and take all that stuff . . . see what we would feel like and what would entertain us . . ."

Someone mentions Altamont.

Mick looks weary. "Oh, I don't know . . ." he says, "people tell me all the time that they had a good time there. Kids arrivin' the day before . . . campin' out and all that."

"Sometimes I think the only two people who didn't have a good time were me and the guy that got killed."

THE PRESS

TALKING about the press en route to Milwaukee, mid-air. Mick says: "I don't read any of the analytical stuff. Those are the ones that I skip. I only look at the front pages or the pictures, actually."

"Someone asked me if I minded bad reviews, and I said no. As long as my picture is on the front page, I don't care what they say about me on page 96."

THE PROBLEMS OF BEING ON TOUR

WELL I don't have that many problems myself, so if others do then I don't mind dealing with them. Maybe I just ignore my problems . . . I mean, of course I have problems, but not really day to day ones because I have people to look after me, y'know?

"I'm very lucky. I don't have to pack my bags. I don't have to worry about my airplane. I don't have to worry about my cars."

"But then you have a lot of people who have emotional problems, and I don't."

Never?

"Well, yes, but very rarely. I just don't have emotional problems . . . you know what I mean, I'm very happy."

"Lonely? . . . No, not lonely at all. Why should I be lonely? I have my dearest friends with me, how can I be lonely?"

"Keith, Charlie . . . most of the band are my friends, and a lot of other people who have been my friends for years . . . I don't ever feel lonely. I mean ever. It's not like I'm on tour and I'm 'The Lonely Rock Star.' Forget it . . . it doesn't apply to me."

This tour in particular? "I didn't think I was going to like it. I thought it was going to be just so repetitious of what we'd done before. Happily I don't feel that, because the band is a slightly different band, enough different to make me interested in it. And I get off on the stage, especially the moving one."

MICK CONFIRMS THAT PRESSURES EXIST

YOU HAVE to learn to relax at certain periods of the day. The more you bring yourself to relax, whatever method you use, the better it is. You have to spend a lot of



Did you hear about the female Chuck Berry who wanted to join the Stones? About the marriage in the pressbox during "Jumping Jack Flash"? About the policemen and the bottle of urine? LISA ROBINSON got it all first-hand on THE ROLLING STONES' mammoth tour of the American continent earlier this year, and here it is — a collection of the curious and the commonplace, presented for your titillation.

time cooling out.

"You have to be calm and effective and all your judgements balanced because after a while the pressure gets so much that a lot of bands just freak out on the road. Which has always been a thing of humour with us . . . if you can keep the humour it's all right."

"People have a lot of different ways of letting out their inhibitions . . . sex . . . like they screw a lot, or destroy rooms . . . all this frustration. One indulges in all those things . . . you take it out on things, on people."

"I don't honestly think that those are the best ways of doing it. I think sex is quite important, sex does give you a lot of release from tension."

"I get a lot of release of tension just physically anyway . . . onstage . . . so I don't have a physical problem like that."

"If I was standing still like Bill I think I'd go mad."

BILL WYMAN HAS HIS SAY

I'M AN introverted person," Bill Wyman says when asked about his lack of movement. "I don't feel natural moving. If I did move it would look wrong, very false."

"I just get right sort of into whatever's happenin' in the audience . . . things that happen between people in the audience, reactions to what Mick does . . . I think that's really interestin', it's a lot of fun."

"Especially if the audience is aware of me watchin' them, then some funny things happen. But none of the rest of the band is aware of that either, y'know. They think I just stand there as well, and don't sweat all over. I present myself to the audience performin', but



not in a jump-around way. I get off on a few things, I dig it, I really do.

"But Mick isn't aware of that . . . or Keith . . . or Charlie, and probably 80 per cent of the audience isn't. But the people around my area are."

KEITH KEEPS IT TOGETHER

IN THE MILWAUKEE Hotel Keith Richard and Ronnie Wood are being "interviewed" by some Chicago journalists in Keith's room. Huge, red carpet-covered speakers, tape recorder and stereo take up half the room.

The atmosphere is smoky . . . red

may still be there, alone with each other to share a common language.

Keith arrived in his room and creates instant theatre. Meticulously arranging the atmosphere . . . just so. A certain number of scarves tossed over lamps, the incense in holders, reggae tapes on, photos of Anita on the mirror, the drawers neatly arranged.

One wonders about his health?

"I couldn't possibly do what I do onstage if I didn't take care."

People worry about you . . .

"They should worry about themselves. I haven't heard too much of that on this trip, however."

Well . . . perhaps it has something to do with the fact that you and Ronnie smile at each other onstage so much?

"Does a smile mean you're healthy? I mean you could be dying of cancer and still raise a smile occasionally."

"Yeah, I'm very grateful for people that worry about me, but it's really a waste of time. They should worry about themselves."

"Don't worry about me. I've got it under control as best I can, as well as anyone else. Probably better, if I can exercise the ego for a minute."

Are you ever scared onstage?

"Scared? What's there to be scared of? It's the best part of the day."

MARRIAGE IN THE PRESS BOX

A MARRIAGE takes place in the sweltering hot pressbox during "Jumping Jack Flash", the climax of the show in Toronto. The couple are Georgina Fox and Chris Davis, along with their maids of honour and a priest named Red Lester (he carries a calling card that reads, "Thinking of getting married? Call

"I'd rather play to little kids...They should check 'em at the door — throw out the ones with bald heads"

**Pix by: ANNIE
LEBOVITZ and
CHRISTOPHER SYKES**

Red Lester").

Prior to the concert, the starry-eyed bride tells photographer Annie Leibovitz, "Tell Mick I love him".

The couple, in their late teens, wear full bridal drag; white gown, tuxedo jacket etc. Wedding party members scribble little notes on a box top... "I love you Mick", and so forth. At their request, Annie Leibovitz brings a gold and white book embossed with the legend "Our Wedding" into the band's dressing room for them to sign.

Ron Wood writes: "I hope you have much pleasure together".

Keith writes: "Congratulations?"

Mick: "I hope you have many years of happiness together".

Billy Preston (what else?): "Peace".

SOVIET CULTURE: JAGGER SPEAKS OUT

TALKING to the Russian cultural attache in his dressing room in Washington, Jagger tells of when they first tried to set up a Russian tour and he was asked what he would do to improve cultural standards of Russian youth.

"I said I thought they could improve their own cultural standards without any help from me."

BALD FACTS

DISCUSSING what has been a particularly sedate audience, Mick says, "I'd rather play to 2,000 little kids than 18,000 adults. They should check 'em out at the door... throw out all the ones with bald heads."

MRS. JAGGER'S ROLE IN ROCK

AFTER the show Ahmet Ertegun throws another of his parties for the band in a massive room of the Washington Hotel. Bianca Jagger walks around apparently looking for something she must have dropped on the floor.

"What's she looking for?" someone asks.

"Happiness," answers another.

"I don't think Bianca cared whether I went to the White House or not," Mick says later. "She was quite happy to go on her own. And I was quite happy for her to go on her own. I mean I guess I could have been invited, but I wasn't actually sent an invitation card, so I wasn't bein' rude. Anyway, I never woke up."

"But Bianca enjoys all that, because after all, she's not doin' anythin' on the tour apart from that, and she was in Washington... so she should do... I mean we're a team, y'know, so she does that and I do what I do."

WYMAN'S VIRILITY THREATENED

PHOTOGRAPHER Christopher Sykes crashes into Bill Wyman coming out of his dressing room at the Forum, L.A. "AH!" Wyman shouts, "spoiling my solitude before the show!"

Wyman... described in the *Boston Globe* as having an "onstage demeanor akin to that of your friendly undertaker." He's actually one of the wittiest people on the tour. He surveys himself in the mirror in a skintight lizard and leather outfit and says: "If I wear pants like this for the whole tour I'll never be able to produce another child."

THE PROBLEMS OF PETER RUDGE

PETER RUDGE has an idea to use elephants in Memphis — as security, perhaps.

When the day finally arrives there are problems. Rudge: "There's no way we can get 'em walking around through the crowd? No? Well, can one

elephant stand on top of another?"

The flight from Washington, D.C. to Memphis is a nightmare: lightning all around, altitude drops, even the brave ones are not smiling. Mick's not on the plane, having chosen to drive... maybe he knew something.

Arriving at the Memphis Hilton there is a screw-up with room reservations and — as if this wasn't enough — "Gimme Shelter" is on TV.

The following day Keith and Ronnie are detained in Fordyce, Arkansas, thus putting the place on the map.

STEPHEN WYMAN, SON OF BILL

CHRISIE WOOD and Ronnie lie by the Beverly Wilshire Hotel pool and get some sun. Stephen Wyman, son of Bill, an amazing boy who knows the sizes of the largest radishes, cucumbers and tomatoes in the world, falls in love. Peter Rudge has the Bellevue Suite where he conducts meetings, receives nonstop phonecalls, and in general thrives on a perhaps necessary (in order to do this particular gig) aura of hysteria.

Mary Beth Medley seems stunned by the backstage pass requests. Ryan O'Neal is insulted that he has to pay for his tickets, so he returns them.

In the dressing room one night I hear the strains of "Happy". Ah, Keith's song, I say, jumping up. "Are you kidding?", laughs a friend, "they're all Keith's songs."

KEITH AND THE GIRL GUITARIST

KEITH HAS received a letter from a girl who says she's a great guitar player and a great screw. Now she's stopped by to see him. While he's still asleep in the other room, she sits on an amp and plays some Chuck Berry styled guitar.

It becomes apparent that her desire is to play... onstage with the Stones. At the Forum.

"Are you kidding? They'd never do



that," says a friend. "A chick?? On-stage? With the Stones?..."

"I just want to strut. I know if I played with them they'd dig it... I could take them into a whole other thing, the thing of a girl onstage with them."

"Listen, I've jammed with a lot of people... Fanny... Isis asked me to be their guitar player. I'm not a groupie, and I'm not impressed."

"I'm a player, I was asked here. I thought I was going to play. At least jam with them..."

Keith leaves for the gig and leans out the car door. "Look, come around, or call me later, but about joining the Stones — I mean forget it, it's done."

KEITH ON GUITAR STYLE

YOU KNOW with Ronnie we seem to be able to get back to the original idea of the Stones, when Brian was with us in 1962...63. Two guitars has always been my particular love because I think there's more that can be done with that combination than almost any other instrument.

"What screws it up, and this is the bag I fell into with Mick Taylor — whom I love dearly and I think is one of the most incredible guitar players in that kind of music you'll ever get a chance to hear — is that there's this phony division between lead and rhythm guitar. It does not exist. Either you're a guitar player or you're not. There's no point in designating one th-

ing to one and another thing to another... there's no freedom there.

"This way with Ronnie is more like what it was with Brian, because when Brian was still very interested in guitar we had basically the same ideas. It's two guitar players and one sound. At times you may not be able to tell who's doing what because the sound is focused and it is one sound created by two people."

"Two guitars can be a disaster. Often the easy way round is to have one be lead and one be rhythm, and split it up like that. But if you want the two of them to produce one sound, the guys playing them have to be together. They've got to know what they're doing."

"With Ronnie it worked out. I knew it would because we'd already done an album together. It was also the fact that Ronnie was the obvious choice."

"We just had to own up that we were an English rock and roll band, and not just English — but London. And that's why Ronnie and I can burst into gales of laughter at a certain word that nobody else understands... all those little things become such a big advantage when you're on the road..."

WISECRACK 1

PETER RUDGE: "Elton wants to give us a party after the show in Denver, okay?" Keith: "Only if he gives us a Rembrandt each."

WISECRACK 2

THE AUDIENCE is all going to sing "Happy Birthday" to Mick tonight," says Paul Wasserman. "But this is Bloomington, Indiana, so we'll probably have to pass out a sheet with the words."

Mick, "Christ... Bloomington... I thought that was a department store."

Next please...

Atlantic Records' Danny Markus is peeling oranges, tossing the peel on the floor. Don't do that... "Listen," says Danny, "this is Detroit — the whole place is the floor."

BILLY PRESTON'S BIG WORRY

BILLY PRESTON, every night: "IT'S MY PLEASURE TO ENTERTAIN THE PEOPLE IF THE PEOPLE WANNA BE ENTERTAINED. DO YA WANNA BE ENTERTAINED??!"

And afterwards: "Every night I go out there and say to myself, please God please, don't let Jagger pull my wig off."

Introduction by Jagger at Madison Square Garden: "This is Billy Preston, he's staying at the St. Moritz and he likes white boys!"

MICK ON INHIBITIONS

I AM inhibited onstage. To a certain extent, yeah... I mean there are certain things you wouldn't do. I wouldn't throw myself into the crowd... sometimes I feel like doin' that though. Take all my clothes off... I just feel like that sometimes.

"When we played that really hot gig I just felt like takin' all my clothes off." (Why didn't you, then?) "Well, I'm inhibited. Besides, I'd probably get arrested."

"Also I have inhibitions because I have to play within a musical reference. If you wander too far away from it, then the band gets lost."

"Sometimes I do get lost. And I mean you can't warn the band and say, 'Well, I'm going to lose control here,' because you don't know if you will."

"I lose control, and then come back, and that's exciting. For me it's the best part of the show."

WOMEN

MICK IN Jacksonville, on women: "People always give me this bit about us bein' a macho band and I always ask them to give me examples... 'Under My Thumb'?"

"Yes, but they always say 'Starfuck-

er', and that just happened to be about someone I knew."

"There's really no reason to have women on tour unless they've got a job to do. The only other reason is to screw. Otherwise they get bored... they just sit around and moan. It would be different if they did everything for you, like answer the phones, make the breakfast, look after your clothes, and your packing... see if the car was ready, and screw."

HAVE ONE ON ME...

I'M DRINKING white wine in the dressing room at Hampton Roads, Virginia; and Wyman says menacingly. "Don't drink that."

"What?"

"No, seriously! Y'know, some-

Continued on page 30



OLYMPIA

MEL BUSH PRESENTS

The Great British Music Festival

LONDON

DEC. 31st
New Years Eve
3 p.m. to 12.30 a.m. approx.
Doors open 2.30 p.m.

JAN. 2nd & 3rd
1 p.m. to 11 p.m. approx.
Doors open 12.30 p.m.

1 p.m. to 11 p.m. approx. JAN. 1st Doors open 12.30 p.m.

**STATUS
QUO**

**STEVE MARRIOTT'S
ALL STARS**

THIN LIZZY

**CLIMAX BLUES
BAND**

**DOCTORS OF
MADNESS**

**PROCOL
HARUM**

**BARCLAY
JAMES
HARVEST**

**BAKER GURVITZ
ARMY**

JACK THE LAD

JOHN MILES

SNAFU

**BAD
COMPANY
NAZARETH**

**RONNIE LANE'S
SLIM CHANCE
PRETTY THINGS
BE-BOP DELUXE
CHARLIE**

Advance Tickets

Great British Music Festival Box Office
Olympia, Kensington, London W.14
tel. 01 931 9308/9

Cheques & P.O.'s made payable to
Mel Bush Organisation Limited

TICKETS £3.50 EACH DAY

No reserved seating

Agents

All branches Virgin Records tel. 01/727 8070
London Theatre Bookings tel. 01/439 3371
Hime & Addison Manchester tel. 061/834 8019
Glasgow Apollo tel. 041/332 6055
All Box Offices open Sat. 22 Nov. 10 a.m.

Peter Grainey Graphics, Bournemouth

News Desk

CAT: TWO EXTRA IN LONDON

CAT STEVENS is to play two more London concerts next month, at the tail end of his previously-reported mini-tour, and as the direct result of the overwhelming ticket demand for his shows. His four gigs already announced include an appearance at London Royal Albert Hall on December 15, but he will now additionally be playing the Hammersmith Odeon on Friday and Saturday, December 19 and 20.

Tickets go on sale at the box-office and through the usual agencies tomorrow (Friday) priced £3.50, £3, £2.50 and £2. Meanwhile, Stevens' new album "Numbers" is being rushed out by Island this weekend.

... and a new Queen gig

QUEEN will also be playing another London concert. They are already set for three successive days at Hammersmith — November 29 and 30 and December 1 — but all are now completely sold out. Consequently, they have added a fourth date at the same venue — on Tuesday, December 2. Tickets are on sale now.

PROMOTER Mervyn Conn has scrapped plans to stage a week of concerts at Hammersmith immediately after Christmas. He originally announced the project six weeks ago, but it was learned this week that he has abandoned the idea, because it has proved impossible to organise the event in the limited time available.

HOPES FADING FOR SIMON TV

THE CHANCES of Paul Simon filming a TV special, during his British visit next month, are fast diminishing. NME understands that the difficulty arises from Simon being unable to use his own American musicians on British television, and his reluctance to appear without them. There is a possibility that he will agree to be interviewed in BBC-1's "Parkinson", but it is unlikely that he will perform — unless he has a change of heart and agrees to work as a soloist, accompanying himself on guitar.

Meanwhile, reports that Art Garfunkel will join Simon in his London Palladium concerts on December 11, 12 and 13, also appear to have little foundation. NME believes that if Garfunkel does appear on stage with Simon, it would be in either or both of his provincial concerts — Manchester Palace (December 8) and Birmingham Hippodrome (9) — and not in London.

However, it is stressed that this is only a possibility, and promoter Tito Burns said on Monday that he had no knowledge of such a project. But Burns revealed that he is hoping to set up a string of Garfunkel solo concerts in Britain next year.

Lane on the road

RONNIE LANE and Slim Chance commence a major European tour today (Thursday) covering concerts in Belgium, Holland, Norway, Sweden and Denmark. And they are at present being lined up for an extensive British tour, which will open in January to aid promotion of their new album. Dates and venues will be announced shortly. With Lane on guitar and vocals, the current line-up of Slim Chance is Charlie Hart (keyboards and fiddle), Colin Davey (drums), Steve Simpson (guitar) and Brian Bellshaw (bass). As reported last week, they appear in the music festival at London Olympia on January 2.

JOHN MARTYN's dates for the remainder of this month are London Enfield Middlesex Polytechnic (tonight, Thursday), Coventry Lanchester Polytechnic (Friday), Sheffield University (Saturday), Leeds University (26), Dundee University (27), Stirling University (28), Glasgow Strathclyde University (29) and Newcastle City Hall (30). Support act is Hedgehog Pie.

BUDGIE have added three more dates to their previously-reported pre-Christmas tour. They are Nottingham Playhouse (November 30), Brighton Top Rank (December 3) and Croydon Greyhound (7), and Hobo will support on all gigs. The band tour Europe and America during the first part of 1976, but another British concert tour is planned for the spring.

THE REAL THING, currently touring America with David Essex, begin a British one-nighter tour next month. Gigs so far set for the Liverpool soul trio are Leicester Clare Hall (December 6), Birmingham Barbarella's (12), London Hammersmith Palais (16), Northampton Salon (17), Norwich No. 1 Club (18) and Retford Porterhouse (20).

NAZARETH have added another date to their British concert tour, which opens tonight (Thursday). The tour now closes at Middlesbrough Town Hall, on Saturday, December 6.

SPIDERS FROM MARS have cancelled two of the gigs in their short comeback tour next month, but have replaced them with two others. Manchester University (December 6) and Lanchester Polytechnic (10) are scrapped, while Birmingham Barbarella's (9), Edinburgh Napier College (11) and Glasgow Strathclyde University (12).

GREENSLADE have expanded into a five-piece. Singer Bryan Evans, who was with the cast of "Hair" and "Joseph And The Amazing Technicolor Dreamcoat", has joined them in time for recording sessions for their new album. Until now keyboards man Dave Lawson has been handling lead vocals, but the introduction of a new member will give them greater flexibility and range.



SIX DAYS IN EARLY MAY

Bowie booked for Wembley

DAVID BOWIE is expected to return to Britain in the spring to play his first dates in this country for almost three years. It is understood that a block booking has been made for him to appear for six successive days at the massive Wembley Empire Pool from Saturday, May 1, to Thursday, May 6, inclusive.

This engagement is, of course, still tentative — and it should be stressed that no tickets are yet on sale, nor are they likely to be for some considerable time. There is always the chance that plans for Bowie's visit will have to be revised closer to the time, particularly if he signs to make

another film which would conflict with his proposed May gigs.

What is certain is that he wants to perform again in Britain some time next spring, and a spokesman for his record company confirmed that discussions are at present taking place with this in view — although he insisted that he was unaware of any precise dates having yet been set. And NME's enquiries took us to a leading London promotion company, who admitted that they would "probably be involved" in presenting Bowie at Wembley.

Bowie's last concert in Britain was at London Earls Court in June, 1973, at the end of his "farewell tour" of this country. He has not performed live in the States for some time, as he has been busy working on his debut movie "The Man

Who Fell To Earth" and setting up his own production company. So it is impossible to assess, at this stage, what type of show he would present at Wembley.

A source close to Bowie felt that he would probably stick to the soul approach that characterised his last U.S. tour. "But knowing David, he's more than likely to come up with something completely new for Britain", he added.

In any event, the Wembley season at the beginning of May looks promising. And it is thought that he will strive to keep to these dates if humanly possible, because he is known to favour Wembley for his British comeback, and the venue is now virtually fully booked for the whole of the spring — thus making a date switch impossible. So make a note of May 1-6 in your diary!

Dylan plans dates here

BOB DYLAN is understood to be considering bringing his "Rolling Thunder Revue" to Britain next year, possibly as soon as January — reports Lisa Robinson from New York. Although his projected visit is still unconfirmed and subject to change, he has already spoken to Mick Ronson and asked him to stay on as his guitarist, with a view to undertaking a British tour in the fairly near future.

There is, however, some confusion as to when the rumoured tour would take place. Some sources close to Dylan feel that he would not be coming to Britain until the spring, but others have indicated that January is a

distinct possibility. The uncertainty arises from the fact that Dylan's current American tour ends immediately before Christmas, and it is not yet clear if the revue will continue to roll around the States after the holidays.

Dylan has been quoted as saying that he would like to open a British tour in Bath, apparently for no other reason than that he admires the architecture there! It is also on the cards that any British itinerary would deliberately avoid Central London, just as his current U.S. tour has circumvented New York — although at press time, there was speculation that he would slot in a last-minute concert in the Greenwich Village area. According to Lisa Robinson, provincial cities such as Liverpool, Manchester and Birmingham would be likely places for Dylan to visit if and when he does come to Britain.



KIKI DEE BRYN HAWORTH JOHN MARTYN

NEWS ROUND-UP

color Dreamcoat", has joined them in time for recording sessions for their new album. Until now keyboards man Dave Lawson has been handling lead vocals, but the introduction of a new member will give them greater flexibility and range.

SUPERTRAMP are the subject of a unique venture by A & M Records. A 20-minute selection of tracks from their new album "Crisis? What Crisis?" is being previewed, with an introduction by Kenny Everett, in 720 cinemas throughout the country. The campaign is running all this week in ABC, Studio and Classic cinemas.

CLANCY begin a five-week British concert, college and club tour at Leicester University on January 16 to promote their second Warner Brothers album "Working Together", for release in early February. They are also set for their U.S. debut in April, probably as support act on a coast-to-coast tour by Little Feat.

TRAPEZE are to resume British gigs early next year, by way of a con-

cert and college tour starting in late January, to tie in with the release of their new Warner Bros. album titled simply "Trapeze". Meanwhile, three members of the outfit — Mel Galley, Dave Holland and Terry Rowley — are currently playing on the British tour by Justin Hayward and John Lodge's Bluejays.

THE BANDS OF Syd Lawrence, Kenny Ball and Humphrey Lyttelton, plus the New Gerald Orchestra, are showcased in a "Big Band Bash" to be staged at the London Palladium on Wednesday, December 10. Promoters are Tito Burns and Louis Benjamin.

JOHN CALE's concert in Croydon on November 30 has been moved from the Greyhound to the considerably larger Fairfield Hall. And his previously-announced gig at Liverpool Mountford Hall is now cancelled.

BRYN HAWORTH has added another date to his current tour — it is at Weybridge College of Food this

Saturday (22). But his scheduled gig at Leeds Polytechnic on November 27 has been cancelled. And his date at Cambridge Lady Mitchell Hall is moved from November 28 to December 1.

GEORGE BENSON, who entered the NME Chart last week with his single "Supership", has been booked — together with his band — for a three-week season at London Ronnie Scott's Club commencing March 1. A full British tour will follow this engagement.

THE DRIFTERS are the opening attraction next Wednesday (26) at a new London theatre-restaurant called Nero's, which was formerly the BBC

studio at the Camden Theatre. Also set are Sweet Sensation (November 27-30), Buddy Greco (December 1 week), Fortunes (7 week), Flirtations (15 week), Karlins (21 week) and Johnny Johnson and the Bandwagon (28 week).

KIKI DEE is being lined up for a British tour early in the New Year, a spokesman for Rocket Records said this week. Exact timing of the tour will be dependent upon the release date of her new album.

DEE CLARK is expected to arrive in Britain at the end of this month for a two-week one-nighter tour, to tie in with the current success of his single "Ride A Wild Horse".



Taj Mahal U.K. visit

AMERICAN blues guitarist Taj Mahal is coming to Britain in the spring, together with his full band, to play a London season followed by concert and college dates around the country. It was announced this week that he is to headline at London Ronnie Scott's Club for two weeks commencing May 3. And Ronnie Scott's agency division is at present lining up a subsequent string of gigs throughout the country.

FASTBACK MUSIC - BY POST

This week's best-selling songbooks

★ Steely Dan/18 Songs	£2.80	★ Joni Mitchell/Complete Vol. 2	£4.25
★ Ygs/Yesterday	£1.95	★ Eagles/On the Border	£2.95
★ Jimi Hendrix/40 Greatest Hits	£3.50	★ Shadows/20 Big Hits	£1.75
★ Captain Fantastic/Elton John	£2.50	★ Beat of Shadows	85p
★ Venus & Mars/Wings	£3.00	★ Rock Guitar Tutor with Record	£1.00
★ 10 e.c. Greatest Hits	£1.95	★ Bass Guitar with Record	£1.00
★ Jetty/Aqueduct, Stand Up, Benefit	£2.50	★ How to Improvise Lead Guitar	£1.75
★ Elton John's Greatest Hits	£1.95	★ Rock Guitar (Self Tutor)	£1.95
★ Status Quo/42 Songs	£2.00	★ Rhythm Guitar (Self Tutor)	£1.95
★ Bob Dylan/Blood on the Tracks	£2.00	★ Lead Guitar Tutor with Record	£2.50
★ R. Walsman/King Arthur	£1.95	★ Rock Bass Tutor with Record	£2.50
★ Eagles/21 Songs	£2.30	★ Bottleneck Gtr. Tutor with Record	£2.25
★ Queen/Sheer Heart Attack	£1.00	★ 7488 Guitar Chords	£2.50
★ David Bowie/Diamond Dogs	£2.75	★ Bolan/Workload of Love	85p
★ Songs of David Bowie	£2.75	★ Bolan Lyric Book	85p
★ Jethro/Turkey, Stand Up, Benefit	£2.50	★ Pink Floyd Album	75p
★ Mott the Hoople/16 Songs	£2.35	★ T. Rex Songbook	£1.25
★ Beatles/Classical Gtr. Arrangements	£2.95	★ T. Rex/Zinc Alloy	85p
★ Led Zepplin/Complete	£2.75	★ Y. Kaz/Slider	85p
★ Paul McCartney/Red Rose-Band on Run	£2.50	★ Jim Webb/20 Songs	£1.95
★ Clapton/Ocean Blvd and others	£2.75	★ Stonus Big Hits Vol. 2	85p
★ Derek & the Dominoes/Layla	£2.95	★ Bonni/Lyrics & Pinups	30p
★ Ysa/Yessongs	£2.75	★ Free Complete	£3.00
★ NME Book of Rock	75p	★ Neil Young Complete Vol. 1	£5.00
★ Cream Complete	£2.75	★ Dylan/Writings & Drawings	£2.50
★ Wakeman/Journey to Centre	£1.25	★ Scott Joplin Piano Rags	£1.25
★ Elton/Yellow Brick Road	£2.35	★ Stonus Biography	£2.95
★ Beatles Complete (guitar)	£3.75	★ Cat/Tessie & Precat	£1.50
★ Beatles Complete (piano)	£3.75	★ New Songs of George, Paul and Ringo	£2.50
★ Lindisfarne/10 Songs	85p		
★ Rod Stewart Complete	£1.75		
★ Roxy Music 19 Songs	£1.00		
★ Wishbone Ash/15 Songs	£1.10		
★ Joni Mitchell/Complete Vol. 1	£3.75		

★ FASTBACK MUSIC 5 Elgin Crescent, London, W.11 ★

STONES

Continued from page 27

times we can't control ourselves. Once me and Brian and Keith were in Germany and these cops outside the dressingroom were hassling the kids and we got so annoyed with them that we poured out half a bottle of whiskey and pissed into it, and offered them the bottle. 'Here,' we said, 'Have one on us,' and they said, 'Thanks man'... raised the bottle and drank it."

MICK ON AGE

YOU KNOW I tried to explain this to someone the other day. Jagger says And he couldn't understand. I said that rock'n'roll exists on all these different levels of music, and music exists on different levels.

"I've been playin' rock'n'roll and blues, and I started playin' blues when I was very young... 14... and that was mature music compared to 'Venus in Blue Jeans' which was the hit at the

time I started. The band I was in at the time was playin' music written by 40-year-old men.

"So this guy says to me the other day, 'You're over 30, how can you write rock and roll songs?' But I started off by singing songs written by 40, 50... 60-year-old men... 'You Gotta Move' was written by a 70 year old man. I mean, what does it matter.

"The thing about rock'n'roll is — I never wanted to be a rock'n'roll star. I've never been into singing teenage lyrics, and when I started I did these songs written by old people. Perhaps that's why people were sometimes shocked by my lyrics... well, not shocked, but interested."

EGO: THE RICHARD THEORY

PERSONALLY, I don't like to do long solos," Keith says "I don't like to meander on and on. I just like to do it short and sweet.

"No, it's not lack of ego... every-

body's got an ego. It's a matter of whether you let it run away.

"Everybody needs an ego, I mean just to put yourself up on that stage you've got to have an enormous ego. It's just what you do with it in your spare time. You can blot it, or put it to sleep, forget about it, or just live with it.

"Unfortunately with a lot of people it takes over... you can see it a thousand times, especially in this business.

"You can watch somebody who is a good guitar player, or a good piano player or singer who will believe their own press clippings in six months. And that's massaging the ego, feeding it, stuffing it."

Jagger: "I try to be in control of my ego because I've seen myself go off the rails on tours. Just my ego... I start ordering people around, I get really... difficult to deal with. I'm not moody on tours, I'd just like to be on my own, sometimes. Just for like an hour a day, apart from the time I'm asleep. And when you're asleep you're not always on your own..."

STRANGE DAYS IN AMERICA

THE DOCTORS who check Mick's throat, or give the occasional B12 vitamin shot, sound like they've stepped out of a Marx Brothers movie: Hyman Stockfish, R. F. Greathouse etc.

Talking about headaches, and pills, Mick says: "Codeine is so ridiculous in this country. They act like it's such a big deal, codeine. Then, there are these little pills for diarrhoea that have a touch of opium in them... like if you took maybe 300 of them you might get a buzz. So, if you want them and the doctor is out, you can't get 'em. It's easier to score heroin in this country..."

"They sell you guns here. My first experience with that was with Keith in Arizona and we wanted to buy a gun. Just to see if we could. So we got two guns, and then went into a bar for a drink, and they asked us for I.D. (proof of identity). And here we had

these two guns that we'd just bought wrapped up on the bar... We didn't need any I.D. for the guns."

STONETTE SPEAKS OUT

IT'S THE last night of the tour - Buffalo New York State. Eight-year-old Serafina Watts asks what I'm planning to do after the tour. Write about it, I suppose. "Be sure to mention me," she instructs briskly, "I'm very important."

IN PRAISE OF ETERNAL ADOLESCENCE

THERE IS a perpetual adolescent influence," Jagger said during the tour, "because what I was doing when I was 18 I'm doing now. I mean the room I had at the Olympic Hotel in Seattle is the same room I would have had in 1964. I

Illustrations
by
TONY BENYON



RIGHT, HERE'S your starter for 9.965735 recurring.

What's the connexion between all the following Rolling Stones records:

Come On, I Wanna Be Your Man, Not Fade Away, Carol, It's All Over Now, Little Red Rooster, Time Is On My Side, The Last Time, (I Can't Get No) Satisfaction, Get Off Of My Cloud, 19th Nervous Breakdown, As Tears Go By, Under My Thumb, Lady Jane, Out Of Time, Paint It Black, Have You Seen Your Mother Baby (Standing

In The Shadow), Let's Spend The Night Together, Ruby Tuesday, Yesterday's Papers, We Love You, She's A Rainbow, Jumpin' Jack Flash, Honky Tonk Women, Sympathy For The Devil, Street Figh- tin' Man, Midnight Rambler, Gimme Shelter?

Got it? That's right — they're all on the new Rolling Stones compilation from Decca, "Rolled Gold" — the one which was reviewed last week by Mick Farren in moderately ecstatic terms (Farren even opined heretically that it was so good, it might even be worth

tossing away your old scratched 45s for...)

So you'd liked to score a copy? Well, NME and Decca Records, in bounteous conjunction, are offering 100 of these albums as prizes in our new competition. All you have to do to win one Opunter, is to study the drawings opposite and say which of the titles listed above — i.e. the ones on the album — they are illustrating.

It's easy, it's fun, and it could be profitable. And to give you a push in the right direction we'll give you a little example — i.e. the small cartoon on the right illustrates "I Can't Get No) Satisfaction". Get the idea?

However, that one's not part of the competition — it's the



other seven you've got to solve to make your dreams come true...

HOW TO ENTER

AS DESCRIBED above, decide which Stones song title is depicted by each of the seven illustrations on this page and write your answers opposite the appropriate letter on the form below. Complete the coupon with your full name and address then post it in a sealed envelope to the following address:

NME/Stones Competition. 136 Long Acre, London WC2E 9QP. Closing date is 3rd Dec. 1975.

The competition is open to all readers living in Great Britain, Northern Ireland, Channel Islands and the Isle of Man other than employees (and their families) of IPC Magazines Ltd., and the printers of NME.

The albums will be awarded for the first 100 correct entries checked after the closing date.

Winners will be announced in the earliest possible issue of NME and one Stones album will be despatched to each winner as soon as possible afterwards.

The editor's decision is final.

FREE ENTRY COUPON

Please post to:

NME/STONES COMPETITION

136 Long Acre, London WC2E 9QP.

My answers to the seven illustrations are:

Title A
Title B
Title C
Title D
Title E
Title F
Title G

NAME (Mr./Ms.)

ADDRESS

DR. HOOK'S HILARIOUS HAPPENINGS

Now in Town

THURSDAY NOVEMBER 20 — OXFORD, POLYTECHNIC UNIVERSITY
FRIDAY NOVEMBER 21 — NEWCASTLE, THE MAYFAIR
SATURDAY NOVEMBER 22 — LONDON, HAMMERSMITH ODEON
TUESDAY NOVEMBER 25 — OLD GREY WHISTLE TEST
WEDNESDAY NOVEMBER 26 — PLYMOUTH, PLYMOUTH FIESTA
FRIDAY NOVEMBER 28 — COVENTRY, LANCHESTER POLY
SATURDAY NOVEMBER 29 — MANCHESTER, Salford UNIVERSITY
SUNDAY NOVEMBER 30 — BIRMINGHAM, BARBARELLAS

Their new single

ONLY SIXTEEN

CL 15836

FROM THE ALBUM **BANKRUPT** E-ST 11397

EMI

Capitol

HOOK EARLY FOR CHRISTMAS

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

mean it wasn't any grander, it was the same room. And I'm doing the same things, slightly different of course. Instead of travelling on commercial planes we've got our own, but it's still the same things.

"And my responsibilities are much less than the responsibility of someone who used to come to our concerts when they were 17. Now those people have gotten married and have five children and two cars and three mortgages. I'm married and have children and all that, but I don't worry about it because I'm doing what I did before... when I was an adolescent.

"So, one half of me is still totally adolescent. I only discovered this really by looking at other people in rock and roll: it perpetuates your adolescence, for good or bad."

"I don't know if it's good or bad, because I can't evaluate it. It feels real nice and I don't give a shit... I don't feel responsibilities other people feel. Obviously, bein' in a rock band makes you more adolescent than if you worked in an IBM company and really had to worry about your future. I don't worry about the future. I'm living out my adolescent dreams perpetually."



D



E



F



G

AT LAST! RORY GALLAGHER'S NEW ALBUM



"Against The Grain," the first studio album since "Tattoo," sees him turn over a new leaf creating the same frightening, unnerving atmosphere that has made his live shows so eventful.

Harry Doherty
MELODY MAKER October 25th.

"This is, without doubt,
Rory Gallagher's best studio
album so far."

Geoff Barton SOUNDS



"AGAINST THE GRAIN"

ON TOUR DECEMBER

Derek Block by arrangement
with Quarry Productions.

13th Apollo Centre. Glasgow
15th Town Hall. Birmingham
16th Free Trade Hall. Manchester
18th City Hall. Newcastle
19th City Hall. Sheffield
23rd Royal Albert Hall. London

INSTORE ALBUM LISTENING

HMV Manchester
HMV Oxford Street, London
HMV Glasgow
HMV Edinburgh
All Bruce's Records Stores Scotland
Listen Records Glasgow
Callers Newcastle
Paperchase Manchester
Harlequin 201, Oxford Street, London
Harlequin Cambridge
Harlequin Coventry Street, London
Robins Norwich
Nems Great Charlotte Street, Liverpool
All Virgin Record Stores



on **Chrysalis** records and tapes

MAL WALDRON is a dude. He's dressed in black, black velvet collarless shirt, black velvet strides with those kinda Mexican milkbottle tops ascending the flair, silver medallion belt riding low. He's got a red bandana around his neck, white streak in his hair like Cotton Hawes.

He looks like an outa town torpedo on a contract.

We sit in the ICA cafeteria watching the health food. Mal outfaces the ergonomic buns, lights up another cigarette. He's a major smoker. A bearded cat coughs on his carrot but can't get his glare through the smoke. Much denser and he's gonna be chomping on the ceramic crocks, some roughage, serve up the carrot formal at the other end.

The Smokin' Stranger has been in town an hour, blown in from Munich to play a concert here tonight with John Stevens and Jeff Clyne. He sits there quietly, stroking the trail dust off'n his duds.

"I'm gonna love you," says John. "Only give up smoking today, innit?"

Mal laughs. "Mal don't want to get too healthy," I tell him. "Mal, let's go and talk."

We go through the music room. A piano tuner is plinking inside the lid. Jeff Clyne is upholstering his bass, running the zip around the belly of the bull fiddle.

"What I can't understand," says Jeff, "is why I always get a hard-on when I play at the ICA. Soon as I get through the door."

"You got any arco passages tonight? Maybe its all this Culture?"

"I dunno."

We find a little room upstairs: floor polish, paint tins, dismantled switches.

Mal lit up and we got it on.

He was born in New York fifty years ago, but "didn't live in the city for too long because my parents moved out to Long Island — because there were so many robberies in Harlem at that time. It was just ridiculous. Second storey men running round. They'd come in through the fire escape on the second floor and rob all the apartments from there up."

Mal started musically back in the hard-bop 50s. "Jackie McLean was really my first helper to get a record date for Prestige. He got me on his date, they liked me so they used me in the rhythm section for many other dates. Me, Art Taylor and Doug Watkins were like the house rhythm section, and I wrote a lot of those dates — two trumpets and two altos, four altos, Phil and Quill, that kinda stuff. Donald Byrd, Gene Ammons." I remember that period well, the four ton Esquires with the Ira Gitler sleeve notes and the Peck covers. "Who were your piano influences?" I asked him.

"Well, Bud Powell was one of the first ones, and then after him came Monk. Duke Ellington was always there. Also some Art Tatum too, but I could never keep up with him, his technique was too fantastic." In fact, Mal Waldron doesn't sound much like any of them — or anybody else. He's a funky, rock-steady, dark player, a permutator of vamps. Horace Silver? Dollar Brand? Yes, nearer to that, but his own man.

So how did he get on as Charlie Mingus's piano player? Was that a happy band?

Mal laughed. "It wasn't a

happy band, but it was a good band. He's a very stormy personality. He kept changing personnel all the time. I think Danny Richmond and I were the only two who stayed with him. He's had so many sidemen — Jackie McLean, Ernie Henry, J. R. Monterose, George Barrow, Britt Woodman."

"How did a record like 'Pithecanthropus Erectus' happen?"

"Well, not too much of it just happened in the studio because we'd been playing these tunes for many months — in fact, almost a year before this record, and the ideas were jelled. The charts, the heads, were all worked out by Mingus. Some of the parts in the middle he taught us by rote which he believed in then because he said if he just wrote his music down we'd read it and forget it. He was right too. We had quite a lot of freedom. In fact, he'll go with you if he feels you're sincere about what you're doing. He'll let you go. He likes that. There were quite a few musicians didn't feel that way and wanted to stay with what they had, not change it — and they got into hassles with Mingus."

"The hollered instructions never bothered me. It didn't affect me at all because I don't work out of this ego bag where you're on stage performing and nobody's supposed to make you look as if you played a wrong note. That's ridiculous. You do play wrong notes, and the public should be aware of it. A lotta musicians have false egos where everything's gotta go well or they get uptight."

Mal is a pro. A lot of the best sought him out: Max Roach, Mingus, Dolphy, Teddy Charles, Billie Holiday. He blew piano behind Lady for two and a half years, towards the end of her life.

"Did you ever feel you were covering for a failing voice?" I asked.

Mal had filled one polish lid with butts, switched to a paint tin. "No. If I did, I did it unconsciously. I wasn't really aware that her voice wasn't making it. She always sounded good to me. She could really really touch you night after night with the same numbers. She'd put an emphasis on different words in the same song and it would affect you differently. Send chills through your body."

"She taught me the use of shadings to fit the words of a song. I'd have to learn the words before I played a ballad, and that really helps you with your solo ideas. Everything you know about a tune — not just melody changes and rhythm — helps you to interpret. And I learned about space from her — the use of space."

"And Dolphy?" I said. "What did you learn from him?"

"He was very very inspiring. He moved me in different directions, you know. I wasn't standing still, but I wasn't into the New Thing as much as he was, and he helped to open it up for me. He and Booker Little and Ed Blackwell."

Which took us back to the Five Spot engagement. Volume I of the live recordings for Prestige captures the very best of Dolphy and Booker: 'The Prophet', 'Fire Waltz', 'Bee Vamp'. "We weren't really aware that we were making anything to last. We knew they were making a record, but that wasn't thought of as that world-shattering. You just made a date to pay the rent, you know. Stuff like that. We were just playing a night."

Why did you quit America for Europe?

"I split because the problems

Pianist gasses twenty before concert

OK, so Man with Fingers can probably do without Lungs — but MAL WALDRON really should cut down. By BRIAN CASE.

in America became unbearable for me. Because I'm black, and because I'm an artist too. I wanted to play my own type of music and I didn't want to compromise to make a living. I couldn't do anything about the colour of my skin, so that was a dead end there. So I came to Europe. I'd been to Paris and Milan once with Billie Holiday back in 1958, and I liked what I saw. I liked the feeling. Here you can really live — you don't just exist as in America. It's a day to day life in America — you don't know if you're gonna live to see the next day. I go back there once every year for about two weeks just to see if it's changed at all, and it hasn't, it's gotten worse. You can't walk

through the streets without watching behind you."

"Is there any truth in the allegation that New York clubs are controlled by the Mafia?" I asked. "Don't answer it it's gonna mean your brains in your lap, Mal."

"It was true when I was in New York City — I don't know about today. The Musicians' Union was as bad. The whole concept of America is based on material achievements. Whatever people have, that's the basis of their acceptance in society. If you have a lot, then you're beautiful. Those that have, get more; those that don't have, get less."

"That's one of Lady's lyrics

LISZTOMANIA

SHUDDER — as superb piano virtuosity goes off the rails!

GASP — at Ringo Starr's Piety

MARVEL — at Thor's mighty metal weapon!

LAUGH — as true love conquers!

SIGH — for the Countess as she fiddles as Franz burns!

CHEER — at Chaplinesque romance!

SHIVER — at the pappy and thrust of bedroom intrigue!

A KEN RUSSELL FILM STARRING ROGER DALTRY "LISZTOMANIA" X RINGO STARR · RICK WAKEMAN

SARA KESTELMAN · PAUL NICHOLAS and FIONA LEWIS

PRODUCED BY ROY BAIRD and DAVID PUTTNAM MUSIC BY RICK WAKEMAN

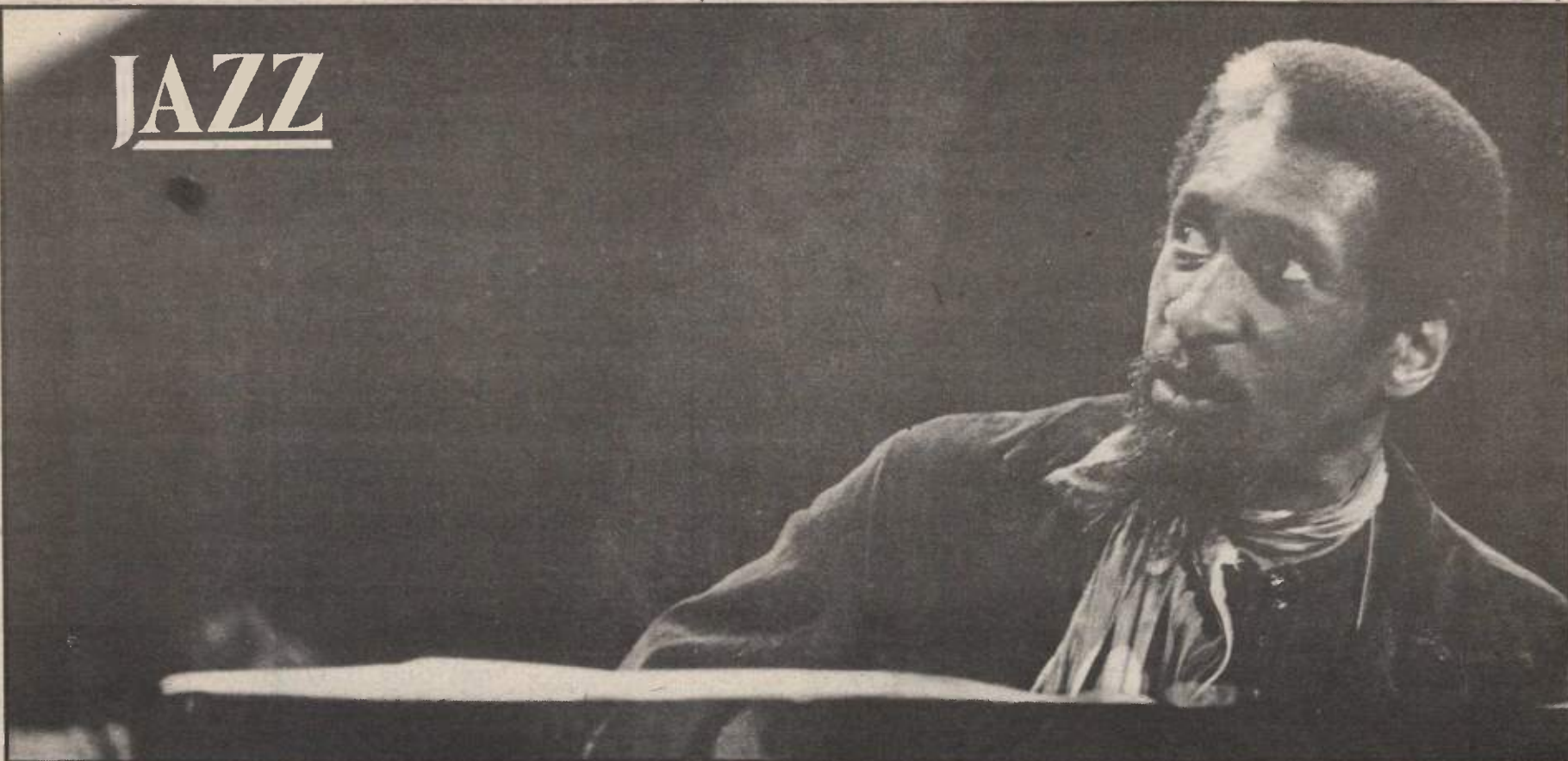
EXECUTIVE PRODUCER SANDY LIEBERSON WRITTEN AND DIRECTED BY KEN RUSSELL A GOODTIMES ENTERPRISES PRODUCTION TECHNICOLOR PANAVISION FROM WARNER BROS. A WARNER COMMUNICATIONS COMPANY RELEASED BY COLUMBIA-WARNER DISTRIBUTORS

NOW SHOWING: WARNER WEST END 2 · SCENE 1 LEICESTER SQ. ABC1 BAYSWATER · ABC BLOOMSBURY · ABC1 FULHAM ROAD

AND SPECIAL PRESENTATIONS AT THE FOLLOWING CINEMAS
CROYDON ABC1 · EALING ABC2 · EDGWARE ABC2 · ESHER EMBASSY · ILFORD ABC2 · PUTNEY ABC2
STAINES ABC1 · WATFORD SCREEN 1

Pic: JOHN STURROCK (Report)

JAZZ



that you've remembered" I said.

Mal laughed. "God Bless the Child".

"That's got his own".

"Right."

"What do you think of jazz in Europe?" I asked him.

"Good. I have at least two musicians in every country I can really play with. And the club owners are much more civilised. I can earn a living just in Germany because there are jazz clubs in every major city, and Rundfunk and the festivals."

"Don't you miss your old US buddies?"

"No. Every day one comes through Munich. In fact, the

whole Thad Jones-Mel Lewis band is in Munich at this minute. I ran into Pepper Adams the other day walking down Munich Street."

Mal is a fine composer, his tunes often turning up on other people's sessions. "Even when I started, my writing was ahead of my playing. I studied theory and harmony in college, so I was always interested in composition before I had the jazz feeling to play. My teacher taught me the use of economy — how to work on a melody and really drain every drop out of the given notes before moving onto something new. Play it backwards, play it sideways, invert it, get all the juice outa one

theme — and develop it. I've always believed in that."

Turn it every way but loose. The same dogged persistence characterizes his piano. He bounces a phrase off his knecaps, onto his forehead, catches it on the scoop of instep like a footballer in training. His momentum wells up, rolls. Here and there, come hints of new departures, the oblique figure that runs clear off the keyboard. He sells very well as a solo artist, sells more than any other jazz player in Japan, spends two hours after every concert there just signing autographs.

"I'd like to play freer than I am doing now. My own deve-

lopment is very slow and gradual. I'm a very gradually changing person — it isn't overnight. My personality is to be thorough. I can't change but so much, but I will try and change in the musical context. I feel that jazz is a mirror on the world, you know. As such, it must change because the world is changing around us."

"Ron Atkins wrote somewhere that your economic approach made him want to dance, whereas Terry Riley's sent him to sleep." I told him.

"Wow!" Mal broke up. "I'd like to shake that man's hand."

"Do you see the electric piano as part of the world's change?"

"Well, I experimented with it for about two years and then I gave it up because it doesn't really fit my personality too well. Part of my approach to the piano comes from my touch, and the electric piano doesn't respond to your touch as much. It all comes out the same intensity whatever part you strike. The extent of variation is much smaller."

Mal took a giant drag on his cigarette.

"I can hardly tell the electric piano players apart now. I have to go to the liner notes to see if it's Herbie Hancock or Chick Corea."

"I'll smoke to that," I said.

SELECTED DISCOGRAPHY:

Charlie Mingus ... Pithecanthropus Erectus ... Atlantic 1237

Max Roach ... Percussion Bitter Sweet ... Impulse A8

Eric Dolphy At The 'Five Spot' ... Prestige 7611

Mal Waldron ... The Quest ... Prestige 7579

Mal Waldron ... Black Glory ... Enja 2004

Mal Waldron ... Up Popped The Devil ... Enja 2034

Mal Waldron ... Free at Last ... ECM 1001

Mal Waldron ... The Call ... JAPO 60001

3 of the greats now on Sunset — £1.49

each + (r.p.)



THE GROUNDHOGS:

THANK CHRIST FOR THE BOMB

SLS 50376. Cassette TCT 50376

The band's first hit album and amongst their most successful. With it, the band moved away from their original blues style and established the talents of Tony McPhee as a writer and guitar hero. The first Groundhogs material to be made available on Sunset.



CANNED HEAT: COOKBOOK

SLS 50377. Cassette TCT 50377

The California Blues Band had a worldwide hit with 'On The Road Again'. 'Goin' Up Country' was featured in the movie 'Woodstock', besides being the band's best known album track. Both are featured on this album.



BONZO DOG BAND: KEYNSHAM

SLS 50375. Cassette TCT 50375

Keynsham is an album for today. A fun packed bumper bundle which includes 'You Done My Brain In' and 'Mr Slater's Parrott' and also preserves the immortal tones of Horace Bachelor for posterity.

cassette £1.99 (r.p.)



His first solo album



Roger Dean VIEWS

An epic book £3.95

After his renowned appearances on record album covers for bands like Yes, Greenslade, Uriah Heep, Budgie and Osibisa, Roger Dean has put it all together in a magnificent colour book.

The purpose of this book is both to catalogue the development of his work to date and to illuminate his role as creator rather than painter, illustrator, fabricator or artist.

Views is introduced by Donald Lehmkuhl with a text written by Dominy Hamilton and Carla Capalbo—people close to Roger Dean's world.

Views takes all of 160 pages and over 400 illustrations to tell the story. The format, twelve by twelve inches, and the sheer acreage of full colour reproduction mark it as a unique publishing achievement.

Everyone enjoyed producing Views—we wish you the same enjoyment.

BIG O PUBLISHING LTD
219 Eversleigh Road London SW11 5UY
01-228 3392

Views is obtainable at all good record shops, book shops, department stores and poster shops, where you can also find some twenty different colour posters by Roger Dean.

Roger Dean's book and posters are available by mail order from Cauldron Promotions. Please add 55p postage and packing for the book, (Overseas 85p). You can also send 20p for a colour brochure on Views and a poster catalogue.

To: CAULDRON PROMOTIONS (Dept. NME)
47 Landseer Road London N19 4JG.

NAME.....

BLOCK CAPITALS PLEASE

ADDRESS.....

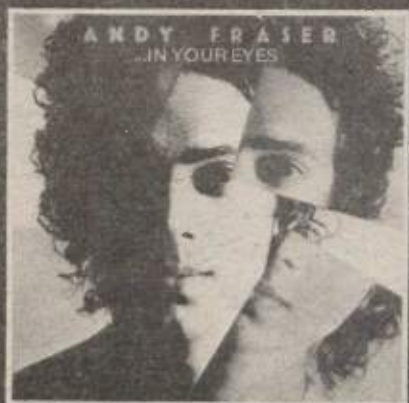
Please rush copies of VIEWS @ £4.50 (£4.80 Overseas)

And/or poster catalogue and VIEWS brochure @ 20p

I enclose £ : including Postage & Packing.

Look out for...

Andy Fraser's amazing new album 'IN YOUR EYES'



CBS 81027

Seeing is believing...

John Tully for **ALBAZAR**
Productions presents

The Andy Fraser Band on tour:

November	
Saturday 15	Durham University
Sunday 16	Liverpool Stadium
Monday 17	Preston Guildhall
Thursday 20	Victoria Hall, Hanley
Friday 21	Bradford University
Saturday 22	Manchester University
Sunday 23	Chancellor Hall, Chelmsford
Monday 24	Aberystwyth University
Tuesday 25	Barbarellas, Birmingham
Wednesday 26	Hull University
Thursday 27	Kings Hall, Derby
Friday 28	Leeds Polytechnic
Saturday 29	Wigan Casino
Sunday 30	Nottingham Albany Ballroom
December	
Tuesday 2	Guildford, Civic Hall
Wednesday 3	Liverpool University
Thursday 4	Dunstable Civic Hall
Friday 5	Cardiff, Top Rank
Saturday 6	East Anglia University
Monday 8	Exeter University

Information CITY

EDITED BY FRED DELLAR

I KNOW you're a Leo Kottke fan, so perhaps you can tell me what make of guitar Kottke uses. — G. BUCHAN, Sowerby Bridge, Nr. Halifax, Yorks.

● In recent years, Leo's been using acoustics made by a elderly Yugoslavian named, wait for it, Bozo Podunavac, who migrated to the States some 10 years ago. According to Kottke, who's got a story for every occasion, Bozo has developed an allergy for sawdust and glue and gets so sick that after completing each guitar, he has to stay in bed for three weeks in order to recover! Kottke also uses an electric instrument from time to time but says it's only a cheap imitation copy of a Fender Telecaster.

COULD YOU please supply some information on Ral "You Don't Know What Yu've Got" Donner, as we don't seem to have heard anything of him for a number of years. Has he any elpees available? — MICHAEL SARGENT, Blackpool, Lanes.

● Ral Donner is a Chi kid who, back in the early 60's, had a number of hits with songs like "You Don't Know What You've Got", "She's Everything" and "The Girl Of My Best Friend". Basically a Presley soundalike, Donner recorded for a whole host of labels including Scottie, Gone, Tau, Reprise, Fontana, Red Bird, Rising Sons and M.J. waxing what is often thought to be his best disc, "I Got Burned", for Reprise in '63, though Donner expert Barry Lazell, who supplied much of the information printed here, claims that "Poison Ivy League", a 1965 rocker for Fontana, was even stronger. Though little has been heard of Ral since 1968, L.A. rock writer Art Fein recently wrote me that Donner has been involved on the Chi disco scene but has last got a new single on the market. Called "Dear Godfather", it's on the Chicago Fire label and Fein describes it as "A slushy Italian ballad." The only elpee Donner ever made was "Taking Care Of Business" (Gone LP-5012) though he appears on countless compilations, including many of Roulette's "Golden Goodies" series. Half a dozen Donner singles were issued in Britain at various times but the only recently released album containing a track by the singer is Pye's "Boppers" (GH836), which includes "You Don't Know What Yu've Got". A 25-track tape-only compilation of that title is available on Pye ZCP 61022, an issue that also contains Ral's "Girl Of My Best Friend".

WHEN I was at Thin Lizzy's New Vic gig, I noticed a lot of the roadies and people in the crowd wore T-shirts decorated with a picture similar to that appearing on the front of the band's recent album. Could you tell me where I could obtain one of these shirts? — LIZZY FAN, Kidbrooke, London SE3.

● I suggest you contact Linda Allen, 2nd Floor, 52 Dean Street, London W.1 (Phone 01-437 2212). When I last spoke to her, she was checking to see if the band still had such shirts left around. Linda says that most of them got sold on Lizzy's last jaunt around the



Kottke: Elderly guitar-maker, whizz-bang guitars.

He was only a Bozo but ...

country, though a new supply will be available in time for Lynott and Co's next major British tour, which is scheduled for March.

COULD YOU list all the singles the Feelgoods have made, giving detail of their flip sides?

— DAVID, Finham, Coventry.
● Dr. Feelgood have cut three singles, all for UA, these being: "Roxett"/"Route 66" (UP35760) (Rel. November 1974); "She Does It Right"/"I Don't Mind" (UP35815) January 1975; and "Back In The Night"/"I'm A Man (UP35857) (July 1975).

ARE ANY Zappa albums available in quad record form? — L. BARCLAY, Solihull, Birmingham.

● WEA's CD-4 Quad catalogue lists just two Zappa items — "Overnight Sensation" (K2-41000) and "Apostrophe" (K2-59201). You can obtain your own copy of this catalogue by writing the Marketing Department, WEA Records Ltd., 69 New Oxford Street, London WC1A 1DG.

I'M DOING some research on jazz films but there seems to be a lack of reference works. Are there any you can recommend?

— BIX HARVEY, Corby, Northants.

● A new book, "Jazz In The Movies" by David Meaker, is to be published by St. James Press in the New Year. In the meantime, the only reference books I can think of are "The Literature Of Jazz", published by The Library Association, and the excellent "Jazz Sur Films" by Jean-Roland Hippemeyer; this is a Swiss publication written in French. The latter can be obtained from The Bookshop, National Film Theatre, Belvedere Road, London SE1, or from Teresa Chilton's Bloomsbury Bookshop, 31-35, Great Ormond Street, London WC1.

SOMETIME AGO, I heard a couple of minutes from an album titled "Inside". It featured a solo performer playing flute inside the Taj Mahal and I believe the cover depicted the dome of the temple. But I've got no idea who played on the record — can you supply any details? — JOHN DENTON, Warwick.

● This one's real easy 'cos the album you mention happens to be a favourite of mine. The flautist is Paul Horn and he recorded the album in April, 1968 after hearing a temple guard burst into a vocal call in order to demonstrate the remarkable acoustics of the temple. Horn claims: "I never heard anything so beautiful. Each tone hung suspended in space for 28 seconds and the acoustics were so perfect that you couldn't tell where his voice stopped and the echo took over."

Though there are pictures of the Taj on the inside of the sleeve, the actual cover shot is a facial close-up of Horn. The record was released in Britain in 1972 on Epic EPC65201 and is still in the CBS catalogue, though a sequel, "Inside 2" (American Epic KE31600), never appeared here.



DIMENSIONS MEANS ALBUMS

The most comprehensive musical survey of new albums at present available on national radio

EVERY WEEKEND MORNING 1.00-3.00

FRIDAY'S DIMENSIONS — Black and Beautiful, past and present Soul and R&B

SATURDAY'S DIMENSIONS — "What's Happening" plus one featured new album of a major artist

SUNDAY'S DIMENSIONS — Start the week right — last half hour has no speech, only sounds for sleep

THAT IS THE MUSIC OF STUART HENRY
EVERY WEEKEND MORNING 1.00-3.00

Available only from **RADIO LUXEMBOURG**
208 metres Medium Wave

TEN YEARS AGO Britain was set to become the R&B capital of the world.

Between 1962 and '67 we were visited by so many legendary characters, this little island had almost as much soul per square mile as any equivalent area in the United States.

And then something went wrong.

In some cases America finally got wise to the fame drain and upped the opportunities at home — and you can't argue with 'cause it was high time they recognised the talent that had previously crossed the Atlantic to find respect — but far more damaging was the disinterest of a new generation of Britons (you?) who preferred the exaggerated posturings of native imitators to the genuine article.

Not to mention the chicken-shit attitude of certain promoters who quickly dropped the idea of importing the real thing when they could reap just as much from the boy next door. With the exception of Jim Simpson's Big Bear agency, and possibly a few other one-off promotions whose names escape me (oh yes, there was Prism Management's deal with the Johnny Otis show in 1973) we have been starved of R&B originators for too long.

As the latest example of lost opportunity, y'all have just missed one of the finest packages to hit Europe in many a year. Germany got 'em. So did France, Switzerland, and Spain. But no-one in England could be bothered to bring them here. Rise up, R&B fans, and make your voice well and truly heard. If you don't demonstrate that there's a wealth of prospective customers out there in the British Isles, you might never get to see the amazing talent that is likely to be visiting Europe in the next few years.

THEY CAME, and more will be coming, because of the dedicated efforts of one man — Norbert Hess. A German record collector and R&B fan who grew tired of waiting for someone else to get on the case, he went to the States, contacted all the artists he wanted to bring over, and then set about organising their appearance in Europe.

After a couple of personnel changes, they all arrived to play before capacity crowds at every venue, and yet they weren't invited to Britain. Norbert wanted to book them here, every artist on the bill was eager to climax the tour with a couple of shows here, but no-one seemed prepared to risk it. Are you really not interested in seeing such a bill, or is it that British promoters have lost contact with the public?

There was Johnny 'Guitar' Watson — bluesman, rock 'n' roller, jazz stylist and recently a hit soul star, whose fiery fingers

make a thousand better known axemen sound embarrassingly clumsy and whose showmanship spawned countless imitators. Jimi Hendrix for one, while unquestionably a mighty innovator in his own right, extended many of the tricks first developed by men like T-Bone Walker and Johnny Watson.

Along with Buddy Guy, another monster talent without reward, Johnny must be one of the last great R&B guitarists to have been overlooked by mass audiences. If crowd reaction is anything to go by, it won't be long before his day will come. Another overnight success after a mere 23 years of recording.

And then there was Screamin' Jay Hawkins, arguably the most unique personality of the fifties, whose macabre stage act and extraordinary records inspired, by their own admission, British exotroverts like Screamin' Lord Sutch and Arthur Brown, and American master of shock tactics, Alice Cooper. It was Jay who wrote and performed the original version of "I Put A Spell On You", now acknowledged as a classic of its era; in fact a timeless piece of eccentricity that still sounds fresh 20 years later.

But as Europe has just discovered, Jay is not only another originator, he can also call on an extensive repertoire of oldies that injected the powerful sounds of meaty jump blues into the show.

Both Johnny and Jay visited England back in the mid-sixties. Legendary New Orleans keyboard player James Booker has never made it, and if somebody doesn't bring him over soon he

Screamin' Jay Hawkins



probably never will. Not too old in years, but wasted by the seamier side of The Crescent City, he clings to life and sanity with drugs and an automatic response to music that brought forth a seemingly effortless display of musicianship, combining every famous New Orleans run with as many of his own invention, that delighted audiences during his short solo spot and lent sympathetic accompaniment to the other artists he backed — when he remembered to stay on stage.

Just as unknown over here, and just as impressive is the bountiful Margie Evans. With an exuberant personality as broad as her expansive frame, and a superb voice that soars from the erotic warmth of Gladys Knight to the bluespower of Big Mama Thornton, she scored ecstatic ovations every night. In fact, on the first gig in Berlin, she stole the whole damned show from right under the stomping feet of the one big name on the package... the mighty Bo Diddley.

Bo is fairly well known by British audiences, and although he hasn't received half of the kickback that is his due, he is at least assured of a prominent place in R&B's hall of fame. But even British fans haven't seen him performing "I'm A Man" with Billy Boy Arnold on harmonica. (What'd ya mean "so what?" Billy Boy was the harpist in Bo's first band who played on the original recording. Together they turned the clock back to Chicago, 1955, and if that doesn't stir your imagination you might as well start digging a 6-ft pit right now).

On top of that, Bo was accompanied by Johnny Watson and no-one has ever seen that dynamic combination before.

As if the main attractions weren't mouthwatering enough, even the sidemen were super-talents. There was Gene 'Mighty Flea' Conners (forget what it says on record labels, the name is Conners), Trombonist extraordinaire, he was dubbed 'The Fastest Tongue In The West' by R&B Godfather Johnny Otis, before settling in Europe to become one of the most highly respected and busiest slide pumpers this side of the Atlantic. Equally at home on anything from trad jazz through R&B to modern styles, he was playing his 27th festival in one year and still sounding inventive.

On sax was another old buddy of Johnny Otis; indeed, the man who encouraged him... Preston Love. He played with Lloyd Hunter, Count Basie, and Lucky Millinder back in the 40's, led his own swing and R&B bands through the 50's, and became West Coast arranger for Motown in the 60's, between working with the likes of Ray Charles and Aretha Franklin.

Providing the beat was vete-

SOULCHARTS

US R&B TOP TWENTY

This Last Week

- 1 (3) FLY ROBIN FLYSilver Convention (Midland)
- 2 (1) LET'S DO IT AGAINThe Staple Singers (Curton)
- 3 (2) LOW RIDERWar (United Artists)
- 4 (4) SAME THING IT TOOKImpressions (Curton)
- 5 (10) THAT'S THE WAY I LIKE ITKC & the Sunshine Band (T.K.)
- 6 (9) I LOVE MUSICO'Jays (Phila.)
- 7 (5) LOVE POWERWillie Hutch (Motown)
- 8 (7) SO IN LOVECurtis Mayfield (Curton)
- 9 (6) TO EACH HIS OWN ...Faith, Hope & Charity (RCA)
- 10 (15) CHANGE WITH THE TIMESVan McCoy (Avco)
- 11 (8) I WANNA DO SOMETHING FREAKY TO YOULeon Haywood (20th Century)
- 12 (11) THIS IS YOUR LIFECommodores (Motown)
- 13 (20) LOVE INSURANCEGwen McCrae (Cat)
- 14 (21) HAPPYEddie Kendricks (Tamla)
- 15 (12) THEY JUST CAN'T STOP IT THE (GAMES PEOPLE PLAY)Spinners (Atlantic)
- 16 (39) FOR THE LOVE OF YOU (PART 1 & 2)Isley Brothers (T-Neck)
- 17 (18) I ONLY HAVE LOVESyl Johnson (Hi)
- 18 (16) LOVE DON'T COME NO STRONGERJeff Perry (Arista)
- 19 (46) FULL OF FIREAl Green (Hi)
- 20 (29) CARIBBEAN FESTIVALKool & The Gang (DeLite)

Charts courtesy of "CASHBOX"

Margie Evans

Johnny 'Guitar' Watson

Preston Love

Gene 'Mighty Flea' Conners



James Booker



When The Who are ten years old, it's a big deal...

When the unsung heroes of the Age-o-meter come to Europe, we don't even get to see them.

CLIFF WHITE blows his savings to catch the R&B package of the millenium in Paris, Berlin, and most points East.

ran drummer Panama Francis. A legend in R&B circles, he was to the North-East states what Earl Palmer was to the South-West, playing on so many sides that he can only remember a unique few like Jay's "Spell" (everyone involved seems to remember that remarkable session). At a conservative estimate Panama must have been on at least a quarter of the hits to come out of New York during the 50's and it's no idle boast when he says: "Whenever I hear an oldies show on the radio, I hear myself in there somewhere."

Perhaps the only misfit in the whole line-up was blues singer/bassist Latif Aliomar (nee Lonesome Jimmy Lee Robinson), although it was hardly his fault. Brought in at the last minute to replace as a last minute replacement after 6 previous choices had ignored the invitation to tour, he was as bemused to find himself accompanying such diverse personalities as they were to find him behind them. However, after a few misunderstandings on both sides, he settled to a workable compromise of plunking just enough to be heard, but not so much that he was immediately noticeable.

BERLIN, WEDNESDAY 5th November. I am making a detailed inspection of the Air France building in the city's new airport, with promoter Norbert Hess & Mighty Flea Conners. Gene arrived by train the night before.

We have just learned that the others have been delayed a further 3 hours on top of the 6 hour stopover they've already suffered in Paris, en route from America. So now we're passing the time while Gene amuses us with tales of the gigs that keep him circulating every country in Europe.

Eventually they arrive. A band of weary minstrels, down but not out. Embarking in L.A., Chicago, and New York, they're suffering varying degrees of exhaustion and a common distaste for the airport lounge where they've just spent

the best part of a day.

There's Lonesome Jimmy in black suit and stetson, the mid-night cowboy on loan from a movie lot; Johnny Watson in calf length white fur coat, just one sharp dude; and Bo in a battered old windcheater, looking like he's just stepped down from the cab of a diesel truck. In fact they're all there (Screamin' Jay looking a deal more conservative than when he shook up Heathrow ten years ago, in turban, cape, some brandishing a skull) and it's immediately apparent that the gruelling flight has forged a common bond of friendship.

Dinner that night with Jay and his wife, Preston and Pana-

ma, turns into a grand expose of certain famous arrangers whose careers have been built on the talent of uncredited musicians. So many reputations destroyed in the time it takes to devour ribs and sauerkraut. It's the familiar observation among true professionals. Ask any experienced session men who were the real creators of the hits on which they played, and it's an even bet that they won't nominate the guys who got the credit.

Over on the next table Bo and his manager, Johnny and Billy Boy get their heads together, presumably arranging what turns out to be a historic stage combination. And scattered ar-

ound the room, the rest of the cast tuck into their first decent meal in nearly 24 hours. All except James Booker. He's still somewhere over the ocean, having managed to miss the correct flight. But then even after he has physically arrived, he's still mentally over somewhere; and I don't believe he ever eats anything anyway.

The next day it's rehearsals. By now the comradeship that developed during their marathon journey has meshed so tight, the tour begins to resemble nothing less than a high-spirited mobile party. Except for Jimmy Lee, who really does seem to be a little lonesome, these are all artists who have respect for one another's individual talent, an equal desire to slay the European audiences, and a growing conviction that they're gonna do it.

JAMES BOOKER is something else. A few years ago Dr. John, another victim of New Orleans wrote and recorded a stark theme called "Twilight Zone" (*"When all the clouds in the sky disappear / in front of your eyes / when you hear a lullaby you once knew, now you can't recognise / you stepped into the twilight zone / in the outer limits of a land unknown"*). He was probably examining his own head when he wrote it, but I've never seen a song mirrored so accurately in life than by this man.

So gaunt that even his slimline green leather pants hang in folds down his legs, his overcoat wraps like a tube around him. His one eye peers out from beneath a great bush of hair, squinting round the starred patch above his other cheek, and somewhere behind that stricken facade is a major talent struggling to cope with the rigours of an international tour. It's hard to believe that he'd asked to be billed as 'The Black Liberace', for James Booker is unquestionably spider man from the twilight zone.

His tour de force on stage is the notorious New Orleans tale

of addiction and Angola penitentiary called "Junko Partner", and in many ways it was the most dramatic moment of the show to see this man, alone at the piano, reciting the exact story of his life. But it was also a rather chilling spectacle, at odds with everyone else who dispenses warmth, fun, and good rockin' blues in about equal doses.

Oh, I haven't told you about the rehearsal. What can I say, except that these musicians are so professional they got the whole show together in less time than it takes an average group to record one song. And it's such a damned shame that audiences couldn't share my privileged insight 'cause so much went on that was not revealed on stage.

Screamin' Jay performing a beautiful version of the old Chuck Willis classic "Don't Deceive Me"; Johnny Watson running through the catalogue of famous blues riffs; Bo Diddley proving that he's far from being the one-tune bonzo that critics claim he is... so much happening, that I'd have paid more to be there than at the actual concert (what am I talking about, I did pay to be there).

Sworn to secrecy by his manager, I can't talk much about Bo except to say that he's finally quit Chess/Checker after 20 years and has just recorded an album for a major label, scheduled for release in January. They hope it's gonna put him right back on top. If he uses half of the talent and personality that he displayed offstage, he can't fail.

FRIDAY THE 7th, and concert time had finally arrived. The Philharmonic was packed to overflowing, everyone was keyed up to work their asses off, and by rights it should have been a stunning debut. But no-one had warned them of the notorious Berlin "purists." Too late it comes out that there is a peculiar sect of goons in this city who attend all the major jazz and blues festivals, expecting the artists to perform to a pre-conceived set of values. In the past or so they've booed County Basie, Duke Ellington, Billy Eckstine, Sarah Vaughan

and Miles Davis, to name but a famous few.

And they've all come to judge the show.

The first half goes without a hitch, in fact it's a roaring success. They love the band blasting out "Honky Tonk" with Preston taking solo; they love Gene's fruity lead on "Let The Good Times Roll" and "The Preacher"; James Booker's tortured solo spot; Billy Boy's down-home blues set (including his well-known "I Wish You Would"); and they're positively ecstatic about Margie Evans who sets them up with a wailing ballad, "Let's Call It Quits", before tearing 'em apart with "Jim Dandy" and a belting version of "Hound Dog" that's like a cross between Big Mama Thornton and Little Richard.

Confusion arrives with the more flamboyant side of R&B.

Johnny Watson does O.K., especially when he's scorching the frets with "Stormy Monday Blues" and an anonymous extended blues workout, but they're not so keen on his own "Gangster Of Love" (which is in fact the highlight of his performance), and start to get really restless during his humorous routines and romping keyboard work... just in time for Screamin' Jay to arrive on stage and catch the full brunt of their dogmatism.

The rockin' "Little Bitty Pretty One" stays their displeasure, and his mighty rendition of "Alligator Wine" quite simply shocks them into submission, but they don't want to hear this man interpreting the blues classic "Five Long Years", and "Constipation Blues" provokes antagonism that's only barely mollified by "I Put A Spell On You".

Even Bo has a hard time. While they're prepared to accept "I'm A Man", the rest of his act is just too much rock 'n' roll for this crowd, and although his relentless determination wins through in the end, I don't think I've ever seen a more lifeless reception for the originator of contemporary R&B.

Between shows a good deal of soul-searching goes on until all is revealed about the nature

■ Continued page 53



Bo Diddley... is still a jumberjack, still OK

Together again...

Simon & Garfunkel



My Little Town

...their new single on
CBS 3712



Just when you want to look great, it's the same old story.

Spots!

You know how it is.

You're meeting someone a bit special. So you take one last look in the mirror. And there it is. That spot.

Had you noticed the tell-tale signs a little sooner, you could have applied some Clearasil Cream Medication.

Don't get too excited.

Nothing actually clears a spot overnight. And Clearasil certainly doesn't claim to.

But, if applied at the first warning of a spot, it hurries to work right on the spot. In three ways:



1. It softens the spot and opens it up.



2. It penetrates the pores, killing bacteria that cause infection.



3. Finally it dries up the spot and the excess oil it feeds on.

So next time a spot threatens your appearance, try Clearasil Cream Medication.

Your skin will really notice the difference.

And next time you want to look great—you probably will!

Clearasil Skin Tinted Cream—the spot treatment that conceals as it heals.



Clearasil White Vanishing Cream—the colourless spot treatment.

Clearasil Cream Medication. The Spot Medicine.

Emmylou Harris
NEW VICTORIA

Alright the

THE OTHER rolling thunder revue stole into town last week.

The 'house full' signs went up for Emmylou Harris and her backing band, an assembly of the most deceptively casual, but adroitly fluent musicians ever to roll, known collectively — with a justifiable lack of modesty — as The Hot Band.

The musicians were of the finest stock, probably the equals of the superb Charlie McCoy-Kenny Buttrey-David Briggs Nashville ensemble I'd seen in Paris earlier this year. Numbered among them was the redoubtable James Burton (a.k.a. the legendary James Burton), who's gained his own reputation after playing sessions from the age of 15, and then working with Ricky Nelson and Presley.

The line-up was completed by Rodney Crowell, rhythm guitar and back-up vocals, Emroy Gordy, bass, banjo and mandolin; Hank De Vito, pedal steel, and John Ware on drums.

As a band, they functioned beautifully. They started out hot, and warmed up as the evening progressed; just a smooth ride from start to finish. Solos were picked off in rotation; but basically they just chugged along, and concentrated on producing high energy, well-disciplined country-rock. The mix was perfect, too.

Musicians of this calibre don't turn out for just anybody (leastways, not for live gigs) and, stage-centre, Emmylou was just brilliant. A Star Is Born indeed. Where her one solo record — though finely honed and immaculately executed — seems finally to suffer from a lack of personality, on

stage Emmylou projects herself well. It was her buoyant, good-natured charm that dominated the proceedings — she plays guitar well and sings beautifully; throughout she was bubbling and enthusing.

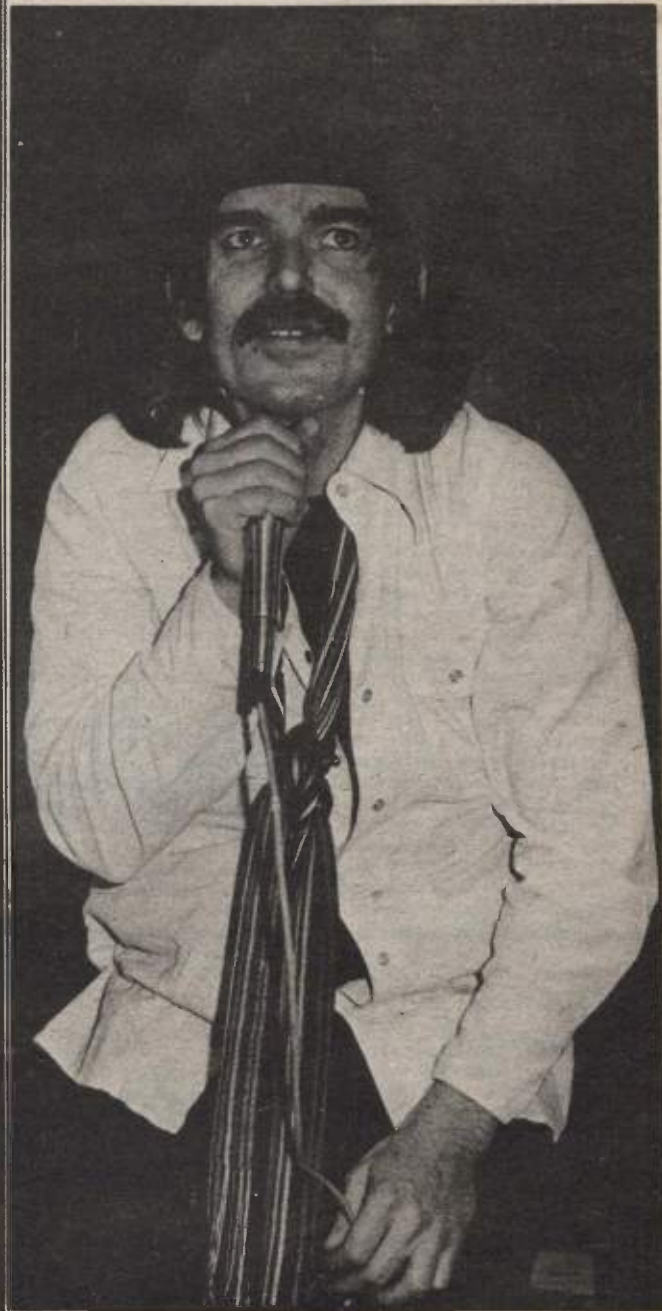
The concert united country and rock audiences; though there were obviously some who'd gone along for the hoedown atmosphere of it all, others had evidently gone to see Burton, and others just to see Emmylou explore the range of fine material that country can offer rock music.

Much of the material was familiar — a chunk from "Pieces Of The Sky", a couple from "Grievous Angel"; when the activity became really frantic, as on "Las Vegas", the vocals occasionally became ragged; but there were no real cause for complaints.

Everything was perfectly executed. "Return Of The Grievous Angel" — which will be one of my selections when I'm on "Desert Island Discs" — was utterly wonderful, as was Dolly Parton's "Coat Of Many Colours".

It was, in fact, the slower material that was most memorable, "Hickory Wind" for example, or "Too Far Gone". Emmylou says her main mission in life is to bring back the slow dance.

They all received a rapturous reception (probably to their surprise, as it was very much an untied package) and returned for three encores of two numbers each. "Boulder To Birmi-



The Captain beams in on that long leading note.

Pic: JOE STEVENS

ON THE TOWN

Emmy, you passed audition ... Come back soon

ingham" reminds us that Emmylou is actually a first-class songwriter, as an earlier song, not yet recorded, "Feelin' Single, Seein' Double" had shown.

The first encore concluded with The Miracles' "Shop Around", during which Burton climaxed a suitably thrilling performance by hoisting his guitar over the back of his head and taking it from there.

Finally they finished, breathlessly, with Chuck Berry's "Rock 'n' Roll Music".

It was a fine, fine evening. Emmylou, sure do love you.

Bob Woffinden

Richard & Linda Thompson

DRURY LANE

WELL, DESPITE their decent version of Cliff Richard's old chestnut "It'll Be Me" for an encore, no-one was exactly jiving in the aisles at the end of this gig.

You see, contact between artist and audience at the concert was almost non-existent, and one is left with the impression that if Sunday's gig is anything like normal for a Richard and Linda Thompson live set, then you're better off staying at home and playing their albums if you're into their music (which I am). Because live they have all the stage presence of a pack of frozen peas.

Matters weren't made any more comfortable by the male half of this not exactly dynamic duo having a cold and his repeated sniffles and snuffles between numbers.

Then there's the fact that most of those onstage sit down to play, something any self-respecting rock fan should always be wary of. Richard didn't once perform standing up and accordian/concertina player John Kirkepatrick — like Thompson a fine instrumentalist — remained firmly on his ass throughout. And that's including the medley of English Morris dances.

Richard Thompson really is such a tantalising guitarist. Every now and then he teases the audience by starting out to play something really hot and then worms back into his shell, before he's even begun to warm up. You'd get just a mere flash of something approaching a Chuck Berry riff and that's all.

Because of her husband's cold, Linda took most of the vocals. She has an attractive voice, but even when she's standing up she's no Miss Personality.

Material came from all three of the Thompsons' albums, of which "Night Comes In" and the excellent "For Shame Of Doing Wrong" were the stand-outs. Also included were Hank Williams' "Why Don't You Love Me Like You Used To" and Fairport Convention's "Now Be Thankful" single.

Throughout Dave Mattacks played predictably excellent drums and Dave Pegg's bass was inaudible.

Really Richard and Linda should get their act together, employ a fire-eater or something, because their music is a unique blend of English folk and various rock styles. I mean, they need to project themselves.

Steve Clarke

Lee Konitz

RONNIE SCOTT'S

ANYBODY who hasn't yet got their ass in gear to cop Lee Konitz is either just not into music.

or fashion's plaything.

To say that he is a past master of the alto saxophone aint the same thing as saying yesterday's man. Lee has never stopped moving. The old Ice-man Cometh tag attached to that fine spun sound back in the 40s no longer applies — hasn't for a decade or more. He's using more of the horn these days, playing with an impassioned fullness from oboe-like low notes to biting top — and still losing none of that linear purity.

He's changed since I last saw him a year ago in New York — he and bassist Wilbur Little blowing extended duets which showcased their talents. At Ronnie's, he was clearly thinking in terms of the group, of mood and texture. From the opener, "All The Things You Are", the whole band took a hand in the quadrille, and the

alto looped it together.

Lee needs careful launching. He'll stay close to the tune until the right air currents surface to float his paper dart, and then it's on and on in undulating flights of imagination. He has eyes for the standards: "How Deep is the Ocean", "Star Eyes", "Body and Soul". He's been finding paydirt in them prospecting for a quarter of a century: "Anybody who can't make Cole Porter sound good is a schmuck," he told me in the interval.

It's a good group for Lee — John Taylor, Ron Matthewson, Tony Levin, all listening, all right on the case because he's a very idiosyncratic player and baby, you can be horribly wrong. Does that make him out a Ming vase? He aint. Just special. The first set closed on a furiously up-tempo "Cherokee", Lee cueing Tony Levin in for a thrashing cymbal flare-path, cutting above it, chiming in and out of John Taylor's piano spot, letting the virtuoso bassist strut his stuff, and then swooping into fours with the drums. He can cook all right.

"One of my hits," announced the alto player — and it damn well should have been — and gave us "Kary's Trance", swinging and evaporating and bearing down again like Lester was back on the stand.

Brian Case

Captain Beefheart

NEW VICTORIA

DON'T BELIEVE what your mother tells you kids, there really is a Legion of Super Heroes.

Quiet, mild mannered, and sensitive he may be, but Don Van Vliet is also the Spotlight Kid, and with Drumbo and Winged Eel Fingerling he beamed down to London to save us.

He also saved his sagging reputation.

Forget the self-pity that's haunted the Captain for the last couple of years, he's once again the gargantuan figure that gave us "Trout Mask Replica" and "Clear Spot", and if his new material is anything to go by (from the up and coming album with Frank Zappa "Bongo Fury") he is set to cast an even greater shadow than before over the lives of the good citizens of Rockopolis.

Clad in white, confident to the point of arrogance, the Captain stalked, growled and purred across the stage in his finest voice, laying down that old time, Vermont Moonlit religion like we haven't heard it in years — waving, gesticulating and haranguing the crowd, foot up on the monitor speakers, eyes gleaming like an astral politician's.

The audience of a couple of thousand mere earthlings were transfixed, mesmerised by the envoys from a distant galaxy, with Beefheart in complete and absolute control.

With a real magic Band behind him Beefheart put paid to the ugly rumours that he'd gone soft and sentimental, as Winged Eel Fingerling and slide guitar man Denny Wally put real iron back into the Beefheart stage show. Goodbye to the anaemic touring outfit of 1974, and farewell to the hotchpotch band of gypsies we saw at Knebworth in the summer.

This one was tight, well rehearsed and, above all, determined to make the songs their own. No more experimentation with Zoot Horn Soundalikes for the good Captain. At last he is again interpreting his material according to the capabilities and the styles of each individual in the Magic Band and the

Ready Ready Freddy

Queen

COVENTRY

IN SOME ways watching Queen brings to mind a Who gig. It leaves you with the feeling why do other bands bother?

In their infancy Queen were described (and rightly so) as a heavy rock band with nothing distinctive to take them into the big league. Now suddenly they are there.

Brian May, who has always been regarded as a guitarist of ingenuity and imagination, has now become a guitar hero of some proportions, receiving rapturous applause at the end of each solo.

Freddie Mercury appears to be toning down the high camp (he didn't say "dear" once), taking a menacing rather than mincing stance and with a voice that, like good wine, has improved with age.

That being said, no one could truthfully reckon the Coventry gig was faultless.

Things were sadly amiss during "Killer Queen", which was included as part of a medley, and at one point the lights weren't spot-on. Also the dry ice covered more of the audience than the band during "Lap of the Gods Revisited". But these were minor irritations, understandable so early in the tour.

Greatly in Queen's favour is that the material on each of their tours is completely different from the last, yet the audience is not allowed to get bored with new numbers.

Apart from "Bohemian Rhapsody", "The Prophet", a Brian May composition from the latest LP, looks like the classic new Queen track, executed in a professional manner with much vocal jiggery pokery — it had the Coventry crowd transfixed trying to work out where the sound was coming from.

"Liar", "Keep Yourself Alive", and "Seven Seas of Rye", were as noisily received as ever and once more we had "Big Spender" for the encore, this time with a new twist — Mercury on stage in a full length silk kimono which, in true Soho stripper style, he removes.

Don't panic, he is wearing clothes underneath.

Julie Webb



Yes, even the way she removes her guitar.

Pic: PENNIE SMITH

music was simply astounding.

"Moonlight On Vermont", "My Human Gets Me Blues", "Orange Claw Hammer", "Beatle Bones and Smokin' Stones", "Electricity", and "Abba Zaba" — the pearls of wisdom dropped from the Captain's lips in an eerie cavalcade of colour, rhythm and that Beefheart 'tincan' sound. "Alice In Blunderland", with Bruce 'Fossil' Fowler's pumping air-bass, was dark and emotional, a fine foil to a country flavoured song from the new album which seemed to be all about a peanut well somewhere in Texas.

And then Denny Wally played that long leading note and let it float, the New Victoria Theatre beamed together, and we were sucked closer and closer to the stage, helpless like moths around an electric light. A crazy little thing, all of sixteen years, climbed up there and embraced him... and then the Spotlight Kid was gone.

We clapped, and the houselights came up. We clapped and the curtain came down. We clapped some more and the safety curtain came down... but the Captain did not reappear.

We missed the last bus home and had to walk.

Chas De Whalley

Gong

IMPERIAL COLLEGE

THE HALL was packed. It was the kind of audience that likes to jostle like mad for the first half of the set, blast a couple of huge joints and then stretch out on the floor.

Yes, the atmosphere was so thick you could cut it with a hash knife. People were going on beer runs and henna-haired Frenchmen were searching for "zee place with zee best vibra-

tions". And we had to sit on the floor. There was even some incense and a flash or two of strobe light to give that final touch of 1967 *deja-vu*.

Clearlight Orchestra opened and were very competent and well structured. Some dramatic drum rolls and a good saw at the violin got people going nicely. Their sound was very clear and well separated, something that cannot be said for Gong.

With Daavid Allen no longer with them, Mike Howlett fronts on bass which was too loud and, when echoed by Pierre Moerlin's explosive drums, came over like someone beating an airplane wing with a sledgehammer. Pierre Moerlin can be heavy, even in knee socks and sandals, and his extended solo really elevated the proceedings, though, like most drum solos, it had little to do with the number they were playing and so had the character of an insert.

All the same it was high spot, among several.

Gilly Smith looked cool and detached, staying well away from the lights even when dueting on xylophone with Didier Malherbe on flute. Her ability was proved by the movie soundtrack for "Continental

Circus" which she wrote and which Gong recorded with Daavid Allen. I wish she featured more in their work.

Didier Malherbe was brilliant, prancing quietly in the corner and playing exceptional eccentric solos on soprano, alto and baritone saxophones. He had a kind of Maestro-box equipped with echo for use with his flute but couldn't use it very well.

Steve Hillage was the perpetrator of an annoying hum which plagued the set and at one point he came unplugged. A witty chap behind me commented, "That's alright Steve, you can play for half-an-hour with your guitar unplugged if you want to. He's so stoned that guy!" Steve played some genuine 1960s psychedelic solos and I'm sure he's got lots more under his woolly hat. He was good, though hard to hear.

What else is there to say? They had a mystical dancer on stage sometimes. The leapers at the side of the stage enjoyed themselves. I would have enjoyed it more if the sound had been better and if we hadn't had to sit on the floor. Oh yes, they mentioned something called the Planet Gong.

Miles

PHONE 247 9856 AND HEAR
ANDY FAIRWEATHER
LOW'S
"WIDE EYED
AND LEGLESS"
AMS 7202



FOLLOWING HER RECENT TOUR

A BRAND NEW SINGLE FROM

MELANIE

"Almost Like Being In Love"

on Neighborhood Records NBH 3789

KPM GROUP, 21 Denmark Street,
W.C.2. 01-836 6699

PHONE 247 9856 AND HEAR

ANDY FAIRWEATHER

LOW'S

**"WIDE EYED
AND LEGLESS"**

AMS 7202



ADVERTISEMENT

FIVE MINUTES AGO

THIS WEEK'S BARGAINS AT VIRGIN

(Offer starts November 1st)

ELTON JOHN Rock of the Westies
 BETTY DAVIS Nasty Gal
 RORY GALLAGHER Against the Grain
 STEVE HOWE Beginnings
 MIKE OLDFIELD Ommadawn
 ACE Time for Another
 BLUE OYSTER CULT On Your Feet Or On Your Knees
 BRUCE SPRINGSTEEN Born to Run
 JIM CAPALDI Short Cut Draw Blood
 DEEP PURPLE Come Taste The Band
 BILLY CONNOLLY Get Right Intae Him
 LITTLE FEAT The Last Record Album

70p OFF R.R.P.

50p OFF R.R.P. OF OUR TOP 50 CASSETTES

All these and many more bargains at
 Virgin Records, Marble Arch, London, W.1.
 Tel: 01-262 6985
 And all Virgin Record Shops

FIVE YEARS AGO

Week ending November 25, 1970

Last Week	This Week	Title	Artist
5	1	VOODOO CHILE	Jimi Hendrix (Track)
3	2	INDIAN RESERVATION	Don Fardon (Young Blood)
16	3	I HEAR YOU KNOCKING	Dave Edmunds (MAM)
1	4	WOODSTOCK	Matthews Southern Comfort (UNI)
12	5	CRACKLIN' ROSE	Neil Diamond (UNI)
2	6	WAR	Edwin Starr (Tamla Motown)
11	8	IT'S WONDERFUL TO BE LOVED BY YOU	Christie (CBS)
10	9	JULIE DO YA LOVE ME	Jimmy Ruffin (Tamla Motown)
22	10	RIDE A WHITE SWAN	White Plains (Deram)
			T. Rex (Fly)

TEN YEARS AGO

Week ending November 26, 1965

Last Week	This Week	Title	Artist
2	1	1-2-3	Len Barry (Brunswick)
3	2	THE CARNIVAL IS OVER	Seekers (Columbia)
4	3	MY GENERATION	Who (Brunswick)
1	4	GET OFF MY CLOUD	Rolling Stones (Decca)
5	5	YESTERDAY MAN	Chris Andrews (Decca)
8	6	TEARS	Ken Dodd (Columbia)
9	7	A LOVER'S CONCERTO	Toys (Stateside)
11	8	WIND ME UP	Cliff Richard (Columbia)
6	9	IT'S MY LIFE	Animals (Columbia)
15	10	PRINCESS IN RAGS	Gene Pitney (Stateside)

15 YEARS AGO

Week ending November 25, 1960

Last Week	This Week	Title	Artist
1	1	IT'S NOW OR NEVER	Elvis Presley (RCA)
7	2	SAVE THE LAST DANCE FOR ME	Drifters (London)
8	3	GOODNESS GRACIOUS ME	
6	4	ROCKING GOOSE	Peter Sellers & Sophia Loren (Parlophone)
2	5	AS LONG AS HE NEEDS ME	Johnny & the Hurricanes (London)
5	6	MY HEART HAS A MIND OF ITS OWN	Shirley Bassey (Columbia)
3	7	DREAMIN'	Connie Francis (MGM)
8	8	MAN OF MYSTERY	Johnny Burnette (London)
9	9	OL' MACDONALD	Shadows (Columbia)
17	10	LITTLE DONKEY	Frank Sinatra (Capitol)
			Nina & Frederik (Columbia)

NEW MUSICAL EXPRESS
C • H • A • R • T • S

SINGLES

This Week	Last Week	Tuesday, 18th November, 1975	Weeks in Chart	Highest Position
1	(4)	D.I.V.O.R.C.E. Billy Connolly (Polydor)	4	1
2	(1)	SPACE ODDITY David Bowie (RCA)	6	1
3	(6)	LOVE HURTS ... Jim Capaldi (Island)	3	3
4	(2)	LOVE IS THE DRUG Roxy Music (Island)	6	2
5	(11)	IMAGINE John Lennon (Apple)	3	5
6	(18)	YOU SEXY THING Hot Chocolate (Rak)	3	6
7	(3)	RHINESTONE COWBOY Glen Campbell (Capitol)	7	3
8	(7)	BLUE GUITAR Justin Hayward & John Lodge (Threshold)	4	7
9	(5)	HOLD BACK THE NIGHT Trammps (Buddah)	5	5
10	(10)	NEW YORK GROOVE .. Hello (Bell)	4	10
11	(17)	SKY HIGH Jigsaw (Splash)	2	11
12	(25)	BOHEMIAN RHAPSODY Queen (EMI)	2	12
13	(23)	RIGHT BACK WHERE WE STARTED FROM Maxine Nightingale (United Artists)	3	13
14	(29)	THIS OLD HEART OF MINE Rod Stewart (Riva)	2	14
15	(14)	I AIN'T LYIN' George McCrae (Jayboy)	5	14
16	(21)	LYIN' EYES Eagles (Asylum)	3	16
17	(8)	WHAT A DIFFERENCE A DAY MAKES Esther Phillips (Kudu)	7	4
18	(—)	WHY DID YOU DO IT Stretch (Anchor)	1	18
19	(—)	MONEY HONEY Bay City Rollers (Bell)	1	19
20	(—)	ALL AROUND MY HAT Steeleye Span (Chrysalis)	1	20
21	(—)	DARLIN' David Cassidy (Bell)	3	21
22	(15)	RIDE A WILD HORSE Dee Clark (Chelsea)	5	15
23	(9)	I ONLY HAVE EYES FOR YOU Art Garfunkel (CBS)	10	1
24	(16)	HIGHFLY John Miles (Decca)	5	15
25	(12)	FEELINGS Morris Albert (Decca)	8	3
26	(13)	S.O.S. Abba (Epic)	9	4
27	(19)	ISLAND GIRL ... Elton John (DJM)	7	12
28	(—)	FLY ROBIN FLY Silver Convention (Magnet)	1	28
29	(—)	ROCKY Austin Roberts (Private Stock)	1	29
30	(—)	IN FOR A PENNY ... Slade (Polydor)	1	30

BUBBLING UNDER

NA NA IS THE SADDEST WORD—Stylistics (Avco)
 PAPA OOM MOW MOW—Gary Glitter (Bell)
 HEAVENLY — Showaddywaddy (Bell)
 GOOD BYE-EE—1418 (Magnet)
 PART TIME LOVE—Gladys Knight & The Pips (Buddah)

ALBUMS

This Week	Last Week	Tuesday, 18th November, 1975	Weeks in Chart	Highest Position
1	(1)	40 GOLDEN GREATS Jim Reeves (Arcade)	8	1
2	(3)	PERRY COMO'S 40 GREATEST HITS (K-Tel)	5	2
3	(4)	ROCK OF THE WESTIES Elton John (DJM)	4	3
4	(2)	SIREN Roxy Music (Island)	4	2
5	(5)	PETERS & LEE FAVOURITES (Philips)	8	3
6	(7)	ATLANTIC CROSSING Rod Stewart (Warner Bros.)	14	1
7	(10)	OMMADAWN .. Mike Oldfield (Virgin)	3	7
8	(8)	WISH YOU WERE HERE Pink Floyd (Harvest)	10	1
9	(6)	BREAKAWAY .. Art Garfunkel (CBS)	5	6
10	(19)	SHAVED FISH .. John Lennon (Apple)	2	10
11	(15)	ALL AROUND MY HAT Steeleye Span (Chrysalis)	3	11
12	(9)	ALL THE FUN OF THE FAIR David Essex (CBS)	10	3
13	(13)	WE ALL HAD DOCTOR'S PAPERS Max Boyce (EMI)	3	13
14	(11)	THE VERY BEST OF ROGER WHITTAKER (EMI)	12	4
15	(17)	ONE OF THESE NIGHTS Eagles (Asylum)	21	4
16	(12)	BEST OF STYLISTICS (Avco)	32	1
17	(18)	GOOD, BAD BUT BEAUTIFUL Shirley Bassey (United Artists)	5	13
18	(—)	MOTOWN GOLD ... (Tamla Motown)	1	18
19	(—)	BEGINNINGS .. Steve Howe (Atlantic)	1	19
20	(—)	GOOFY GREATS (K-Tel)	1	20
21	(14)	STILL CRAZY AFTER ALL THESE YEARS Paul Simon (CBS)	5	14
22	(20)	WINDSONG John Denver (RCA)	6	18
23	(—)	COME TASTE THE BAND Deep Purple (Purple)	1	23
24	(16)	THE WHO BY NUMBERS .. (Polydor)	5	7
25	(24)	CAT STEVENS GREATEST HITS (Island)	18	4
26	(23)	MUD'S GREATEST HITS (Rak)	3	19
27	(29)	SIMON & GARFUNKEL GREATEST HITS (CBS)	154	1
28	(—)	TUBULAR BELLS Mike Oldfield (Virgin)	116	1
29	(—)	MAKE THE PARTY LAST James Last (Polydor)	1	29
30	(—)	DISCO HITS '75 (Arcade)	1	30

BUBBLING UNDER

DOWN THE DUST PIPE—Status Quo (Golden Hour)
 BLAZING BULLETS—(Ronco)
 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 MALPRACTICE—Dr. Feelgood (United Artists)
 COP YER WHACK FOR THIS—Billy Connolly (Polydor)

U.S. SINGLES

Tuesday, November 18, 1975

This Week	Last Week	Title	Artist
1	(2)	FLY, ROBIN FLY	Silver Convention
2	(6)	THAT'S THE WAY I LIKE IT	K. C. & The Sunshine Band
3	(1)	ISLAND GIRL	Elton John
4	(3)	THE WAY I WANT TO TOUCH YOU	Captain & Tennille
5	(9)	NIGHTS ON BROADWAY	Bee Gees
6	(4)	HEAT WAVE	Linda Ronstadt
7	(7)	WHO LOVES YOU	Four Seasons
8	(12)	MY LITTLE TOWN	Simon & Garfunkel
9	(10)	THIS WILL BE	Natalie Cole
10	(17)	LET'S DO IT AGAIN	Staple Singers
11	(5)	LOW RIDER	War
12	(13)	S.O.S.	Abba
13	(19)	SATURDAY NIGHT	Bay City Rollers
14	(14)	MIRACLES	Jefferson Starship
15	(18)	SKY HIGH	Jigsaw
16	(16)	FEELINGS	Morris Albert
17	(8)	LYIN' EYES	Eagles
18	(22)	EIGHTEEN WITH A BULLET	Pete Wingfield
19	(23)	OUR DAY WILL COME	Frankie Valli
20	(20)	I ONLY HAVE EYES FOR YOU	Art Garfunkel
21	(29)	VENUS AND MARS ROCK SHOW	Wings
22	(26)	I WANT'A DO SOMETHING FREAKY TO YOU	Leon Haywood
23	(11)	BAD BLOOD	Neil Sedaka
24	(15)	GAMES PEOPLE PLAY	Spinners
25	(27)	OPERATOR	Manhattan Transfer
26	(28)	CALYPSO	John Denver
27	(30)	I'M ON FIRE	5000 Volts
28	(21)	LADY BLUE	Leon Russell
29	(—)	BLUE EYES CRYING IN THE RAIN	Willie Nelson
30	(—)	SECRET LOVE	Freddy Fender

Courtesy "CASH BOX"

U.S. ALBUMS

Tuesday, November, 1975

This Week	Last Week	Title	Artist
1	(1)	ROCK OF THE WESTIES	Elton John
2	(2)	WINDSONG	John Denver
3	(3)	RED OCTOPUS	Jefferson Starship
4	(4)	WISH YOU WERE HERE	Pink Floyd
5	(6)	STILL CRAZY AFTER ALL THESE YEARS	Paul Simon
6	(7)	ONE OF THESE NIGHTS	Eagles
7	(5)	PRISONER IN DISGUISE	Linda Ronstadt
8	(8)	BORN TO RUN	Bruce Springsteen
9	(11)	THE WHO BY NUMBERS	Who
10	(10)	WIND ON THE WATER	David Crosby/Graham Nash
11	(14)	BREAKAWAY	Art Garfunkel
12	(9)	CLEARLY LOVE	Olivia Newton-John
13	(12)	EXTRA TEXTURE	George Harrison
14	(16)	K'C AND THE SUNSHINE BAND	
15	(18)	ALIVE	Kiss
16	(13)	CAPTAIN FANTASTIC	Elton John
17	(19)	HUNGRY YEARS	Neil Sedaka
18	(15)	CAPTURED ANGEL	Dan Fogelberg
19	(25)	FACE THE MUSIC	Electric Light Orchestra
20	(24)	SAVE ME	Silver Convention
21	(23)	ATLANTIC CROSSING	Rod Stewart
22	(29)	LAZY AFTERNOON	Barbra Streisand
23	(—)	TRYIN' TO GET THE FEELING	Barry Manilow
24	(17)	MINSTREL IN THE GALLERY	Jethro Tull
25	(—)	SHAVED FISH	John Lennon
26	(21)	SEARCHIN' FOR A RAINBOW	Marshall Tucker
27	(22)	PICK OF THE LITTER	Spinners
28	(—)	FLEETWOOD MAC	
29	(20)	WIN, LOSE OR DRAW	Allman Brothers
30	(—)	SEALS & CROFTS' GREATEST HITS	

Courtesy "CASH BOX"

ON THE TOWN

"Hey man, you like my shoes? You like my girl? The big question is the cockroach." Yes, folks, Salsa has arrived.



Hector La Voe
Orchestra

THE NASHVILLE

SALSA is very heavy music and it takes a lot of people to play it right, so when the curtains opened to an eight piece line-up in what is not a very large room some people were noticeably nervous.

Salsa originated in Cuba way back and literally means "sauce," spice, or that little extra

flavouring. Blacks have Soul, Latinos have Salsa. When the U.S. economic embargo cut off Cuba from the other Latin American countries, the music was taken to New York City by the Puerto Ricans who were emigrating to the U.S. by the thousands after U.S. big business destroyed the agricultural base of the island.

There are now over one million Puerto Ricans in New York City alone, crowded into the Barrios, the slums of East Harlem and Queens. Their urban American experience is reflected in the music: it is something very Latin, fiery, wild and

sensual. The Hector La Voe Orchestra is all these things.

Salsa, like all Latin American music, is for dancing. With Hector La Voe everything is geared towards this. The dance beat comes from the bass: Santi Gonzales, a big silent man whose upright bass seemed too small for him. In fact it was an amplified mini-bass which is lighter to carry but which gives the same full sound as an upright.

Round him crashed the amazing jazz chords of Jose Torres who pounded the piano all evening with that sophisticated timing which charac-

And you thought Latin music meant Edmundo Ros...

terizes Latin music.

Two trombones and a trumpet provided knife-edged punctuation and some brilliant solos. Can a yellow man play Salsa? Bill Ohasi on trombone is Japanese, the other seven guys are all Puerto Rican. "I don't know what they're saying," he told me, "But I understand the music OK." And he does too: These three are masters of the "blat" as jazz arrangers call it. They point their horns at the audience. Knuckles whiten round clutched beer-mugs, then with split-second timing, "BLAT!" and the little hairs on people's wrists stand up on end!

Jazz and Rock were only successfully blended by the Latin groups — a traditional blending going back at least as far as the superb Cuban bongo-player Chano Pozo who was with the Dizzy Gillespie Orchestra in the late forties. Afro-Cuban mixing with Afro-Americans. But Salsa traditionalists don't always like the results: "To commercialize the music like Santana did — I would rather hang myself" said Eddie Palmieri. (One of the Salsa heavies).

Hector La Voe is fortunate indeed to have Milton Cardona and Jose Mangual on congas and bongos. Mangual could play any rock drummer under the table using only a cow-bell. In a solo, playing bongos with drum sticks, he established cross rhythms and then divided them up until they finished as a series of staccato bursts, with each beat feeling just right.

In front Hector himself, singing in a rich, strong, clear voice. Jose Feliciano's "Light My Fire" is probably the only Puerto Rican record familiar to most British audiences. Imagine Feliciano's timing and delivery only more so and add to that some hot sauce, some Salsa, and you begin to get close.

La Voe will try anything apparently. At the last Fania All-Stars annual gig he sang before 40,000 people while swinging from a rope (a-la Arthur Brown) and at a club he started a brawl by announcing to the audience which included Cubans, Dominicans and Colombians; "Anybody here who isn't Puerto Rican — Go to hell!" The place exploded, the club owner fired shots in the air

and a flying wedge of police were needed to restore order.

So if you think Latin music means Edmundo Ros it's time you set yourself straight.

The lyrics are in Spanish but they are mostly just "Hey man, what's happening? You like my shoes? my girl? The big question is the cockroach!" and assorted "Yi! Yi! Yi!"s. So who needs to know Spanish?

As conditions in the Barrios get tougher, more and more Salsa comes blossoming out. Not even the most crass commercialism can stop its creative beauty. It took soul, R&B and Reggae a while to get started over here; we are already real late in picking up on the Salsa stars.

You shoulda been there!

Miles

George Hamilton
IV/Billie Jo Spears

WIMBLEDON

A STRANGE case, George H. IV.

Not a top-line name back home (although he used to be a regular member of the Opry), he's virtually a household name here and in Canada. This is his second UK tour this year and he's just taped yet another TV series for screening in January.

Hamilton has never laid claim to a voice in the Charley Pride or George Jones league and his appearances for BBC-2 have been, by decree, of a programmed, M.O.R. nature.

Which is why it's nicer to see him live.

The continued success of his trips here then become more apparent. The 'Ambassador of Country' role, which British fans have bestowed on him and which he plays to the hilt, comes in rather useful with every gig turned into a sort of family

■ Continues page 42

—JAZZ DIARY—

THURSDAY

BARNES Bulls Head: BILL LE SAGE/ART THEMEM QUARTET
BETHNAL GREEN Rochelle School: MICK COLLINS REHEARSAL BIG BAND
COVENT GARDEN 7 Dials Club: JAZZ CENTRE SOCIETY — JOHN STEVENS NEW GROUP — AWAY
GLASGOW Partick Burgh Halls: BARNEY KESSEL & JIMMY FEIGHAN QUARTET
IRELAND Queens University, Belfast Festival: Ulster Museum: STAN TRACEY TRIO
LONDON W.1. Ronnie Scott Club: LEE KONITZ/BLOSSOM DEARIE — until Nov. 29

FRIDAY

BARNES Bulls Head: BILL LE SAGE, PETE KING, TONY LEE TRIO
BISHOPSGATE Peanuts Club, Kings Arms: MIKE OSBORNE/HARRY MILLER AND FRIENDS
BRIDPORT Bulls Hotel: BETTY SMITH & STUART HUTCHISON BAND
BUCKHURST HILL Prince of Wales: THE ORIGINAL EASTSIDE STOMPERS
FRANCE Rheims Jazz Festival: JEAN LUC PONTY
IRELAND Queens University, Belfast Festival: STAN TRACEY QUARTET
NORWICH Jacquard Club: BARNEY KESSEL
LONDON W.1. 100 Club: RALPH SUTTON
WALLSEND Arts Centre: RED BRASS

SATURDAY

BARNES Bulls Head: TONY LEE TRIO & GUEST
FRANCE Rheims Jazz Festival: ISIPINGO
IRELAND Queens University, Belfast Festival: MALCOLM GOODING BAND & EARLE WARREN
LONDON W.1. 100 Club: RALPH SUTTON
NORWICH Jacquard Club: BARNEY KESSEL
STOCKWELL The Plough: DENNIS OGDEN QUINTET

SUNDAY

BARNES Bulls Head: LUNCHTIME LOUIS STEWART & TONY LEE TRIO
BINDLEY HEATH Lunchtime: BARNEY KESSEL
BIRMINGHAM Birmingham Rep: JOHN CHILTONS FEETWARMERS
COLCHESTER Jazz Club: THE ORIGINAL EASTSIDE STOMPERS
FRANCE Rheims Jazz Festival: ANTHONY BRAXTON/ELTON DEANS NINESENSE
LEEDS Town Hall: NATIONAL YOUTH JAZZ ORCHESTRA & HUMPHREY LITTLETON
LONDON W.1. 100 Club: RALPH SUTTON
NEWCASTLE University Theatre: LUNCHTIME — LAST EXIT, EVENING — RED BRASS
SOUTHAMPTON Concorde Club: BARNEY KESSEL
WALTHAMSTOW Brewery Tap: GILL'S BAND — 16 piece big band.

MONDAY

BARNES Bulls Head: COBARUS
HATFIELD Red Lion: GEORGE MELLY & JOHN CHILTONS FEETWARMERS
LONDON S.E.1. Queen Elizabeth Hall: PAUL LANE GROUP PRESENTS CAFE BLUES

JOHNNIE GRIFFIN'S Bull's Head gig saw the joint bulging and personal freshness in a pig's valise.

"I hope you're gonna enjoy yourselves," said the Man, stared at the unfamiliar rhythm section: "I hope I'm gonna enjoy myself." Drummer Martin Drew made sure that he did, challenged him to a dirt track of fours that had the little giant doffing his Afro smock within the opening number. He's as fast and mercurial as ever.

Hard Bop is alive and well.

Robson Books have just issued the latest instalment of Humphrey Lyttelton's memoirs, "Take It From The Top". It's intended as a scrapbook — schooldays, army days, good meals, jazz mates — a heavily jocund motley that told me more about Humph than I wished to know, and less about jazz. Slight, but nice photos.

Anybody with a week to spare and a fortune might like to float along to a jazz festival at sea aboard the S.S. Rotterdam. New York-Nassau-Bahamas-New York. Players include Getz, Ahmad Jamal, James Moody, Woody Herman and his Orchestra and Sarah Vaughan. All interested should muster at the pier on 12th Avenue, Manhattan — New York City Passenger Terminal.

Formal dinner attire is generally worn evenings when the ship is not in port. See you there. I'll be the cat in the vest with the oil can.

BRIAN CASE

GRAHAM COLLIER MUSIC
LONDON W.1. 100 Club: GEORGIA JAZZ BAND

TUESDAY

BARNES Bulls Head: TONY LEE TRIO & GUEST
BRISTOL Failand Hall: RALPH SUTTON
GLASGOW Partick Burgh Halls: NORMA WINSTONE/JOHN TAYLOR DUO & GORDON CRUICKSHANK QUARTET
LONDON N.1. Sussex Arms: HACKNEY JAZZ SOCIETY PRESENTS HARRY BECKETS' JOY UNLIMITED — a live recording session for Ogun
MANCHESTER Band on the Wall: RED BRASS
WORTHING Danny Moss Club: EDDIE THOMPSON TRIO
WEMBLEY Hopbine: MAX COLLIE RHYTHM ACES

WEDNESDAY

BASILDON Sweeneys: KATHY STOBART QUINTET
BETHNAL GREEN Rochelle School: JOHN STEVENS/MAGGIE NICHOLLS WORKSHOP
FOLKESTONE Arts Centre: STAN TRACEY QUARTET
LONDON W.1. 100 Club: KEN COLYER
LONDON W.1. The Phoenix, Cavendish Square: JAZZ CENTRE SOCIETY PRESENTS 'IM PULSE'
LONDON N. North London Poly: ELTON DEAN — JUST US
NOTTINGHAM Federation House: RALPH SUTTON
SURREY Kew Gardens: EARLE WARREN & HUMPHREY LITTLETON BAND



OLYMPIA, DEC 2-7.

Crazy cars, street cars, dragsters, choppers, hot rods, they'll all be there.

Plus Dave Lee Travis's UFO, a Stage Of Fame with pop stars dropping in, sounds, competitions, giveaways—the lot.

Open 10am-8pm weekdays, 10am-6pm Sunday.
Adults 75p, children 50p.

THE WILDEST SHOW ON WHEELS!

HAVE A COOL YULE



 marketed by
phonogram



NUCLEUS Alley Cat Album 6360 124

Ian Carr with Nucleus continues to expand
the frontiers of Jazz/Rock.



GENTLE GIANT Giant steps... the first five years

Album 6641 334

We have recorded each composition with the one thought - that it should
be unique, adventurous and fascinating. It has taken every shred of our
combined musical and technical knowledge to achieve this.

All you need to do is sit back and acquire the taste.



TRACE Birds Album 6413 080

TRACE are three exceptional musicians who met up in Amsterdam. With
such varied backgrounds as rock, pop, jazz, blues and classical, they are
all geared to one goal - superb music. Just everything they play bears the
stamp of authenticity and originality.



KRAFTWERK Exceller 8 Album 8360 629

Autobahn vas ein monster. Here she is mit 7 others.

CAPITAL RADIO 194



JOAN SHENTON

London's 24-hour music and entertainment stereo station on 194 metres mw and 95.8 MHz vhf

SATURDAY, NOVEMBER 22nd

- 7 a.m.—"KERRYGOROUND" with KERRY JUBY. Featuring a phone-in on 388 1255 to your favourite pop stars.
- 9 a.m.—"CAPITAL COUNTDOWN" with ROGER SCOTT. Capital's new top 40 and climbers of the week.
- 12 noon—KENNY EVERETT with two hours of music and madness.
- 2 p.m.—"PERSON TO PERSON" with JOAN SHENTON.
- 4 p.m.—"LONDON LINK" with IAN DAVIDSON.
- 6 p.m.—"SOUL SPECTRUM" with GREG EDWARDS. Four hours of pure "soul".
- 10 p.m.—TOMMY VANCE with one hour of pure "reggae".
- 11 p.m.—TOMMY VANCE with AMERICAN PIE. A low-down on the American hit scene.
- 2 a.m.—NIGHT FLIGHT with IAN DAVIDSON

SUNDAY, NOVEMBER 23rd

- 7 a.m.—"KERRYGOROUND" with KERRY JUBY.
- 9 a.m.—"SOLID GOLD SUNDAY"—TONY MYATT plays the hits of today and the greats from the past.
- 11 a.m.—GERALD HARPER with "A SUNDAY AFFAIR". Sweet Music, dedications, Champagne and Roses for lucky listeners.
- 2 p.m.—KENNY EVERETT with two hours of music and madness.
- 4 p.m.—HULLABALOO. MAGGIE NORDEN AND DAVID BRIGGS. CAPT. ZERO reveals all. Kids review UNICORN THEATRE. STEVE HARLEY interview, before he left for his U.S. tour. JANE VARLEY, star of Mr. Quilp. Kids review film plus all the regular features.
- 6 p.m.—"THE COLLECTION" with PETER JAMES. A collection of classical music.
- 8 p.m.—"ALTERNATIVES" an Arts Review with SUSANNAH SIMONS. Interviews with Dorothy Tutin and Timothy West.
- 9 p.m.—"A QUESTION OF FAITH" a phone-in on religion on 388 1255 with LOUIS ALEXANDER.
- 10 p.m.—"MARDI GRAS" music of the twenties and thirties with BRIAN RUST.
- 11 p.m.—TOMMY VANCE with LONDON'S HIT LINE. 30 most requested records by Capital's listeners.
- 2 a.m.—"NIGHT FLIGHT" with PETER YOUNG.

MONDAY, NOVEMBER 24th to FRIDAY, NOVEMBER 28th

- 6.30 a.m.—THE BREAKFAST SHOW WITH GRAHAM DENE.
- 9 a.m.—MICHAEL ASPEL with music features, advice and Swoosh on 388 1255 PLUS Sue Cook with "Super-Savers".
- 12 noon—CASH ON DELIVERY with DAVE CASH and Music with a BIG PRIZE COMPETITION. Plus "Cash Quickies", "Love In The Afternoon" which happens between 2.30 and 3.00.
- 3 p.m.—ROGER SCOTT with Music and special features "PEOPLE'S CHOICE" and "THREE O'CLOCK THRILL" which takes you back to a week from your past and the Hit Line Top Ten at 5 p.m.
- 7 p.m.—"LONDON TODAY" Capital's feature magazine programme which tells you what's happening in London and who's doing it. Presented by JANE WALMSLEY and BRIAN WOOLF.
- 7.30 p.m.—"OPEN LINE" on 388 1255 with BRIAN HAYES from Monday-Thursday with one and a half hours of Argument and Comment. Friday November 21st ALAN HARGREAVES with "Meet the M.P."
- 9 p.m.—"YOUR MOTHER WOULDN'T LIKE IT" introduced by NICKY HORNE.
- 11 p.m.—TONY MYATT'S late night on Capital. The best late music in town including a special musical competition.
- 2 a.m.—NIGHT FLYER with PETER YOUNG.

NEWS EVERY HOUR ON THE HOUR FROM IRN

This information supersedes all previous bulletins.

Programmes are liable to alteration.

ON THE TOWN

Continued from page 40

reunion, an excuse for a comfy hoe-down in which performers and audience feel equally at home.

There's no overpowering southern honkiness about George (unlike some established male country singers) and his low-profile stance is probably why British audiences have taken him to their hearts.

He gains in warmth and immediacy from live gigs, and once he's got the obligatory standards associated with his name out of way ("Abilene", "Canadian Pacific", "Country Musin In My Soul") there's not a bad line of kick-ass, truck-stop tack beating in the Hamilton breast.

Also, he likes experimenting with other people's cultural mores. A well known folk enthusiast, Hamilton was using McTell's "Streets of London" years before it was a hit and he dropped it from his repertoire when it did reach the charts.

Witnessing Billie Jo Spears it seems more than ever likely that "Blanket On The Ground" was a one-off event, a 'sound' which happened to hit right and which was not necessarily indicative of an impending wave of country hits.

Her new single just does not sound to Have It. Further, her live voice is rather harsh, without light and shade, and she doesn't appear to have the stage command required of a top country artist. Her stage gowns though, with the fur in all the right places, give more than a passing nod to our own, very own, Dot Squires.

Backing was provided by the commendable Johnny Young Band who should really be seen on their own gig for maximum effect.

David Redshaw

Sassafras

CARDIFF

WHEN SASSAFRAS find the right single, they are going to be huge.

Sitting in the dressing room of the Cardiff Top rank Suite talking to lead singer Terry "Beefy" Bennett, you know that you're in the presence of a man who's going to be a star. He's got the sort of face that's destined for the covers of teeny magazines, a face that will break teenage hearts the way the mugs of Marc Bolan and David Essex did. On stage and off Bennett is exhibitionist, showman, comic and caricature of everything a rock star is supposed to be.



THE RETURN OF THE TIT PIC! Yes folks, what's good enough for Royalty is good enough for us. So it is, without the slightest quiver of chauvinist apprehension, that NME's outside broadcast service brings you this pic from 1975's Royal Variety Show.

Our correspondent on the case wasn't exactly bowled over by most other parts of the show, but one picture, so they claim, says a thousand words.

The lady above is a member of the caste of "Kwa Zulu", a South African musical excerpted for the benefit of their Royal high whatchamacallit. Glad to see them taking an interest in the arts for a change, what.

Pic by a snap happy JOE STEVENS.



Sassafras' Terry Bennett

He can sing too.

And the band can play. At Cardiff Sassafras proved that they're no hype built around a photocool singer with half a

new angle in stage acts. Sassafras are about good, imaginative hard rock, Welsh style, featuring that rare commodity, a lead guitarist with a style all his own. Dai Shell and second stringer Ralph Evans know the importance of flowing lines rather than riffs, and organised semi-structured instrumental passages rather than over-exuberant and overloud rambling solos.

Sassafras' music, written mostly by Shell and various combinations of the five man line-up, is tight and intelligent, yet highly commercial. When that chart break comes Sassafras could find themselves the biggest "heavy" pop band since Mott the Hoople blew a tyre on the road from Memphis, and Status Quo ran out of ideas.

Live they looked and sounded great. Shell reckoned they played badly at Cardiff, but apart from one obvious howler at the end of an amusing acapella version of "Land Of Hope And Glory", nobody seemed to notice anything wrong. We rocked and rolled to "Electric Chair" and "Busted County Blues" and had a great time. The vocal harmonies from Bennett, Ralph Evans and bass man Ricky John were outstanding, adding the sort of subtlety rare to heavy rock. What they were attempting to do on record with Lennon's "I Am The Walrus" and Neil Young's "Ohio", becomes clear once you've seen them in this form.

Despite Sassafras being a democratic band, with everyone, including "Congo" Jones on drums, contributing to the complex and frequently intriguing arrangements, on stage it's Terry Bennett and Dai Shell who dominate. Some of the kids even come to gigs dressed like Bennett, in the big bow ties and hats that he wears off stage, and he uses all his skill, gained from experience in cabaret in his native Nottingham, to keep all eyes on him.

As a foil to Bennett's looning and occasional masochism young dai Shell, a huge boyish grin on his face, looks like he's just walked in from a Peanuts strip. He stays calm and cool, saying and singing nothing, but playing a mean guitar which, on "Schooldays" and "Beans And Things", shows an imaginative and original use of harmonics.

Chas de Whalley

TV/RADIO

DR. HOOK and the Medicine Show, whose British tour opens tonight (Thursday) are showcased in an "Old Grey Whistle Test" special next Tuesday on BBC-2, when they'll be performing live in the Television Theatre. And there's a Dr. Hook bonus for London ITV viewers, who can see the band in Sunday morning's "London Weekend Show."

A new BBC-1 series called "Saturday Special" starts this weekend, with a string of guests including Sacha Distel, Windsor Davies and Don Estelle and Billy Connolly singing his "D.I.V.O.R.C.E." hit. By coincidence, Tammy Wynette presents the original version of that song in BBC-2's "Musical Time Machine" on Tuesday, when Johnny Nash is another guest.

Slade make their first appearance on British television for many moons in ITV's "Supersonic" (Saturday teatime in the London area, Thursday or Monday elsewhere). Also on the bill are Gary Glitter, Leo Sayer and the Trogs.

The morning "Saturday Scene" show has Alvin Stardust, Gene Pitney and Mike Reid as its studio guests, and it will also be presenting an hour of highlights from last Sunday's poll-winners' concert at Wembley Pool — when the Bay City Rollers, Glitter, Stardust, Linda Lewis and Smokie will be seen receiving their awards and performing. This programme is confined to the London area only.

BBC-1 are repeating the three-part series "The Friendly Invasion," which is a sort of potted history of pop music from ragtime onwards, and the second instalment can be seen on Sunday.

On Radio 1, there's the final part of "The Simon and Garfunkel Story" at 1 p.m. on Saturday, followed at 6.30 by "In Concert" with Howard Werth and the Moonbeams and Drag-onfly. Sunday's "Insight" this week looks at publishers and songwriters, and among the contributors are Marc Bolan, David Essex, Leo Sayer, Jonathan King and Dick James. And the "Sounds On Sunday" spot features Jack The Lad.

"Sounds Interesting" on Radio 3 features the sounds of Magma, Edgar Froese, Steve Howell and Steve Ashley.

There's no less than four hours of the Rolling Stones on Radio Luxembourg tonight (Thursday), when a special two-part programme covers their music from 1963-68 (9-11 p.m.) and then from 1969 to the present day (1-3 a.m.). And on Saturday, Elvis Presley is the subject of a two-hour special starting at 8.30 p.m.

Derek Johnson

THE TANGS RULE



RECORD, CASSETTE & CARTRIDGE DEALERS

FREE! 8 cassettes with every order.

(C-60 low noise)

The best looking cassette holder on the market.



This sleek looking cassette carousel is selling like hotcakes. It holds 32 cassettes in a beautiful unit with brushed aluminium top and base. Has a rubber covered, anti-scratch

thin swivel base. Money back if not delighted. S.A.W. Consolidated, Hadrian House, Dept. 2, Lower Bourne Farnham, Surrey.

Value ~~£12.45~~ ONLY £7.45 + £1.10 p.p.
AN INEXPENSIVE PRODUCT DOESN'T HAVE TO LOOK CHEAP.

HAVE YOU GONE FRANTIC YET?

If you don't mind paying £3.25 for your LP's FRANTIC is not for you, but FRANTIC customers save up to £0.85 off the price of top selling LP's and £1.50 off double albums. Of course, they also enjoy the FRANTIC 48-hour service given by the experts of mail order.

Write today for the new FRANTIC catalogue which contains 1,000 amazing bargains.

FRANTIC

MAIL ORDER COMPANY
WARLEY
WEST MIDLANDS B66 4BB
Tel. 021-429 6441



TO BE READ WITH FEELING

We are pleased to present you with a selection from our complete catalogue listing 1,000's of titles spanning over three decades of pop music; and this is only the beginning. We shall be bringing you, in the future, many special exclusive selections, as they become available to us.

Artist(s)	Title
0016 Animals	House Of The Rising Sun
0900 Shirelles	Will You Love me Tomorrow
0040 Marvin Gaye	Too Busy Thinking About My Baby
0057 Beatles	Please, Please Me
0065 Beatles	Help
0067 Beatles	Paperback Writer
0069 Beatles	Penny Lane/Strawberry Fields
0143 Byrds	Mr. Tambourine Man
0921 Percy Sledge	When A Man Loves A Woman
0153 Who	I Can't Explain
7051 Bob Hebb	Sunny
0265 Crystals	Then He Kissed Me
0954 Tornadoes	Telstar
0389 Lesley Gore	It's My Party
0581 Scott McKenzie	San Francisco
0740 Johnny Preston	Run Run Bear
0806 Rolling Stones	Satisfaction
0811 Rolling Stones	Let's Spend The Night Together
0814 Rolling Stones	Come On
0817 Rolling Stones	It's All Over Now
0850 Del Shannon	Runaway
1164 Unit 4 + 2	Concrete and Clay
1082 Arthur Brown	Fire
1249 Four Seasons	36 Years
30224 Question Mark and The Mysterians	Let's Hang On

All of our records, including current singles, are available FROM STOCK at ONLY 60p each (including V.A.T.)
Send 25p for our luxury, bound 40-page catalogue

POST & PACKING CHARGES

GREAT BRITAIN & IRELAND	
1-2 records	10p
3-5 records	20p
6-10 records	25p
Over 10 records	35p

OVERSEAS (Except Ireland)

1-20 records	40p
21-50 records	80p
51 or more records	Post Free

DEPT. NME4

LIGHTNING RECORDS

841 HARROW ROAD
LONDON NW10 5NH

Name

Address

ORDER TOTALS

at 60p

Add Postage & Packing

GRAND TOTAL: £

TERMS — Strictly Cash with Order, cheques & P.O.'s should be crossed and made payable to LIGHTNING RECORDS. All Prices are V.A.T. inclusive. Adaptors are 1p each extra. COMPLETE CATALOGUE listing over 2,000 titles. I ENCLOSE CHEQUE CASH/P.O. FOR

BRIAN FINDLAY EXPORTS TO YOUR COUNTRY

We leave the U.K. to Bruce. TRADE ENQUIRIES WELCOME

CURVED AIR/Midnight Wire	£2.50	ROBERT PALMER/Pressure Drop	£2.50
SUPERTRAMP/Crisis? What Crisis?	£2.50	JOHN CALE/Helen Of Troy	£2.50
HAZARETH/Greatest Hits	£2.50	ACE/Time For Another	£2.50
ELKIE BROOKS/Richman's Woman	£2.50	ISAAC HAYES/Best Of	£2.50
END/Another Green World	£2.50	BARRY WHITE/Best Of	£2.50
CLAIRE HAMILL/Abracadabra	£2.50	ROY WOOD/Mustard	£2.50
LITTLEFEAT/Last Record Album	£2.50	BEST OF PAUL WILLIAMS	£2.50
JOHN DENVER/Rocky Mountain	£2.50	KEITH JARRETT/Backhand	£2.50
Christmas	£2.50	BILLY COBBAM/Funky Thide of	£2.50
DEEP PURPLE/Come Taste The	£2.50	Sings	£2.50
Band	£2.75	OZARK MOUNTAIN DAREDEVILS/	£2.50
ROLLING STONES/Rolled Gold (dble)	£3.75	Car Over The Lake	£2.50
HAMILTON BOHANNON/Bohannon's	£2.50	ALAN STIVELL/Elangonned	£2.50
Best	£2.50	QUEEN/Night At The Opera	£2.50

And of course all U.K. Releases

Overseas customers only. Write for lists today. Please enclose a Mail Order reply coupon. Postage for Europe as follows: 1 LP 82p, 2-3 LPs £1.36, 3-5 LPs £2.18. Rest of world please enquire. Send International Money Order.

TRADE ENQUIRIES WELCOME

BRIAN FINDLAY EXPORTS

Dept. NME, 79 Rose Street, Edinburgh. Tel. 031-226 2804

THE MUSICCASSETTE HIRE SERVICE

1,000's in stock, costing from as little as 2½p per day each. Send for free brochure to:

STEREO CASSETTE LENDING LIBRARY

Room 8, Sherwood House, Canterbury, Kent CT1 3RL

RECORD & TAPE EXCHANGE

L.P.'s AND TAPES OF EVERY POSSIBLE DESCRIPTION BOUGHT AND EXCHANGED. YOU CAN SELL OR TRADE IN YOUR UNWANTED ONES IN ANY QUANTITY. PRICES DEPEND ON CONDITION AND POPULARITY

BUYING RATE
EXCHANGE RATE
SELLING RATE

UP TO £1.10 EACH
UP TO £1.50 EACH
UP TO £2.20 EACH

40B NOTTING HILL GATE, LONDON, W.11.
90 GOLDHAWK ROAD, SHEPHERDS BUSH, W.12.
67 GOLBORNE ROAD, N. KENSINGTON, W.10

Telephone: 01-749 2930

MAIL ORDER SERVICE

Get it at Gloria's!!

MOODY BLUES
Seventh Sojourn, Childrens
Children, Question of Balance

All L.P.'s only
£1.99 each

Greatest Hits 10 c.c.
Blue Jays Hayward & Lodge

Sheer Heart Attack Queen
Psycomodo Cockney Rebel

Sheet Music 10 c.c.
Engelbert Humperdink
Greatest Hits

The Graduate/Film Soundtrack

MAIL ORDER SERVICE

• Goods despatched by value of post

• Please give full postal address

• Add 35p to credit total

• Goods from above selections only

GLORIA'S RECORD BAR

232/236 BATTLEFIELD RD.
GLASGOW G42 9HN

SHOPS, RECORD COLLECTORS/DISC JOCKEYS READ THIS!

For six years we have been the leading Mail Order outlet for Soul Music. Oldies, Disco Music. We issue every fortnight a list containing thousands of Oldies, New Soul, Rock and pop imports and releases, special offers, reviews. To get our booklet each fortnight send 95p for one year, or 60p for six months.

Below is a very small sample of our Oldies

SECTION ONE 75p each

Pink Floyd — Time Us And Them
Yes — And You And I
Gary Glitter — Happy Birthday
Four Seasons — Big Girls Don't Cry
Led Zeppelin — Trampled Under Foot
Wings — Give Ireland Back To The Irish
Moody Blues — Night's In White Satin
Chubby Checker — Let's Twist Again
Rocky Music — Do The Strand Virginia Plain
Ike/Tina Turner — Nutbush City Limits
Steven Stills — Love The One You're With
Jerry Lee Lewis — Great Balls Of Fire
John Lennon — Woman Is The Nigger
Beatles — Slow Down/Matchbox
Band — Rag Mama Rag
Black Sabbath — Iron Man/Paranoid
Miracles — Tears Of A Clown
Elvis Presley — Heartbreak Hotel
David Bowie — Let's Spend The Night Together
Glen Miller — In The Mood
Deep Purple — River Deep Mountain High
Nilsson — Without You
Hollies — King Midas In Reverse
Buddy Holly — Peggy Sue Everyday

SECTION TWO 60p each

Timmy Thomas — Why Can't We Live Together
Jimmy Cliff — You Can Get It If You Really Want It/Harder They Fall
Love Unlimited Orchestra — Love Theme
Hawkwind — Silver Machine
Sweet — Blockbuster
Felice Taylor — I'm Under The Influence Of Love
Willie Henderson — Gangster Sledge Bump
Electric Indian — Lane On A 1,000 Dances
Rolling Stones — Tumbling Dice
Booker T — Time Is Tight
Tornadoes — Telstar
George McCrae — Rock Your Baby
Curtis Mayfield — Move On Up
Koolhaas — Funky Stuff
Chicken Shack — I'm Back On My Feet
Scott McKenzie — San Francisco
Dr. John — Right Place, Wrong Time
Brownsville Station — Smokin' In The Boys Room
Stevie Wonder — Keep On Running
Gladys Knight — Help Me Make It Through The Night
King Curtis — Memphis Soul Sauce
Spinners — Ghetto Child

Send P.O. or Cheque to:

RECORD CORNER

27 BEDFORD HILL, BALHAM
SW12 9EX 01-673 6130

MUSIC MARKET

POTNEY'S DISCOUNT 'N' EXCHANGE CENTRE

Exchange your unwanted

albums/tapes/singles for:

1. Cash
2. Other secondhand goodies
3. New goodies (at 10% discount)
220 UPPER RICHMOND ROAD, S.W.15
1 THE PARADE, HAMPTON HILL, MIDDX.
Tel. 01-977 6715

TRANSPARENT L.P. RECORD COVERS

Polythene Light Gauge	Polythene Heavy Gauge	Polythene Heavy Gauge
100 £2.50	100 £3.80	100 £1.90
250 £5.40	250 £8.50	250 £4.25
500 £10.00	500 £16.00	500 £8.00

Also available
LP Record Covers 12" x 12" in P.A.C. Heavy Duty 25 £3.00 50 £5.75 100 £11.00
Double Album Covers 12" x 12" in P.A.C. Heavy Duty 25 £4.25 50 £8.50 100 £16.00
Singles Size 7" x 7" in P.A.C. Heavy Duty 25 £1.50
Post and packing included in U.K. & Eire only
A. J. COOK & SON (Dept. 28)
98 Deodar Road, Weybridge, Surrey, TW20 1EX

BOB DYLAN "HURRICANE"

New U.S.A. Single 8½ minutes long.
Complete in picture sleeve only 85p + 10p p&p

I.T.C. PO Box 4, BIRKENHEAD, MERSEYSIDE



FOX

MAIL ORDER

Add 20p for post and packing per L.P. in U.K. (dble. L.P. = 2 L.P.'s, etc.). Overseas customers add 75p per album. Send orders with P.O.'s plus cheque to:
FOX MAIL ORDER
34 STATION ROAD
WEST CROYDON, SURREY

ROCK FROM THE U.S.A.

JIM CROCE	
The Faces I've Been (double)	£4.75
KISS	
Live (double)	£4.25
QUICKSILVER MESSENGER SERVICE	
Solid Silver	£3.25
VAN DYKE PARKS	
The Clang of the Yankee Reaper	£3.25
THE BAND	
Northern Lights, Southern Cross	£3.25
NEW RIDERS	
On What A Mighty Time	£3.25
GRAM PARSONS	
G.P.	£3.25
GRAM PARSONS	
Grievous Angel	£3.25
FLYING BURRITO BROS.	
Flying Again	£3.25
FLYING BURRITO BROS.	
Glided Palace of Sin	£3.25
LINDA RONSTADT	
Hand Saw	£3.25
LINDA RONSTADT	
Silk Purse	£3.25

ELVIS PRESLEY

Elvis Presley	£3.25
Loving You	£3.25
Elvis Golden Records	£3.25
For L.P. Fans Only	£3.25
50,000,000 Elvis Fans Can't Be Wrong	£3.25
Pot Luck	£3.25

Girls, Girls, Girls	£3.25
Fun In Acapulco	£3.25
Kissin' Cousins	£3.25
Rouletabou	£3.25
Girl Happy	£3.25
Paradise Hawaiian Style	£3.25
Speedway	£3.25
Pure Gold	£3.25

MIKE NESMITH

Available Now — New Album
THE PRISON (limited edition)
Boxed set including 64 page booklet
£4.25 + 50p p&p

PUNK ROCK RULES!!

NUGGETS (1965-1968)
Compilation of the very best of the era... £3.75

JIMI HENDRIX — U.S. ALBUMS

Midnight Lightning, New release. Formerly advertised as Blue Sky Days	£3.25
In Concert	£2.50
The Genius of	£3.25
In the Beginning	£3.25
Are You Experienced?	£3.25
Axis: Bold as Love	£3.25
Friends from the Beginning (with Little Richard)	£2.50
Superpack (double)	£3.75
Monterey (with Otis Redding)	£3.25
Jimmi Hendrix	£2.50

MORE FROM THE U.S.A.

FOUR SEASONS — Greatest Hits (4 LP set) £6.99
ROCK GUITAR GREATS (Clapton, Beck, Page, Hendrix) £2.50

LIMITED EDITION FROM CANADA
FREE — Free Story (double) £4.75

GERMAN ROCK

TANGERINE DREAM — Zeit	£3.75
NEKTAR — Journey	£2.75
TAROT — Tarot	£5.00
MYTHOS — Dreamlab	£2.75
KLAUS SCHULZE — Irlucht	£2.75
ASH RA TEMPLE — Join Inn	£2.75
TANGERINE DREAM — Electronic Meditation	£2.75
WALLSTEIN — Stories, Songs & Symphonies	£2.75
COSMIC JOKERS — First Album	£2.75
KLAUS SCHULZE — Picture Music	£2.75
KLAUS SCHULZE — Cyborg	£2.75

ALSO FROM GERMANY

Double albums (Pop Chronik series) by ELTON JOHN, STATUS QUO, MOTT THE HOOPLE, KINKS, SPENCER DAVIS, HOLLIES, TROGGS	£4.50 each
ROLLING STONE — Great Hits	£2.50
ELVIS PRESLEY Portrait in Music	£2.50
HUMBLE PIE — Crust of	£2.50
THE NICE — Hang On To A Dream	£2.50
CANNED HEAT — Live at Topanga Coral	£2.50

STRONG TRANSPARENT PLASTIC LP COVERS

12" x 13" polythene heavy gauge, 100 for £3.40, 250 for £7.50, 500 for £14.00
DOUBLE SIZE 50 for £3.80, 100 for £6.40, 45 rpm 7" x 7" polythene heavy gauge 100 for £1.70, 250 for £4.00. Mail order only. C.W.O. p&p included £2 extra for all overseas orders.

GEORGIAN PRODUCTS (Dept. NME 7)
20 Green Lane, Focklethorpe, Lancs. PR4 1RN, England

TO ADVERTISE IN

NEW MUSICAL EXPRESS

Ring 01-240 2266

ON THE TOWN

Saturday Scene
Pop Awards.

WEMBLEY

THE FILTHY rich type sitting next to me, who had been jovially clapping out of time and thrusting a bewildered moustache in my face when I laughed at Alvin Stardust miming smashing up a guitar (that's right, miming even that!), was suddenly up and running.

My snorts of sarcastic laughter at his cowardice were soon quelled by a full-scale Tartan Terror invasion, and ten seconds later I looked back from the safety of the sidelines to see my second row seat already engulfed beneath a sea of ten-year-old feet.

That mini-riot, which greeted the arrival not of the Rollers, but of Russell Harty, was one of the few exciting moments of the very strange Saturday Scene British Pop Awards show at Wembley Pool last Sunday, an attempt to stage a family entertainment — song'n'dance, ceremony and congratulations — in the presence of 8,000 baying BCR fans.

Still, it was a lot more enjoyable than Roxy Music at the same venue a month ago: for a start, there was the entertaining spectacle of people miming live.

As Smokie's Alan Silson readily admitted afterwards, they felt (and looked) pretty silly playing their two hits with no leads in their guitars, particularly when Linda Lewis somehow circumvented the ban on reality and actually sang her one-and-a-half hits live.

Poor old Mike Batt only got

With hysterical abandon, they hurled themselves to the stage...

And that was only for
Russell Harty

to play the new Wombles single (sadly omitting the great "Wombling White Tie And Tails", which won him the award for creativity), but that was a good laugh, even if he does look totally out of place on a stage. Toning down the beetroot flare of his face with a touch of white make-up would work wonders; and note now skilfully Mike has worked himself into a position where he can appear as himself with Orinoco blowing sax and neither of them loses credibility.

So far there's been no abatement in the screaming either at the ends of numbers, or when

Sally and David try to get all serious for the duration of an award presentation, or when someone enters or exits the stage. The screamers' lack of response to onstage events reinforces the unreality, and the only concession Mike, Linda and Smokie have made to the wailing thousands is the occasional diffident wave.

But Alvin Stardust manages to change all that, and for a few minutes it seemed the fans may actually have stopped thinking about the BCR's. Actually I've seen Alvin mime to some of this tape before, but that makes it no less impressive. First he does



Pic: PENNIE SMITH

Let me Roll it to you (part 178). Y'know something, we're beginning to think they mean it.

"My Coo Ca Choo", which finishes with him pretending to play crashing chords on the unplugged guitar he's been using as a prop. Then he starts whirling it round his head, while the screeches from the sound track grow and grow, finally disintegrating into chaos at exactly the same moment that Al's guitar disintegrates into firewood on the stage floor.

The finale is his rather tired trick with the showers of champagne, but at least he was diverting.

Which is more than can be said for Gary Glitter, who paid absolutely zero attention to the audience (except to hurl the oc-

casional missile), looked nearly double his publicity handout's 31 years, sang a couple of diabolical songs, and... well, he certainly won't be playing this gig next year.

And so to the Rollers. The reaction made all the other acts seem like warm-ups. Fair enough, except that the Rollers' set was so brief that they hardly seemed to have got onstage before they were off again. They played "Money Honey" and recycled their tape of "Shout", but the encore was the killer of the whole evening: "Bye Bye Baby". At that moment they were the best band in the country.

But it was, inevitably where TV is involved, a case of a potentially great event winding up an anti-climax. Apart from Gary, all the acts came across much better than I've seen them before, either live or on TV, and it could have been a good gig if they had only played live and each had a decent slot.

But the dictates of television demand candyfloss, and it was over before it began. When I left the Pool half an hour after Sally James announced that the Rollers had already left, there were still a couple thousand kids loitering outside. Maybe they felt dissatisfied too.

Phil McNeill

New
Single
From

The Sensational
ALEX HARVEY BAND

Gamblin'
Bar Room
Blues



ALEX 002



marketed by
phonogram

THURSDAY

AYLESBURY Vale Hall: KENNY
 BEDFORD Angel Hotel: MUCKRAM WAKES
 BIRMINGHAM Night Out: VICTOR BORGE
 BOREHAMWOOD Civic Hall: ACKER BILK BAND
 BRIGHTON The Hungry Years: IMPULSE
 BRISTOL Granary: SQUEEZE
 BURY ST. EDMUNDS Corn Exchange: HELLO
 CHESTERFIELD College of Art: MIKE HARDING
 CRAWLEY White Knight: THE SNAKES
 CROYDON Fairfield Hall: JACK JONES / LYN PAUL
 DERBY Cleopatra's: SNAFU
 DERBY Kings Hall: HEAVY METAL KIDS / NUTZ
 DUNDEE Royal Central Hotel: SLACK ALICE
 DURHAM University: KURSAAL FLYERS
 EASTBOURNE Congress Theatre: GEORGE HAMILTON IV / BILLIE JO SPEARS
 ERDINGTON Queens Head: HOOKER
 GLASGOW College of Art: MIKE ABSALOM
 GLOUCESTER Leisure Centre: HOT CHOCOLATE
 GOOLE Baths Hall: AMBER SIN
 HANLEY Victoria Hall: ANDY FRASER BAND
 HIGH WYCOMBE Nags Head: BRETT MARVIN & THE THUNDERBOLTS
 HUDDERSFIELD Peacock Hotel: MATHEWS BROTHERS
 IMMINGHAM Mayflower Club: JIMMY JAMES & THE VAGABONDS
 LEEDS Polytechnic: BOB HARRIS ROAD SHOW with DRUID
 LIVERPOOL Empire: NAZARETH / SNAFU
 LONDON CAMDEN Dingwalls: CAROL GRIMES & THE LONDON BOOGIE BAND
 LONDON CHARING X RD. Sundown: WILD WALT BROWN
 LONDON ENFIELD Middlesex Polytechnic: JOHN MARTYN / HEDGEHOG PIE
 LONDON EUSTON RD. Bettina's: RASPUTIN
 LONDON FINCHLEY Torrington: MOON
 LONDON FULHAM Greyhound: HOMBURG
 LONDON HAMMERSMITH Red Cow: CHAMELEON
 LONDON KENSINGTON The Nashville: MUNGO JERRY
 LONDON Marquee Club: SASSAFRAS
 LONDON New Victoria Theatre: JOHN CALE / NASTY POP
 LONDON Queen Mary College: ENO (lecture)
 LONDON REGENT'S PARK Bedford College: MIKE MARAN/BRILLO
 LONDON Speakeasy: SEASIDE STEVENS / JOE JAMMER
 LONDON STRAND King's College: ALAN HULL
 LONDON WANDSWORTH Two Brewers: STAN ARNOLD
 LONDON W.11 The Elgin: 101-ERS
 MANSFIELD Town Hall: GEORGE MELLY & THE FEETWARMERS
 MARLOW R.A.F. Medmenham: AGNES STRANGE
 MIDDLESBROUGH Teesside Polytechnic: RICHARD DIGANCE / SILLY WIZARD
 NEWCASTLE City Hall: BLUE OYSTER CULT / BIRTH CONTROL
 NEWPORT Gwent College of Education: GRYPHON
 NOTTINGHAM University: FOX
 OXFORD Polytechnic: DR. HOOK & THE MEDICINE SHOW
 PENZANCE Winter Gardens: BE-BOP DELUXE
 PETERBOROUGH Marina Stadium: CAMEL
 PONTEFRAC Kiko's: FLASHBACK
 PORTSMOUTH Guildhall: SUPERTRAMP / JOAN ARMSTRADING & MOVIES
 SOUTHAMPTON Guildhall: STRAY
 SOUTHPORT Floral Hall: TOM PAXTON
 SOUTHPORT West End Club: BREAKDOWN / EGG-ON-TOAST BAND
 STOKE Strikes Club: MUSCLES
 SUTTON Scamps: LINDA CARR & THE LOVE SQUAD
 TREFOREST Glamorgan Polytechnic: DOCTORS OF MADNESS
 WARRINGTON Padgate College: COCKY
 WENTWORTH Rockingham Arms: JOHN BALDREY
 WORCESTER College of Education: RICHARD & LINDA THOMPSON / SPUD

FRIDAY

ABERDEEN Gordon Institute: KURSAAL FLYERS
 ANDOVER Country Bumpkin: KENNY
 BIRMINGHAM Aston University: GOOD HABIT
 BIRMINGHAM Barbarella's: GEORGE McCRAE
 BIRMINGHAM (Edgbaston) Bell & Pump: JAKE Thackray
 BIRMINGHAM Night Out: VICTOR BORGE
 BIRMINGHAM Newman College: MAGNUM OPUS II
 BIRMINGHAM Polytechnic: SHAKIN' STEVENS & THE SUNSETS
 BIRMINGHAM Rebecca's: EXCITERS
 BOLTON Albert Hall: HEAVY METAL KIDS/NUTZ
 BOLTON Red Lion Hotel: McCALMANS
 BRADFORD Star Hotel: MATHEWS BROTHERS
 BRADFORD University: ANDY FRASER BAND
 BRIDGEND Youth Wing: SQUEEZE
 BRIGHTON Sussex University: GONG
 BRISTOL Newlands Park College: BOOMBAYA
 BRITTON FERRY Rugby Club: RED BEANS & RICE
 CAMBRIDGE Corn Exchange: SASSAFRAS/BAND CALLED 'O/RANDY PIE
 CARDIFF University: SUTHERLAND BROTHERS & QUIVER/DOCTORS OF MADNESS
 CLEVELAND Lazenby Social Club: NOVA
 CODSALL The Crown: GEORGE MELLY & THE FEETWARMERS
 COVENTRY Arches Night Spot: MATCHBOX
 COVENTRY Lanchester Polytechnic: JOHN MARTYN/HEDGEHOG PIE
 DARLINGTON Incognito (doubling STOCKTON Incognito): LIMMIE & THE FAMILY COOKIN'
 DERBY College of Education: THIN LIZZY
 DUNDEE Technical College: SLACK ALICE
 DURHAM University: FUMBLE
 EASTBOURNE Congress Theatre: JACK JONES / LYN PAUL
 EDINBURGH University: CAPTAIN BEEFHEART & HIS MAGIC BAND
 FALKIRK Arts Theatre: NEW CELESTE
 GLASGOW Apollo Centre: NAZARETH/SNAFU
 GLASGOW Strathclyde University: MIKE ABSALOM
 GUILDFORD Surrey University: STACKRIDGE
 HATFIELD Polytechnic: CAN
 HUDDERSFIELD Ivanhoe's: TRACE
 LAMPETER St. David's University: PANIC
 LANCASTER University: JUSTIN HAYWARD & JOHN LODGE/AJ WEBBER
 LEEDS Cowper Street School: JIMMY JAMES & THE VAGABONDS
 LEEDS University: ENO (lecture)
 LIVERPOOL Cavern Club: MICK ABRAHAMS BAND
 LIVERPOOL University: MIKE PATTO'S BOXER

LONDON CAMDEN Brecknock: HOMBURG
 LONDON CAMDEN Dingwalls: ROOGELATER / WITCHES BREW
 LONDON CHALK FARM The Howff: HI-TONES
 LONDON EUSTON RD. Bettina's: JOHN DOE
 LONDON HAMMERSMITH Red Cow: EDDIE & THE HOT RODS
 LONDON HAMPSTEAD Westhill College: FACTORY
 LONDON ISLINGTON Kings Head: CAMDEN GOODS
 LONDON KENSINGTON The Nashville: TROGGS
 LONDON KILBURN Gaumont State: BLACK SABBATH
 LONDON LADBROKE GROVE Acklam Hall: STAGGERLEE/101-ers
 LONDON LEYTON Blackbirds Folk Club: JUGULAR VEIN
 LONDON Marquee Club: WALLY
 LONDON Middlesex Polytechnic: DIRTY TRICKS
 LONDON North-East Polytechnic: MUSCLES
 LONDON PICCADILLY Hatchets: WHITE SOUL BAND
 LONDON REGENT'S PK. Bedford College: AL-KATRAZ
 LONDON S.E.1 Southbank Polytechnic: PIGSTY
 HILL LIGHT ORCHESTRA
 LONDON Speakeasy: GONZALEZ
 LONDON STRAND Lyceum: ROCK ISLAND LINE/CRAZY CAVAN/ROCKING PNEUMONIA
 LONDON STRATFORD Cart & Horses: STRANGLERS
 LONDON WALTHAMSTOW Polytechnic: CAMEL
 LONDON WILLESDEN Marshall's: STRETCH
 LONDON WOOLWICH Thames Polytechnic: BE-BOP DELUXE
 MANCHESTER Free Trade Hall: BLUE OYSTER CULT/BIRTH CONTROL
 MANCHESTER University Folk Club: HARVEY ANDREWS & GRAHAM COOPER
 MARLOW Crown Hotel: JIVE BOMBERS
 MATLOCK Black Rocks: WITCHFYND
 MILTON KEYNES Jenny Lee Theatre: MAGNA CARTA
 NEWCASTLE City Hall: TOM PAXTON
 NEWPORT College of Agriculture: STAN ARNOLD
 NEWCASTLE Mayfair Ballroom: DR. HOOK & THE MEDICINE SHOW
 NEWCASTLE Polytechnic: JON HISEMAN'S COLLEGE II
 NORWICH East Anglia University: RICHARD & LINDA THOMPSON/SPUD
 NOTTINGHAM Trent Polytechnic: MIKE NESMITH / SLENDER LORIS
 NOTTINGHAM University: RICHARD DIGANCE / SILLY WIZARD
 ORMSKIRK Edgehill College: COCKY
 OXFORD New Theatre: GEORGE HAMILTON IV / BILLIE JO SPEARS
 OXFORD Polytechnic: BRYN HAWORTH BAND
 PETERLEE Senate Club: MARMALADE
 PLYMOUTH Fiesta: UPP
 PRESTON Guildhall: OSIBISA
 READING Windsor Hall: GENO WASHINGTON BAND
 SHEFFIELD University: JOHN JAMES
 STOKE North Staffs Polytechnic: VIV STANSHALL'S VIVARIUM/DAGA BAND
 SUTTON-IN-ASHFIELD Golden Diamond: SAM APPLE PIE
 TAUNTON Odeon: QUEEN
 TONBRIDGE Medway College: FOGG
 TRURO Plaza: HOT CHOCOLATE
 TURNFORD New River Arms: TEQUILA
 UXBRIDGE Brunel University: JOHN CALE/NASTY POP
 UXBRIDGE Hamborough Tavern: LEE KOSMIN BAND
 WATFORD Red Lion: STRIKE A LIGHT
 WELWYN GARDEN CITY Fountain Folk Club: ROY HARRIS
 WEYBRIDGE National College of Food: BURGLAR BILL
 WIGAN Wrightington Dickinson Arms: BRIAN DEWHURST
 YORK University: FOX

SATURDAY

ABERDEEN University: MIKE ABSALOM
 AMMANFORD Betws Coopers Arms: AUNT FOR TESCUE'S BLUESROCKERS
 AYLESBURY Friars at New Vale Hall: CAPTAIN BEEFHEART & HIS MAGIC BAND
 BIRMINGHAM Barbarella's: HOBO
 BIRMINGHAM Railway Hotel: BEAU FLYER
 BIRMINGHAM Santa Rosa Club: BOOMBAYA
 BIRMINGHAM University: BE-BOP DELUXE
 BRADFORD University: TOM PAXTON
 BRISTOL Granary: STRIFE
 CANTERBURY Kent University: BOB HARRIS ROAD SHOW with DRUID
 CARDIFF Capitol: BLACK SABBATH
 Replacement for gig cancelled last week
 CARDIFF College of Education: FACTORY
 COLCHESTER Essex University: MIKE NESMITH
 COVENTRY College of Further Education: ROCKING PNEUMONIA
 COVENTRY Walsgrave Hotel: SHAKIN' STEVENS & THE SUNSETS
 CRANFIELD Technical College: ALKATRAZ
 DARLINGTON College of Education: WALLY
 DERBY Crown Hotel: MAGNUM OPUS II
 DONCASTER Freewheeling Club: ROGER SUTCLIFFE
 DUDLEY J.B.'s Club: MOON
 DUNDEE Caird Hall: NAZARETH/SNAFU
 EASTBOURNE King's Country Club: DES O'CONNOR
 FALKIRK Arts Centre: CASTLE
 FISHGUARD Frenchman's Motel: BURGLAR BILL
 FOLKESTONE Leas Cliff Hall: SUTHERLAND BROTHERS & QUIVER/DOCTORS OF MADNESS
 FOLKESTONE Sundowners: STRANGLERS
 GLASGOW Strathclyde University: KURSAAL FLYERS/SLACK ALICE
 GLASGOW University: MICHAEL CHAPMAN
 HULL Albert Club: MATCHBOX
 LANCASTER University: FOX
 LEEDS University: CAMEL/GRYPHON
 LEICESTER De Montfort Hall: VICTOR BORGE
 LEICESTER Saffron Lane WMC: BAND CALLED CHARLIE
 LEICESTER Polytechnic: RICHARD & LINDA THOMPSON/SPUD
 LEICESTER University: JON HISEMAN'S COLLEGE II
 LIVERPOOL Empire: BLUE OYSTER CULT / BIRTH CONTROL
 LIVERPOOL Stadium: OSIBISA
 LONDON BARKING North-East Polytechnic: NIMBUS
 LONDON BATTERSEA Town Hall: FATSO
 LONDON CAMDEN Dingwalls: CHAMELEON

ON THE TOWN

COMPILED BY

Highlights

HELLO, good evening and welcome to the show. And we've got a tremendous bill lined up for tonight, so just sit back and enjoy yourselves. If you feel like joining in the chorus, or clapping your hands and stamping your feet — well, you do just that. Okay? Well, let's go. Up with the curtain. Er, one, two, three, four...

● **BLUE OYSTER CULT** head the list of new tours starting this week, but only because they are alphabetically first of the three bands setting out on the road on Thursday! The near-legendary U.S. outfit played their first-ever British gig last month, prior to setting out on a European tour. And now that they've completed their Continental gigs, they're coming back for a mini-tour, giving provincial Cult enthusiasts a chance to catch them. Supported by one of Europe's leading bands, Birth Control, they're playing Newcastle (Thursday), Manchester (Friday), Liverpool (Saturday) and London (Sunday).

● **DR. HOOK & THE MEDICINE SHOW** are always good value for money, and they're coming in for a string of dates, which also serve the purpose of promoting their new Capitol album "Bankrupt". Rather prematurely, they're going out under the banner of "Dr. Hook's Christmas Show" and, supported by Unicorn, they're playing Oxford (Thursday), Newcastle (Friday), London (Saturday), Bristol (Sunday) and Plymouth (Wednesday). If you can't get along to one of those gigs, you can see them in concert on "Whistle Test" on Tuesday.

● **NAZARETH** have introduced an innovation into their act for their British tour opening in Liverpool on Thursday. They've expanded their line-up by bringing in ex-Zebra keyboards player Tommy Eyres. And they intend to retain the extra keyboards man (though not necessarily Eyres) in future, because it affords them greater flexibility and gives Dan McCafferty more freedom to perform his solo material. Other gigs this week are at Glasgow (Friday), Dundee (Saturday), Preston (Sunday), Manchester (Monday) and Birmingham (Wednesday). Support act on all dates are Snafu.

● **MIKE NESMITH** — who, despite his new-found credibility as a soloist, is still having difficulty in shaking off the Monkees tag — opens a short British tour in Nottingham (Friday), Colchester (Saturday) and Belfast (Sunday). He'll be performing solo in the provinces — but will have Red Rhodes, Dave Pegg and Dave Mattacks with him for his London concert on November 30.

● **SASSAFRAS**, A Band Called "O" and German outfit Randy Pie are the three components of a package tour called "Hot On The Trails", which sets out on the road on Friday in Cambridge, followed by Loughborough (Saturday), Edinburgh (Sunday) and Glasgow (Monday). It marks a big breakthrough for both British bands, whose previous concert tours have seen them confined to supporting roles. Outside of London, admission price will be at a maximum of 99p. And if you're one of the first 200 in the queue at any venue, you'll be given a free maxi-single comprising tracks by all three bands.

● **CAN** are another German band currently visiting this country, although



NATIONWIDE

LONDON CHALK FARM The Howff: HI-TONES
 LONDON CHARING X RD. Sundown: BIG LICKS
 LONDON CHELSEA College: MAGNA CARTA
 LONDON City Polytechnic: PHILLIP GOOD-
 HAND-TAIT
 LONDON EUSTON RD. Bettina's: TEENAGE
 REBELS
 LONDON HAMMERSMITH Odeon: DR. HOOK &
 THE MEDICINE SHOW/ALBERTO Y LOST
 TRIOS PARANOIAS/UNICORN
 LONDON HAMMERSMITH Red Cow: 101-ers
 LONDON HAMPSTEAD Town Hall: BAZOOKA
 JOE
 LONDON Imperial College: GEORGE MELLY &
 THE FEETWARMERS
 LONDON KENSINGTON The Nashville: GOOD
 HABIT
 LONDON LEWISHAM Concert Hall: SYD LAW-
 RENCE ORCHESTRA
 LONDON Marquee Club: GAS WORKS
 LONDON New Victoria Theatre: BRITISH COUN-
 TRY & WESTERN SHOW with RAY LYNAM &
 HILLBILLIES/CLIFF LEDGER & COUNTRY
 BOYS/RYE WHISKEY ROAD BAND/BRYAN
 CHALKER etc.
 LONDON North-East Polytechnic: RONNIE & THE
 BIGGS
 LONDON PICCADILLY Hatchets: WHITE SOUL
 BAND
 LONDON Speakeasy: F.B.I.
 LONDON STREATHAM Philippa Fawcett College:
 STRETCH
 LONDON TWICKENHAM Maria Grey College:
 COCKY
 LONDON W.C.1 Collegiate Theatre: CAJUN
 MOON/ANDY ROBERTS
 LOUGHBOROUGH University: SASSAFRAS-
 /BAND CALLED 'O/RANDY PIE

LUTON Cesar's: CANDLEWICK GREEN
 LUTON Roman Way: TEQUILA
 MANCHESTER U.M.I.S.T.: GONG
 MANCHESTER University: ANDY FRASER BAND
 MATLOCK Black Rocks: ZACARIAH
 NEWCASTLE City Hall: SUPER-
 TRAMP/JOAN ARMSTRADING & MOVIES
 NEWCASTLE Polytechnic: ALAN HULL
 NORTHAMPTON Chimes: AL MATTHEWS &
 THE LAST WORD
 NORTHAMPTON County Ground: HEAVY
 METAL KIDS
 NOTTINGHAM Boat Club: MICK ABRAHAMS
 BAND
 OLDHAM Uppermill Civic Hall: MIKE HARDING
 OXFORD New Theatre: GEORGE HAMILTON IV-
 /BILLIE JO SPEARS
 PETERBOROUGH ABC Theatre: JUSTIN HAY-
 WARD & JOHN LODGE/AJ WEBBER
 PETERLEE Senate Club: MARMALADE
 PLYMOUTH Polytechnic: GENO WASHINGTON
 BAND
 PORTHCAWL Esplanade Hotel: JIMMY JAMES &
 THE VAGABONDS
 PORTSMOUTH College of Education: FOGG
 READING Target Club: KAY
 READING University: RICHARD DIGANCE/SIL-
 LY WIZARD
 REDDITCH Cloud Nine: TRACE
 RETFORD Porterhouse: SWEET SENSATION
 RICKMANSWORTH Keystone Club: STRIKE A
 LIGHT
 SHEFFIELD City Hall: THE GREATEST SWING
 BAND IN THE WORLD with LITA ROZA/DEN-
 NIS LOTIS
 SHEFFIELD University: JOHN MARTYN/HEDGE-
 HOG PIE
 SOUTHAMPTON University: CAN

ON THE TOWN

DEREK JOHNSON

Nov. 20-26

their visit is but a brief one. They're playing a couple of college dates — at Hatfield (Friday) and Southampton (Saturday) — followed by a major London concert on Sunday, and that's their lot. They're a highly individual band, whom you either love or hate, and their devotees will certainly not want to miss out on this opportunity of seeing them.

● **LIMMIE & THE FAMILY COOK-IN'** made a considerable impact on the charts last year, but have been conspicuous by their absence this year. One of the reasons could well be that Limmie has been reshaping the group, and they went through a transition period. They're now attempting to re-establish themselves by way of a new British one-nighter tour, opening in Stockton and Darlington on Friday plus Harrogate on Tuesday, with more gigs to follow next week.

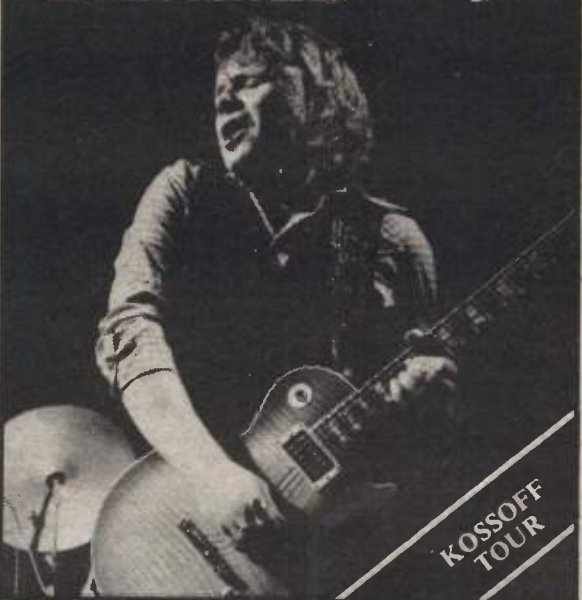
● **PAUL KOSOFF** is in the news again this week, and happily it's good news this time. It is really remarkable that after a heart attack brought him so close to death three months ago (we're told that his heart actually stopped beating for half-an-hour), he has now recovered sufficiently to return to the concert platform. Naturally he's taking things easy and is only playing a handful of gigs at this stage — but if all goes according to plan, there'll be a full tour in the New Year. Together with Back Street Crawler, Kosoff is in action at Liverpool (Sunday) and Glasgow (Wednesday).

● **HENRY COW** haven't toured Britain for 16 months, the last occasion being as support act to Captain Beefheart. But they have played a few one-off gigs in London during the interim period, and have toured extensively on the Continent. Now they're making a comeback in a grand manner, with a tour comprising no less than 30 dates — the first of which are at Cambridge (Monday) and Norwich (Tuesday).

● **URIAH HEPP** are the last, but by no means least, of the ten new tours getting under way this week. Just back from an extended tour of the U.S. of A., the band are headlining major concerts through until mid-December. And this will be your only chance to see them in this country until next autumn at the earliest, because they are already committed to overseas tours lasting until the end of the summer (see last week's news pages for details). They kick off at Newcastle (Tuesday) and Edinburgh (Wednesday), and the support act is Tim Rose.

● **BRUCE SPRINGSTEEN** again provides the week's principal one-off gig, for the second week running. After making his British debut at London's Hammersmith Odeon earlier this week, he's back at the same venue for a repeat performance on Monday. But don't go along on the off-chance, because all tickets have been sold.

So once again we have another busy week for you. Quite apart from the highlights detailed in this section, there are several hundred other gigs listed from which you can choose. But may we just remind you that, through circumstances over which we have no control, an occasional booking may be changed or cancelled at the last moment. So if you're travelling to a gig, it's always best to check with the venue beforehand.



LONDON HAMMERSMITH Odeon: BLUE OYSTERS CULT / BIRTH CONTROL ●
LONDON HAMMERSMITH Red Cow: FLIP CITY
LONDON ISLINGTON Pied Bull: NIGHT LIFE
LONDON Marquee Club: POODLES
LONDON Victoria Palace: HOT CHOCOLATE
LONDON Palladium: JACK JONES / LYN PAUL
LONDON TWICKENHAM Winning Post: JON HISEMAN'S COLOSSEUM II
LUTON Cock Inn Park Square: TONY ROSE
MANCHESTER Opera House: TOM PAXTON
MIDDLESBROUGH Town Hall: KURSAAL FLYERS
NORTHAMPTON Salon: GENE PITNEY
NORWICH Theatre Royal: GEORGE HAMILTON IV / BILLIE JO SPEARS
NOTTINGHAM Theatre Royal: VICTOR BORGE
NUNEATON Atherstone Club: MAGNUM OPUS II
PLYMOUTH Fiesta: CHRIS FARLOWE BAND
PORTSMOUTH Centre Hotel: THERAPY
PRESTON Guildhall: NAZARETH / SNAFU ●
REDCAR Coatham Bowl: FOX
ROCHDALE Seven Stars: ALKATRAZ
ROMFORD Albemarle Club: MYND
SHEFFIELD Woodhouse Central Club: MATCHBOX
SOUTHAMPTON University: PIGSTY HILL LIGHT ORCHESTRA
STOCKPORT Davenport: ANITA HARRIS / KENNY BALL
SUTTON-IN-ASHFIELD Golden Diamond: SIGHT & SOUND
STOKE Trentham Gardens: JUSTIN HAYWARD & JOHN LODGE / AJ WEBBER
WARRINGTON Ring o' Bells: DAVE BURLAND
WEALDSTONE Goodwill To All: STRANGLERS
WOLVERHAMPTON Polytechnic: HARVEY ANDREWS & GRAHAM COOPER

MONDAY

ABERYSTWYTH University: ANDY FRASER BAND
AMERSHAM Folk Club: TONY ROSE
BIRMINGHAM Town Hall: RICHARD & LINDA THOMPSON/SPUD
CAMBRIDGE University: HENRY COW ●
CARDIFF University: BRYN HAWORTH BAND
CHIGWELL Camelot: SOUNDS COUNTRY
CRUMLIN Navigation Hotel: FACTORY
DONCASTER Outlook Club: ALBERTO Y LOST TRIOS PARANOIAS
GLASGOW Apollo Centre: SUPERTRAMP/JOAN ARMSTRADING & MOVIES
GLASGOW City Hall: SASSAFRAS/BAND CALLED 'O'/RANDY PIE ●
HALESOWEN Tiffany's: GENE CHANDLER
HATFIELD Red Lion: GEORGE MELLY & THE FEETWARMERS
HUDDERSFIELD Polytechnic: MIKE ABSALOM
LANCASTER University: BRIAN DEWHURST
LEICESTER Bailey's: GLITTER BAND
LONDON EALING Technical College: STAN ARNOLD
LONDON HAMMERSMITH Odeon: BRUCE SPRINGSTEEN ●
LONDON HAMMERSMITH Red Cow: THUNDERBIRDS
LONDON HARROW RD. Windsor Castle: BURGLAR BILL
LONDON KENSINGTON The Nashville: GRAM BELL BAND
LONDON Marquee Club: JOHN BALDRY
LONDON PUTNEY Half Moon Hotel: JIVE BOMBERS
LONDON Speakeasy: BIG JOE LUIGI BAND
LONDON Upstairs At Ronnie's: THE SNAKES
MANCHESTER Free Trade Hall: NAZARETH / SNAFU ●
OCKLEY Red Lion: STRANGLERS
REDRUTH Regal Cinema: CHRIS FARLOWE BAND
SHREWSBURY Music Hall: HEAVY METAL KIDS / NUTZ
SOUTHAMPTON Gaumont: QUEEN
SOUTHAMPTON University: CAPTAIN BEEFHEART & HIS MAGIC BAND
STAFFORD Top Of The World: DRIFTERS
SUTTON-IN-ASHFIELD Golden Diamond: ALKATRAZ
TONYPANDY British Legion: PANIC
WREXHAM Fagin's: THE EXCITERS

TUESDAY

ABERYSTWYTH University: PIGSTY HILL LIGHT ORCHESTRA
AMBLESIDE Park Hotel: SWAN ARCADE
ANDOVER New River Club: GEORGE MELLY & THE FEETWARMERS
BIRMINGHAM Barbarella's: ANDY FRASER BAND
BRIGHTON Dome: CAPTAIN BEEFHEART & THE MAGIC BAND
CAMBERLEY Lakeside Country Club: CLEO LAINE / JOHN DANKWORTH / ROLF HARRIS
CARDIFF Top Rank: CITY BOY
CROYDON Red Deer: ROCKING PNEUMONIA
DUNDEE Caird Hall: SUPERTRAMP / JOAN ARMSTRADING & MOVIES
DUNSTABLE Civic Hall: HEAVY METAL KIDS / NUTZ
HANLEY Victoria Hall: THE EXCITERS
HARROGATE Intercon: LIMMIE & THE FAMILY COOKIN' ●
HUDDERSFIELD Ivanhoe's: ZEBRA
ILFORD Green Gate: MAC & KATIE KISSOON
KEELE University: BRYN HAWORTH BAND
KENILWORTH Chesford 1812: MATCHBOX
LONDON CAMDEN Dingwalls: KILBURN & THE HIGH ROADS
LONDON HAMMERSMITH Odeon: JUSTIN HAYWARD & JOHN LODGE/AJ WEBBER
LONDON HAMMERSMITH Red Cow: WILD WALT BROWN
LONDON ISLINGTON The Florence: CHRIS FOSTER
LONDON KENSINGTON The Nashville: FATSO
LONDON Marquee Club: STRAY
LONDON PECKHAM Newlands Tavern: MOON
LONDON SMITH SQ. St. John's: AMAZING BAND / CHAMBERPOT
LONDON Speakeasy: HUNGRY HORSE
LONDON S.W.5 Hollins College: ENO (lecture)
LONDON WANDSWORTH Lord Westbury: THE SNAKES
LONDON W.14 The Kensington: TONGE
LONDON 100 Club: TYLA GANG / BOOMBAYA
MANCHESTER Golden Garter: VICTOR BORGE
MILFORD HAVEN Showboat: LIGHT FANTASTIC
NETHER HEYFORD Old Sun Folk Club: TONY ROSE
NEWCASTLE City Hall: URIAH HEPP ●

NORWICH East Anglia University: HENRY COW ●
NOTTINGHAM University: GONG
PLYMOUTH Guildhall: CAMEL
PRESTON Guildhall: FOX
SOUTHEND Talk Of The South: GENE PITNEY
UXBRIDGE Brunel University: JON HISEMAN'S COLOSSEUM II

WEDNESDAY

ALDERSHOT Gaiety Bar: STRANGLERS
ALDERSHOT Princes Hall: GEORGE MELLY & THE FEETWARMERS
BARNET Trent Park College: COCKY
BIRMINGHAM Elizabethan Rock: HOOKER
BIRMINGHAM Town Hall: NAZARETH/SNAFU ●
BOURNEMOUTH Winter gardens: JUSTIN HAYWARD & JOHN LODGE/AJ WEBBER
CARDIFF Moon Club: RED BEANS & RICE
CARDIFF University: JON HISEMAN'S COLOSSEUM II
CARLISLE Coach House: MATHEWS BROTHERS
COLWYN BAY Dixieland Showbar (doubling RHYL Stables Club): THE EXCITERS
EDINBURGH Odeon: URIAH HEPP ●
EDINBURGH Usher Hall: CLIFF RICHARD
EGREMONT Rugby Club: SWAN ARCADE
FARNBOROUGH Burlesque: STRETCH
FISHGUARD Frenchman's Motel: LIGHT FANTASTIC
GLASGOW Apollo Centre: PAUL KOSOFF'S BACK STREET CRAWLER ●
GLASGOW City Hall: FOX
GLOSSOP Commercial Inn: TONY ROSE
GOWERTON London & North Western: STAN ARNOLD
HATFIELD Polytechnic: ENO (lecture)
HULL University: ANDY FRASER BAND
KEELE University: WILD ANGELS
KING'S LYNN College of Art: FOGG
LEEDS University: JOHN MARTYN/HEDGEHOG PIE
LEICESTER De Montfort Hall: GEORGE HAMILTON IV/BILLY JO SPEARS
LIVERPOOL University: JOHN CALE/NASTY POP
LONDON BELLINGHAM Saxon Tavern: GOOD HABIT
LONDON CAMDEN Dingwalls: DOBIE GRAY
LONDON CAMDEN Nero's Palace: DRIFTERS
LONDON City Polytechnic: JOHN JAMES
LONDON FULHAM Golden Lion: DAGA BAND
LONDON HAMMERSMITH Red Cow: THE SNAKES
LONDON LEWISHAM Concert Hall: GENO
WASHINGTON BAND/GONZALEZ
LONDON Marquee Club: SLACK ALICE
LONDON PADDINGTON Fang's Disco: FOUNDATIONS
LONDON Speakeasy: FATSO
LONDON W.I Adams Arms (Dingle's Folk Club): JOHN & SUE KIRKPATRICK/CHRIS FOSTER
LOUGHBOROUGH Town Hall: STEPHANE GRAPPELLI
MANCHESTER Free Trade Hall: QUEEN
MANCHESTER University: BOB HARRIS ROAD SHOW with DRUID
MATLOCK Black Rocks: CLEO
NOTTINGHAM Imperial Hotel: SLENDER LORIS
PLYMOUTH Fiesta: DR. HOOK & THE MEDICINE SHOW ●
REDRUTH Regal Cinema: CAMEL
SHEFFIELD Polytechnic: MIKE ABSALOM
SOUTHAMPTON University: RICHARD DIGANCE/SILLY WIZARD
SOUTHEND Talk Of The South: GENE PITNEY
SOUTHPORT New Theatre: VICTOR BORGE
SOUTHSEA India Arms: EWAN MCCOLL & PEGGY SEEGER
SWANSEA Brangwyn Hall: CHRIS FARLOWE BAND
UXBRIDGE Brunel University: CAPTAIN BEEFHEART & THE MAGIC BAND

RESIDENCIES

ATHERTON Garrick: WILMA READING
Week from Sunday
BEDFORD Nite-Spot: DIANE SOLOMON
Tuesday for five days
BELFAST Girton Lodge Hotel (doubling BANGOR Coachman's Inn): JOHNNY JOHNSON & BAND-WAGON
Tuesday (25) for five days
BIRMINGHAM La Dolce Vita: TOMMY HUNT
Week from Sunday
BIRMINGHAM Night & Day (doubling NORTHAMPTON Chimes): CANDLEWICK GREEN
Week from Sunday
BLACKBURN Cavendish: STARFIRE
Week from Sunday
CHARNOCK RICHARD Park Hall: ROCKIN' BERRIES
Week from Sunday
DERBY Bailey's: PAPER LACE
Week from Sunday, except Tuesday
DERBY Talk of the Midlands: COOL BREEZE
Week from Sunday
GLASGOW Rangers Social Club: DANA
Week from Sunday
HEDON BIRKHOLME Country Club: STUART GILLIES
Week from Monday
HULL Bailey's: GUYS & DOLLS
Week from Sunday
HULL New Theatre: "JOHN, PAUL, GEORGE, RINGO... & BERT"
Week from Monday
LIVERPOOL Bailey's: JIMMY RUFFIN
Week from Sunday
LONDON Ronnie Scott's Club: SADISTA SISTERS
Thursday for a season of early evening (8 p.m.) performances
MANCHESTER Golden Garter: MATT MONRO
Week from Monday, except Tuesday
MANCHESTER Talk Of The North: BUDDY GRECO
Week from Sunday
MEXBOROUGH Jesters: PETER GORDENO
Thursday (20) for three days
MIDDLESBROUGH Southbank Sporting Club: SOLOMON KING
Thursday (20) for three days
NORWICH Theatre Royal: "ROCK NATIVITY"
Week from Monday
OLDHAM Bailey's: DETROIT SOUL MACHINE
Wednesday (26) for four days
OLDHAM Bailey's: SHOWADDYWADDY
Sunday (23) for three days
SHEFFIELD Bailey's: BLACK ABBOTTS
Week from Sunday
SHEFFIELD Fiesta: BARRON KNIGHTS
Week from Sunday
STANMORE Wheatley Taverns: MIKE REID
Week from Monday
STOCKTON Fiesta: THE ROCK'N'ROLL SHOW
Sunday (23) for four days
WAKEFIELD Theatre Club: BACHELORS
Week from Sunday
WATFORD Bailey's: MARTHA REEVES
Week from Sunday

GIG GUIDE

● symbol denotes gig details in above panel

SOUTHEND Cliffs Pavilion: RUSS CONWAY
SPENNYMOOR Top Hat: CHRIS FARLOWE BAND
ST. ALBAN'S City Hall: STACKRIDGE
ST. IVES (Hunts) Civic Centre: THE EXCITERS
SUNDERLAND Empire: CLIFF RICHARD
TOTNES Dartington College of Education: UPP
WASHINGTON Whitehouse Social Club: JAB-JAB
WEST RUNTON Pavilion: KENNY
WEYBRIDGE College of Food & Technology: BRYN HAWORTH BAND

SUNDAY

BARROW Civic Hall: MILLICAN & NESBITT / BOBBY CRUSH
BASILDON Centre Hotel: MAGNA CARTA
BEDWORTH Civic Hall: HEAVY METAL KIDS / NUTZ
BELFAST Queen's University: MIKE NESMITH ●
BEXHILL De La Warr Pavilion: OSIBISA
BIRMINGHAM Barbarella's: BOB HARRIS ROAD SHOW with DRUID
BIRMINGHAM (Moseley) Fighting Cocks: KNEES UP BAND
BIRMINGHAM Repertory Theatre: GEORGE MELLY & THE FEETWARMERS
BOURNMOUTH Winter Gardens: QUEEN
BRISTOL Granary: JOHN RENBOURN & JACQUI McSHEE
BRISTOL Yate Stirling Suite: DR. HOOK & THE MEDICINE SHOW ●
CAMBRIDGE Claire College: STAN ARNOLD
CHEADLE Highwayman Inn: McCALMANS
CHELMSFORD Chancellor Hall: ANDY FRASER BAND

CHELTENHAM Town Hall: GONG
CHESTER Farnon Raven Hotel: MATHEWS BROTHERS
COVENTRY La Chaumiere: ROCK ISLAND LINE
CROYDON Greyhound: GREENSLADE
DORKING Halls: HELEN SHAPIRO
DURHAM van Mildert College: MICHAEL CHAPMAN
DURHAM University: MIKE ABSALOM
EDINBURGH Caley Cinema: SASSAFRAS / BAND CALLED 'O'/RANDY PIE ●
EDINBURGH Usher Hall: SUPERTRAMP / JOAN ARMSTRADING & MOVIES
FARNWORTH Blighty's: MIKE HARDING
GLASGOW City Hall: GABERLUNZIE
GORSEIGNON Bryngwyn Club: JIMMY JAMES & THE VAGABONDS
GRAVESEND Woodville Hall: RICHARD & LINDA THOMPSON / SPUD
HARROW Tithe Farm House: MOON
IPSWICH Corn Exchange: STEPHANE GRAPPELLI
KENDAL Brewery Arts Centre: BRIAN DEWHURST
LEICESTER Saffron Lane WMC: BAND CALLED CHARLIE
LIVERPOOL Empire: PAUL KOSOFF'S BACK STREET CRAWLER ●
LIVERPOOL Royal Court Theatre: MAC & KATIE KISSOON
LLANRHAN Rugby Club: FACTORY
LONDON BATTERSEA Town Hall: JOHN JAMES
LONDON DEPTFORD Albany Empire: STRUTTERS
LONDON DRURY LANE Theatre Royal: CAN / TERJE RYDAL / ODYSSEY ●
LONDON FINCHLEY Torrington: KILBURN & THE HIGH ROADS

LIVE MARQUEE

90 Wardour St., W 1 01-437 6603

Open every night from 7 p.m. to 11 p.m.

Thursday 20th November 70p SASSAFRAS Plus Friends & Ian Fleming	Monday 24th November 65p LONG JOHN BALDRI + FRIENDS & Jerry Floyd
Friday 21st November 65p WALLY Plus Guests & Ian Fleming	Tuesday 25th November 75p STRAY Plus Friends & Jerry Floyd
Saturday 22nd November 70p Free Admission with this advert before 8 p.m. GASWORKS Plus Hungry Horse & Ian Fleming	Wednesday 26th November 65p SLACK ALICE Plus Guests & Jerry Floyd
Sunday 23rd November 65p Free admission with this advert before 8 p.m. POODLES Plus Burlesque & Mark Poppins	Thursday 27th November 65p NATIONAL FLAG Plus Support & Ian Fleming

Reduced Admission for Students and Members
Hot Dogs/Hamburgers and other Hot Snacks are now available

BRUNEL UNIVERSITY

Uxbridge Middlesex Tel Uxbridge 39125

Friday, November 21st, 8 p.m.

JOHN CALE

+ NASTY POP

Tickets £1 advance, £1.20 on door (inc. V.A.T.)

Tuesday, November 25th

COLOSSEUM II

Tickets 50p advance, 60p on door (inc. V.A.T.)

Wednesday, November 26th, 8 p.m.

CAPTAIN BEEFHEART

+ SECRET OYSTER

Tickets £1 advance, £1.20 on door (inc. V.A.T.)

Saturday, December 6th, 8 p.m. (In the Sports Centre)

Justin Hayward

John Lodge

BLUE JAYS

Tickets £1 advance, £1.20 on door (inc. V.A.T.)

Wednesday, December 17th, 8 p.m. (In the Sports Centre)

HAWKWIND

Tickets £1.30 advance, £1.50 on door (inc. V.A.T.)
Cheques/P.O.'s payable to Brunel University S.U.
Available from Social Secretary, Brunel University,
Uxbridge, Middlesex. Tube: Uxbridge. Motorway
M4 1 mile. Uxbridge Road 100 yards. Buses
204, 207, 223

BAR AVAILABLE FOR CLUB MEMBERS

ENTS COMMITTEE POLYTECHNIC of CENTRAL LONDON

115 NEW CAVENDISH STREET, W1. 636 6271

Friday, November 28th, 8 p.m.

SUTHERLAND BROS and QUIVER

+ BRAND X (Genesis' — Phil Collins)
Tickets 70p N.U.S. advance only. £1.10 on door

LIVE

ROUNDHOUSE CHALK FARM N.W.1
SUNDAY 7th DECEMBER at 5-30pm

KURSAAL FLYERS

MOON

WITH SPECIAL GUESTS

CRAZYCAVAN 'N' THE RHYTHM ROCKERS ROOGALATOR

ADM £1.30 (inc vat) IN ADVANCE R HOUSE BOX OFF 267-2564
or LONDON THEATRE BOOKINGS shall avail 439 3371 or AT DOOR

ROUNDHOUSE CHALK FARM, N.W.3

BOB FISHER FOR VIRGIN CONCERTS

presents

BRYN HAWORTH

with

RABBIT & ROSCO GEE & BAND MIKE HERON'S REPUTATION BANCO + D.J. JERRY FLOYD

5.30 p.m. Sunday, 30th November

Tickets £1.30 from Roundhouse, London Theatre Bookings +
Virgin Records (Marble Arch)

barbarella's

Cumberland Street
Birmingham 021 643 9413

Fri. 21st
GEORGE McCRAE

Sat. 22nd
**GONZALES &
RAYMOND FROGGET**

Sun. 23rd
**THE BOB HARRIS
ROADSHOW**

Tues. 25th
**THE ANDY FRAZER
BAND**
+ **STRANGE DAYS**

Fri. 28th
**LIMMY & THE
FAMILY COOKING**

Sat. 29th
**LONG JOHN BALDRI
+ UPP**

Sun. 30th
**DR. HOOK &
THE MEDICINE SHOW**

Tues. 2nd Dec.
MOTORHEAD

Sun. 7th
GREENSLADE

LIVE

Good Earth Promotions present at the
NEW VICTORIA THEATRE
Wilton Street, S.W.1

Sunday, 14th December 7.30 p.m.

THE

CHRIS FARLOWE BAND

+ FBI

with special Guests

THE SURPRISE SISTERS

Tickets £2.00, £1.50, £1.00 from Box Office
LONDON THEATRE BOOKINGS 439 3371
+ USUAL AGENTS

QUEEN ELIZABETH COLLEGE

Campden Hill Road
Kensington, W.8

ALL NIGHT CHRISTMAS BALL

Friday, 28th November, 8 p.m. to 8 a.m.

Starring: **GEORGIE FAME & THE BLUE FLAMES**
MIKE ABSALOM, SLACK ALICE, CIRCUS
North Circular Accidental Band
P.C. Dixie Dance Band, Stan Arnold
Naked Eye Disco, Randy Rhino Roadshow

Films, Buffet Dinner with wine, breakfast inclusive.
Dress formal or dark suit.

Tickets in advance £6 double, £3.50 single.
On door £7 double, £4 single.

Tickets available from Social Secretary 01-937 9714/1794



BOB FISHER FOR VIRGIN CONCERTS
PRESENT

JOHN CALE

and special guests

nasty pop

NEW VICTORIA THEATRE
Thursday 20th November 7-30pm

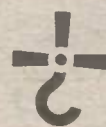
FAIRFIELD HALL CROYDON
Sunday 30th November at 7-30pm

Bob Fisher for Virgin Concerts presents

Blue Öyster Cult



ODEON HAMMERSMITH
SUNDAY 23rd NOVEMBER at 7-30pm



IMPERIAL COLLEGE

Prince Consort Road, London, S.W.7
SATURDAY, NOVEMBER 22nd

GEORGE MELLY Plus BURLESQUE

80p in advance. £1 on door

SATURDAY NOVEMBER 29th OSIBISA
£1.30 in advance. £1.50 on door.
Tickets available from I.C. Union Office, Prince Consort Road, S.W.7. S.A.E. or
Virgin Records, Oxford Street and Marble Arch. Enquiries to: 0-229 5111,
ext. 1043 or 1042

bettina's 383 EUSTON ROAD, N.W.1
(GREEN MAN, opp. Gt. Portland St. Tube)

Friday 21st November

JOHN DOE

Next Week

THE FABULOUS POODLES

Saturday, 22nd November

TEENAGE REBELS

Next week: **OCEAN**

OPEN 7.30 SPECIAL REDUCTIONS TO STUDENTS ADMISSION 60p

Alan Ray presents
"KING OF DISCO MUSIC"

GEORGE McCRAE

WITH HIS AMERICAN NEW BORN BAND
Plus Special Guest Stars
SWEET SENSATION

AT THE
NEW VICTORIA THEATRE
Wilton Street, London, S.W.1.

on
SUNDAY, 23rd NOVEMBER
at 4 p.m. and 7.30 p.m.

Tickets £3.00, £2.00, £1.00
Box Office 01-834 0671

KINGSTON POLY ENTS
presents

Friday 21st November
at the Canbury Park Campus
ALBERTO Y LOST TRIOS PARANOIAS

+ Disco Admission 60p
Left out Kingston Southern Region Station under railway bridge,
first right, 100 yards left

HATFIELD POLY S.U.
presents

CAN

Friday, November 21st 8 p.m.
in the Main Hall

Tickets £1.00 adv. £1.20 door
Hatfield Poly is just off the A.1

UNIVERSITY COLLEGE LONDON
Collegiate Theatre, Gordon Street, W.C.1.

Saturday, November 22nd, 8 p.m.
CAJUN MOON + Andy Roberts

Tickets 80p in advance. 90p on Door
Bar, Disco, Lights
Tube Euston. Telephone: 01-387 3611

KINGS COLLEGE, Strand, W.C.2
McAdam Building

ALAN HULL

(Ex Lindisfarne)

+ **MOONRIDER**

Thursday, 20th November 8.00 p.m.

Tickets 70p in Advance. £1 on Door
N.U.S. only 01-836 7132

U.M.I.S.T. Students Union, Sackville Street, Manchester 1
8 p.m. **Saturday, November 22nd**

GONG

+ **CLEAR LIGHT ORCHESTRA**

Bar Disco
Tickets in advance 80p. N.U.S. 60p
£1 on door

BEDFORD COLLEGE S.U.

Inner Circle, Regent's Park, London, N.W.1. 01-935 5867

FRIDAY, NOVEMBER 21st, 8 p.m.

(Ex-Neutrons) **ALCATRAZ**
+ Disco

Admission 40p. Bar (cheap) to 11 p.m.

LIVE

LIVE

STRAIGHT MUSIC PRESENTS

CAN

TERJE RYPDAL & ODYSSEY

THEATRE ROYAL-DRURY LANE
SUNDAY 23rd NOVEMBER at~ 7-30p.m

TICKETS £1.75 £1.50 £1.25 £1.00 (INC. VAT.) ADVANCE FROM THEATRE BOX OFFICE 836-8108
LONDON THEATRE BOOKINGS SHAFTS.AVE. 439-3371, USUAL AGENTS OR ON NIGHT

THEATRE ROYAL-DRURY LANE
SUNDAY 30th NOVEMBER at~ 7-30p.m

STRAIGHT MUSIC PRESENTS

MICHAEL NESMITH

SOLO ACOUSTIC SET
ALSO WITH BAND FEATURING

RED RHODES

(DRUMS)

(PEDAL STEEL GUITAR)

(BASS)

DAVE MATTACKS & DAVE PEGG

TICKETS £2.00 £1.50 £1.00 (INC. VAT.) ADVANCE FROM THEATRE BOX OFFICE 836-8108
LONDON THEATRE BOOKINGS SHAFTS.AVE. 439-3371, USUAL AGENTS OR ON NIGHT

THEATRE ROYAL-DRURY LANE
SUNDAY 7th DECEMBER at~ 7-30p.m

STRAIGHT MUSIC PRESENTS

KOKOMO UPP

TICKETS £1.75 £1.50 £1.25 £1.00 (INC. VAT.) ADVANCE FROM THEATRE BOX OFFICE 836-8108
LONDON THEATRE BOOKINGS SHAFTS.AVE. 439-3371, USUAL AGENTS OR ON NIGHT

*Lonely Heart
of long aere
wants to hear
from you!
Ring Howard on
01 240-2266*



TICKETS . . TICKETS . . TICKETS
AVAILABLE FOR LONDON CONCERTS
OF THE FOLLOWING:

Nov. 20th	JOHN CALE
Nov. 21st	BLACK SABBETH
Nov. 22nd	DR. HOOK
Nov. 23rd	HOT CHOCOLATE
Nov. 23rd	CAN
Nov. 23rd	BLUE OYSTER CULT
Nov. 23rd	GEORGE McCRAE
Nov. 27th	WEATHER REPORT
Nov. 28th	DEMIS ROUSSOS
Nov. 28th	PAUL KOSOFF
Nov. 30th	MIKE NESMITH
Dec. 1st/2nd	QUEEN
Dec. 1st	FOX
Dec. 6th	ELECTRIC LIGHT ORCHESTRA
Dec. 6th	BLUE JAYS
Dec. 7th	SUPERTRAMP
Dec. 7th	KURSAAL FLYERS
Dec. 7th	KOKOMO
Dec. 10th	BLUE JAYS

For more information send s.a.e. to:

LONDON THEATRE BOOKINGS
96 SHAFTESBURY AVENUE, W.1. Tel. 01-439 3371

Frankie Miller

• Continued from page 13



recording it but I didn't think it was going on. I didn't realise how drunk I was when I recorded it. Elliot said the punters would like it, so it went on."

Paradoxically, Frankie likes his lyrics to that particular song.

"They're very real. The last verse was written around the time I stopped heavy drinking. It was one of the few songs on the album that I wrote in London. Everybody goes through it, you wake up in the morning and you think you're going to die. You say to God, 'I'll never drink again.' I went down to the preacher and fell on my knees," he says, quoting the lyrics. "Asked the preacher to right all the wrong / But he shook his head." I actually had the whole song finished up to that point and when I came back from the pub it was like I'd been down to the preacher, I'd fell on my knees, I'd asked the preacher to right all the wrong.

"Then when I came back I said that 'He just shook his head, he looked sorry / And he said you've been out on the streets for too long.' And that's the way it went. So that tells a story for me.

"I like 'The Rock' 'cause where I was staying in Sausalito (the other side of the San Francisco bay to the city itself) looked straight out on Alcatraz. Going over to San Francisco on the boat I used to pass it a lot.

"I read a lot of things about it. It's the heaviest prison there ever was, man. And I just thought of all the people that I know of who're in prison. It's not their fault they're there, it's society's."

And that's really Frankie so far. There's a good chance he'll be playing in Britain before the year is out, and with his new sense of direction I'll be surprised if Miller's name isn't well known by this time next year. He certainly isn't the future of rock 'n' roll (is anything?) but another very valuable talent.

SO HERE WE are in the closing months of dreary old 1975 with Rock's endless highway still a prime black-spot for breakdowns, shakedown and fractured impasses, and even bluff boyo aggregates like the Faces have been experiencing more than just the odd twinge of internal dissent.

I'd talked to them on their last Stateside tour in February and despite their show of good cheer they'd seemed pretty down at that time if you peered through the wisecracks.

The oddity was that in spite of their questionable corporate status the band was playing better than ever. Now things had, on the surface at least, taken an even darker turn. Ron Wood had been loaned out to the Stones for their summer tour, amid myriad rumours of permanent defection; meanwhile Rod Stewart had sought professional help in Muscle Shoals (Steve Cropper, Al Jackson etc.) for the recording of his latest solo album, and released it accompanied by a fusillade of personal and professional insults aimed at his long-time cohorts, whom he seemed ready to write off as punchup drinking buddies and nothing more.

The Faces are no strangers to being placed on the receiving end of some outspoke Stewart harangue — but never had he maligned them in such blanket, final terms. And yet here they were, scant days later, beginning another tour together, their longest in years. The mood around the Faces' office in New York was harried; Rod had his own personal PR people, and was keeping pretty much to himself and his blonde consort Britt Ekland.

The latter course of action seemed only natural, since a couple in swoonland need their privacy, which perhaps is why it seemed most peculiar to walk into the lobby of the Regency Hotel and immediately pin the glumatic duo hiding behind sunglasses, billing and cooing and playing knees for all the world to see.

Ascertaining that they were most certainly in a world of their own, I foreswore journalistic instinct and ignored them, heading for the bar to have a drink while I waited for Ronnie Wood to get out of bed and MacLagan to finish his breakfast.

Only later did it occur to me how curious their behaviour was. It made sense that they would not want to get their faces on the covers of the fanmags, but their approach seemed rather unorthodox — wasn't the customary procedure, when one wishes to turn on the lights of the papparazi, to run?

A few minutes later I asked MacLagan about this, and he snickered and made a pointedly prurient crack about Rod's



Pic: ANDY KENT

In 1975 the Economy ground to a halt, the potato crop failed and suicides were more in vogue than ever before.

The Faces aren't feeling too good either

Is the end of Civilisation as we know it? **LESTER BANGS** fingers the pulse of history.

amatory appetites. A few minutes later Wood came sliding in, smiling and obviously floating on his own wires. At times, during the interview, it was hard to tell whether his answers were the effluvia of scrambled lobes or merely evasive, and his school prankster's face was just beginning to grey. Mac's already had. Two old Pinocchios. I asked them if the Faces, as presently constituted, had a future.

"Future?" said Mac, feigning surprise. "It's ripe, it's rich." He looked me in the eye, speaking slowly and leaving measured spaces between his sentences for emphasis. "It's not over, mate. the band ain't split up." A

beat. "That's a fact."

The silence between Wood's statements were different — he kept dropping non sequiturs and then laughing at his own private jokes, attention strung out and meandering, a curious stillness to his whimsy. I asked them if they could see any future for themselves with Rod, and he said: "Yeah... but does he?" Silence. click. whirr. "See a future with himself? That's why this, uh... gypsy, with a crystal ball... looked into it and said... 'Rod, take your hat off. I can't see your brain cells.'" His face snapped sideways and down just slightly in a soundless hippy laugh as if to say, Wow, what a far out thing I just said, but I'm cute and I know it.

I told them what Rod had said in the interview, and Wood leaned forward with a smirk on his face. "Now Lester, come on, you know that's a pure shit story, scraping the barrel to a terrible degree... just because what Rod says is true, and... may change the next day..."

He was still smiling. I had never conducted an interview in a room whose atmosphere was dead in quite the way this was. And I have been in some flat places. I told them Rod had called them sloppy musicians.

"Yeah, that hurt," said Mac. "We asked him about that and he said he didn't say it. We read it in an interview — it may have been something that's going across his mind and it's just been blown up. I think the whole was really because Rod wasn't in contact with us for such a long time — he was surrounded by Hollywood and all that. Rod shouldn't have said those things because if the band's gonna split up, surely the band should know about it. If Rod's gonna leave the band, then Rod's gonna leave the band... we wouldn't necessarily know about it..."

Confused, I asked him if he thought it beyond Rod to simply walk out.

"I don't know, I class these latest remarks exactly as when he passed all those comments on 'Ooh La La'. Remember?" The bitterness beneath the deliberate vagueness began to assert itself. "We were all very proud of what we'd done, and then he came out and slayed it! At the time we were happy, because we'd spent a lot of time on it and finally it was finished."

Wood jumped in and set about covering up the wounds MacLagan had begun to open. "When he came home, he

hadn't seen us in so long and his imagination was starting to get the better of him." I said that I thought his latest move was symptomatic of white singers (Janis Joplin, for instance) who want to "legitimise" themselves and that the Faces were the perfect complement to Rod's singing. "Yeah," said Mac. "It's a necessary bit of roughage..."

"Actually," said Ron, "the

musicians he's used on this album are the cream of musicians. But as far as I can see it's a mistake. It's using people from one kind of musical field and trying to make them into rock musicians, which they're not. With Janis, something like the Full-Tilt Boogie Band was

● Continues over page



Watch out Rod, she's after your vein.



What me worry? No! I mean Yes!

BIG NAMES SMALL PRICES

WE WASH FADE N' PRESS ALL OUR DENIM!

Levi's

DENIM FLARES (Style No 11016 25" Bottoms) WAIST 26 28 30 32 34 36 38 £8-50
LEG 34 36 38 40 42 44 46
DENIM TRENCHES 32 34 36 38 40 42 44 £9
DENIM SHIRTS Small Medium Large X Large £8
DENIM WAISTCOATS Small Medium Large £7

Wrangler

DENIM FLARES (Style No 11016 25" Bottoms) WAIST 26 28 30 32 34 36 38 £8
LEG 34 36 38 40 42 44 46
DENIM FLARES (Style No 11053 29" Bottoms) WAIST 28 30 32 34 36 £8-50
LEG 34 36 38 40 42 44 46
DENIM FLARES (Style No 11874 27" Bottoms) (2 back pockets only) WAIST 26 28 30 32 34 36 £8-50
LEG 34 36 38 40 42 44 46
DENIM JAKETS 30 32 34 36 38 40 42 44 46 48 £8-75
DENIM SHIRTS 14 14 1/2 15 15 1/2 16 16 1/2 17 £7-25
CORD FLARES Grey/Blue Black Navy Dark Brown Dark Green WAIST 28 30 32 34 36 38 £7-50
LEG 34 36 38 40 42 44 46
LIGHT BLUE SHIRTS 14 14 1/2 15 15 1/2 16 16 1/2 £6
CHECK SHIRTS Blue Brown Green Red 14 14 1/2 15 15 1/2 16 16 1/2 £7-50
MONEY BACK GUARANTEE

Lee

DENIM FLARES (Style Western Style or 4 Patch Pockets) WAIST 26 28 30 32 34 36 38 £7-50
LEG 34 36 38 40 42 44 46
WAIST 31 32 33 34 36 38 £8
LEG 36 38 40 42 44 46
CHELSEA DENIM FLARES (2 Front Pockets) WAIST 26 28 30 32 34 36 £8
LEG 34 36 38 40 42 44 46
"OXBIDGE" DENIM A-LINE BAGGIES (2 Side Pockets Only) WAIST 26 28 30 32 34 36 £7-50
LEG 34 36 38 40 42 44 46
"NAKED" DENIM A-LINE BAGGIES (2 Back Pockets Only) WAIST 26 28 30 32 34 36 £7-50
LEG 34 36 38 40 42 44 46
DENIM SHIRTS X SMALL SMALL MEDIUM LARGE X LARGE £7-50
DENIM JAKETS 30 32 34 36 38 40 42 44 46 48 £9-50
DENIM SAFARI JACKETS X SMALL SMALL MEDIUM LARGE £12-50
LARGE X LARGE

Lee for kids

DENIM JACKETS Age 4 6 8 10 12 £7
DENIM BIB O'GRACE Age 2 3 4 5 6 7 8 9 £5-25

DELIVERY 7/14 DAYS FALMERS

DENIM WESTERN FLARES £8 (Style No F800) WAIST 28 30 32 34 36 38 LEG 36
DENIM FLARES (Style No F175) (2 Back Pockets Only) WAIST 28 30 32 34 36 LEG 36
DENIM A-LINE BAGGIES (Style No F325) WAIST 28 30 32 34 36 LEG 36 £8
DENIM DRESSES (1 Full Sleeves, Button Thru, Tie Belt) 8/10/12/14 £11-50

Lee Cooper

DENIM FLARES (2 Side Pockets) £8-50 (Lee Cooper Stud on Back Pocket) WAIST 28 30 32 34 36 LEG 36
CHECKS/P.O. PAYABLE TO: JEAN KELLY
MAIL TO: JEAN KELLY (DEPT NME) THE MALL, BROMLEY, KENT BR1 1TR
FREE P.P.U. (EIRE/BFPO) (Add £2 P.P.U. for All Other Countries)

JEAN KELLY

Introducing The MOODSTONE THE LATEST SENSATION

FROM AMERICA
The ring that changes colour with your emotions

Wear "The Moodstone" or "Awareness" ring and watch your moods reflected in its changing colours

SPECIAL PRICE £2.50 FOR NME READERS

The ring is fully adjustable, gilt finished and is individually packed in presentation box.

Send cheques/P.O.'s to:
DIRECT DISCOUNT CLUB
41 Blackacre Road
Theydon Bois
Essex

FANTASTIC VALUE!!

Super flowing feminine dress in cotton. Plain colours: Light Blue, Cream, Dark Blue, Olive Green, Dark Brown, Rust, Wine, Black, Deep Purple, Bright Green, Also Red Gingham, neckline trimmed with cotton lace. IN ANY SIZE!! at these unbeatable prices!
1. Pinafore (sleeveless) £4.99 + 35p p.p.
2. Puffed sleeve dress £4.99 + 35p p.p.
State style, size, colour and alternative colour.
Send cheques or P.O.'s to:
Jennifer Walker
Dept. NME
30 Stag Lays, Ashtead
Surrey KT21 2TF
Trade enquiries welcome

TO ADVERTISE IN NME
01-240 2266

What's the time? SUPER STAR TIME

What's the price? only £5.65 + 35p p.p. (Normal retail price £7.95)

THEY'RE REALLY FABULOUS!
Each Super Star Timepiece has
• Fantastic caricatures in colour
• Fabulous simulated suede strap
• Fully guaranteed Swiss movement
• Sweeping second hand

Send cheque/PO with name, address and style reference to Dept ME1
SUPER STAR TIME
Lynwood House, Woodside Close,
Amersham, Bucks HP6 5EG



country mouse

Send cheque/p.o. to Country Mouse, 66 St. Michael's Trading Estate, Bridport, Dorset.
Allow 21 days delivery. State colour, design, alternative colour and size. Block capitals. Money back if dissatisfied.
TRADE ENQUIRIES WELCOME
£3.99 + 25p p.p. Smock
£4.99 + 25p p.p. Dress
"swing along" "washday"



THE ORIGINAL OLD DENIM GEAR



JEAN LAPEL JACKET

£7.75. Nicely fitted flared jacket with single centre vent. State chest/bust size.

JEAN WAISTCOAT

£4.50. Very well fitted old denim waistcoat with back yoke. State chest/bust size.

JEAN SHIRT

£6.95. Our ever popular old denim jean shirt, wear it as a shirt or as a jacket. Cut to fit guys or chicks. State chest/bust size.

SPLIT-KNEE JEANS

£6.50. Original old Levi or Wrangler jeans to the knee but flaring out with panels of matching old denim to 28" bottoms. State waist (girls/hips) and inside leg measurements.

JEAN BOMBER JACKET

£6.75 — with fur collar.
£6.50 — plain denim collar. Old denim bomber with two front pockets, chunky zip fastener and elasticated waistband and cuffs. Looks good on guys or chicks. State chest/bust size.

JEAN SKIRT

£4.75. Knee-length skirt made from Levi or Wrangler jeans, with V insert front and back. State hip size.

JEAN SHOULDER BAG

£2.50 (not illustrated). Made from old Levi-Wrangler shorts, with base sewn in and shoulder strap.

JEAN OVERCOAT

£14.00 — with fur collar
£13.00 — with plain denim collar. Knee-length old denim overcoat with stud fasteners and half belt. State chest/bust size.
Please add 40p p.p. for each garment

When in Northampton pay a visit to
TOMMY'S JEAN STORE
151-153 Wellingborough Road

Send cheques or P.O.'s made payable to
TOMMY MANUFACTURING (NME 5)
2 Oakley Street, Northampton
(Please add £1 p.p. if outside U.K.)

If not fully satisfied money will be refunded on all goods returned unworn within 7 days of receipt.

7-14 days delivery
We now accept ACCESS cards. Simply send your ACCESS number with your order and we will do the rest

ALL GOODS ARE MADE FROM FAMOUS NAME OLD WORN DENIM JEANS
TRADE ENQUIRIES WELCOME

SIZE OF DESIGNS ON BOTH T-SHIRT AND SWEAT SHIRT



All designs of full colour photo transfers are available on both superior quality T. Shirts and very heavy cotton Sweat Shirts.

COLOURS: WHITE RED BLUE BLACK YELLOW



Full Colour Photo Transfers on T-Shirts and Sweat Shirts

Exclusive to Anabas - Trade Enquiries Welcome

Full Colour Photo Transfers are 100% Washable and Fade Proof, average Size of Picture 9" x 11"



ORDER FORM
To: ANABAS PRODUCTS LTD, (Dept. NME1) CHESHAM CLOSE, CEDAR ROAD, ROMFORD, ESSEX, RM7 7EX, ENGLAND.
Please tick to me garments ticked below
T-SHIRT ☐ SWEAT SHIRT ☐ Size: SMALL ☐ MEDIUM ☐ LARGE ☐
Transfer Ref No & Name _____
Colour of Shirt First Choice _____ Second Choice _____
Add 20p P.P. to Total Order (50p overseas)
I enclose Cheque/P.O. £ _____ which includes P.P.
NAME _____
ADDRESS _____
When ordering extra shirts give full details on separate piece of paper. Allow 21 days delivery.

WASHED DENIM

DENIM WAISTCOAT £3.95

WRANGLER-TYPE JEAN JACKET £5.95

WRANGLER-TYPE JEANS £5.95

BOMBERS & BAGS

ZIP BOMBER

in	CORD	VELVET	DENIM	SATIN	Cream Canvas

HI-WAIST BAGS

in	CORD	VELVET	DENIM	Cream Canvas	GABERDINE

DENIM BIKINI £3.95

DENIM SKIRT
Knee-length £4.00
Calf-length £4.75

Send P.O./Cheque (plus 30p P.P.) to
BOENEY MARONEY (Dept. NME)
387 Bath Road
Bristol BS4 3EU

State an alternative colour choice for bombers and bags. Our usual good delivery — always within 14 days. Prompt refund if unhappy.

CANNABIS LEAF

Illustrated left. Approx. 1/2 size, this unusual pendant is sterling silver, makes a unique and original gift for you and your friends. For prompt dispatch send £3.00 to

Atlas Castings, 40 Sydney Street, Brighton

AFGHAN COATS!

1/2 I. brown to 38" ch.
New (slight invis. mend)
£8.50 + 95p p.p.
(retail £19)

BIG BOY JEAN CO. (N)
48 Manor View, London, N.3.

YOUR FAVOURITE PICTURE ON THIS WATCH

Like magic, your favourite picture is shown beautifully on our Swiss precision made jewelled pin-lever digital watch, perfectly reproduced by modern technological skills. The choice is endless. Send us your favourite photo of husband, wife, sweetheart, child, pop star (like Kojak right), footballer, film star, cricketer, pet, etc. Monochrome picture available on gold dial, or other colours available are: Silver, white, green, blue, red, orange or yellow. Please state colour preference. FREE Rolled gold multiflex strap to fit any wrist. Plus presentation case.

Fully guaranteed for 12 months. Money refunded if not delighted. Ideal gift for Birthday, Wedding and Christmas.

Trade and Fan Club enquiries welcome. Send P.O., cheque or cash to:
UNIQUE GIFTS CO. (Dept. NME10) 7 Gerrard Street, London W.1

ONLY £8.00 P.P. & insurance free

POSTAL BARGAINS FROM PERMAPRINTS★★★ PERMAPRINTS (Dept. N.M.82) P.O. BOX, 201, 485 HORNSEY ROAD, LONDON N19 3QP



1. JAMES DEAN



2. W. C. FIELDS



3. EDWARD G.



4. HOLLYWOOD PARADE

ALSO AVAILABLE★
5. CAGNEY
6. MARLENE DIETRICH
7. BOGART
8. MONROE
9. MARX BROTHERS
10. LAUREL & HARDY



11. PINK FLOYD



12. PANS PEOPLE



13. ALEX HARVEY BAND



14. YES

NOS. 1 to 10 NOSTALGIA POSTERS 40" x 30". B/W ONLY 80p EACH (or £2 FOR ANY 3)

NUMBERS 11-14 FULL COLOUR POSTERS 38" x 25" ONLY £1 EACH.

IDEAL XMAS GIFTS FROM PERMAPRINTS

PUT COLOUR ON YOUR CHEST!
ALL PERMAPRINT DESIGNS SHOWN BELOW
AVAILABLE ON THREE GARMENTS



51. YES T-SHIRTS
Only £1.55 each
(or £2.80 any 2)



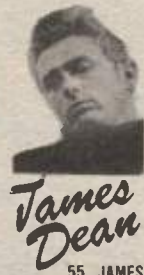
52. LED ZEPPELIN SWEAT SHIRTS
Only £3.55 each
(or £6.75 any 2)



53. APOLLO Long sleeved T-Shirts
Only £1.95 each
(or £3.70 any 2)



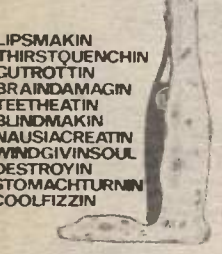
54. THINK PINK



55. JAMES DEAN

All designs shown Nos. 51 to 119 are available on all three garments.

Details as follows:
Colours: Red, Yellow, Blue, Black and White.
Sizes: 30, 32, 34, 36, 38, 40 inches.
When ordering state size, colour and one alternative colour.



63. LIPSMACKIN



64. NEW PINK FLOYD



57. CRESTA



58. SOUTHERN COMFORT



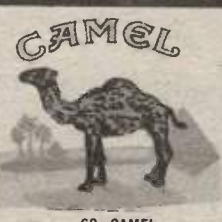
59. CAROLINA



60. STRAWBERRY HILL



61. DRINK TEAM



62. CAMEL



73. HONEY DESIDERATA



74. BEACH BOYS



79. WASHINGTON



75. BLACK SABBATH



67. VULTURES



77. DARTMOOR



69. QUEEN



70. NO HANDS



71. GUINNESS



72. CONTENTS

GO PLACIDLY AMID THE NOISE & HASTE, & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE AS FAR AS POSSIBLE WITHOUT surrender to be on good terms with all persons. Speak your truth quietly & clearly; and listen to others, even the dull & ignorant; they too have their story. Avoid loud & aggressive persons; they are vexations to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals; and everywhere life is full of heroism. Be yourself. Be realistic. Do not farm off others.

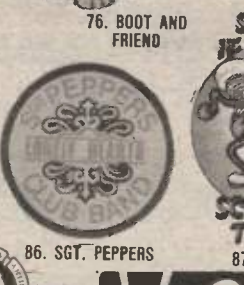
80. DESIDERATA (Complete Poem)



81. LOOK BEFORE YOU MOUNT



82. GITANES



86. SGT. PEPPERS



87. SCREW



88. BAD COMPANY



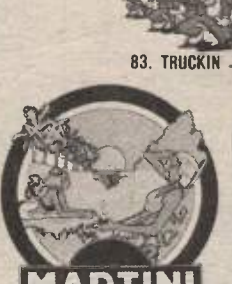
93. CANDY IS DANDY



94. RAW MEAT



97. HEDGEHOGS



98. MARTINI



99. NEW ZEPPELIN



100. BLOOD



101. FORD MURDERS



102. ROLLERBALL



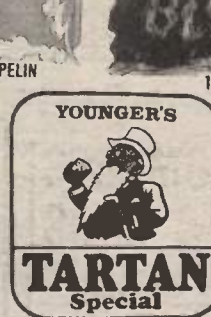
103. TUBULAR SMELLS



104. COLT 45



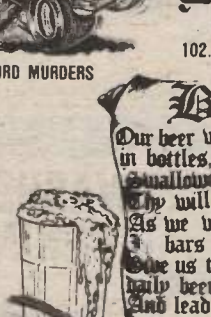
105. ELTON



106. TARTAN



107. EAGLE



119. OUR BEER



108. PEACE OFF

NEW 109 THE SENSATIONAL ALEX HARVEY BAND DESIGN



110. ROXY



111. COCKNEY REBEL



112. SANTANA



116. NEW YORK



117. MOUTH



118. GREAT TITS

Beer
Our beer which comes in bottles, swallowed be thy fate, thy will be drunk, As we will be drunk, bars as it is in hotels. Give us this day our daily beer. And lead us not into dry bars. Forgive those not who are teetotalers, But deliver us from being sober, For mine is the tippie. The bottle and the can, opener, forever and ever, Ah Beer.

CALLING ALL CLUBS, GROUPS, ETC
HAVE YOUR OWN DESIGN
PRINTED ON T-SHIRTS
(MINIMUM QUANTITY 20)
WRITE IN FOR DETAILS

Rollerball

TRADE ENQUIRIES WELCOME
VISIT THE PERMAPRINTS TRADE AND RETAIL
SHOWROOM AT 292 HOLLOWAY ROAD, LONDON, N.7.

PLEASE ADD the following for Postage and Packing: One garment add 25p (50p for abroad); Two or three garments add 35p (70p for abroad); For four or more garments add 45p (90p for abroad).
For: Posters/Calendars add 20p (50p abroad) to total order.
FREE CATALOGUE OF OUR RANGE WITH EVERY ORDER

Orders to: PERMAPRINTS (DEPT. N.M.82)
P.O. BOX 201, 485 HORNSEY ROAD, LONDON N19 3QP

Name (PRINT CLEARLY)
Address

Please send the following: State which garment required, the Ref. No. and title of design also size and colours for each garment.

Posters/Calendars No(s)
I enclose £ N.M.82

When ordering if not enough room on order form give full details on separate piece of paper

MUSICAL SERVICES

11p per word

ARTISTS/SONGWRITERS. Music transposed, arranged, transcribed from tape, etc. — Transmusic, 47 Eland Close, Kenton Bar, Newcastle Upon Tyne, NE3 3EP. 0632 864177.

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London, W1; 6p stamp.

LYRICS SET to music by professional composer. — Rynne, Quin, Ennis, Co. Clare, Ireland.

SONGWRITER MAGAZINE. Free sample from International Songwriters Association (NME), New Street, Limerick.

YOUR SONG recorded professionally. — Henshilwood, 130 Frankby Road, W. Kirby, Wirral.

FAN CLUBS

10p per word

ENGELBERT FANS (stamped addressed envelope please) to: Janet Wynn, Engelbert Humperdinck Fan Club, 49 Ashford Road, Ashford Common, Ashford, Middlesex.

GENE PITNEY Appreciation Society. — Sae. to Alan Bell, 89 Netherby Drive, Newcastle Upon Tyne, 5.

GILBERT O'SULLIVAN Official Fan Club. — Send stamped, addressed envelope to P.O. Box 251, Newcastle-under-Lyme, Staffs.

JET HARRIS OFFICIAL Fan Club. — Sae. to Carol and Jenny, 30 Azalea House Drive, Close Strood, Kent.

TOM JONES Official Fan Club. — Send a stamped addressed envelope to P.O. Box 3, Shepperton, Middx.

FOR SALE

7p per word

CZARIST MUSQUASH-LINED coat, suit 6 ft. man, condition excellent, guaranteed 1912, £200. — Box No. 3174.

DYLAN PHOTOS, four magnificent 10" x 8" b/w close up 1974 stage studies, £2.75 per set. — Griffiths 66a High Street, Kingston, Surrey.

KINKS FANS. Unique items. — S.A.E. Babs, 34 Winchester Way, BL2 5AA.

PIRELLI CALENDAR, 1970, offers. — Tel. 0632 2255 office hours.

ROCKSTAR — Full colour concert photos. A set of 10 glossy 3½ in. by 5 in. is available of any of the following, priced £2.45 plus 10p P.P. & P.: Bowie, Rollers Essex, Purple, Reed, Ronson, Ferry, Gallagher, Entwistle, T. Rex, 10cc, Cassidy, S.A.H.B., Pie, Bad Company, Sparks, Slade, Kinks, Who, Sayer, Earning, Queen, Harley, Steeleye, Quo, Wishbone, Hunter, N.Y. Dolls, Faces, Yes, Kiki, Elton. Sae. please, for lists. Money back guarantee. — Cheque/P.O. to: Ian Clegg, 11 Woodside Crescent, Batley, W. Yorkshire, WF17 7DZ.

SPARKY PIANOS, bargains from £25. — 136 Warwick Road, Sparkhill, Birmingham. Tel. 021-773 2289.

TOLKIENS HOBBIT Calendar, 1976; £2.25 inc. P.P. & P. Lord of the Rings, 3 volumes in one edition £3.95 plus 40p P.P. & P. — S.A.E. for lists of Tolkien books and posters and other interesting books to: K. J. Stott, Polzeath, Wadebridge, Cornwall.

THE WHO AT WEMBLEY 10" x 8" glossy close-ups; also Roxi Music, Melanie, Alice, Wings and many others. Cheapest and best available. Money-back guarantee. — Sae. for details: Ten By Eight, 28 Sherriff Road, London, N.W.6.

WANTED

7p per word

BEATLES MONTHLIES wanted, preferably complete sets but also bought separately. Other Beatles material publications, etc. required. — Send details to: 32 Lindsay Drive, Chorley, Lancashire. Tel. Chorley 77573.

BOWIE'S M.M. article 22.1.72. — Amanda, 14 Grasmere Avenue, Ryde, I.O.W.

CASSETTES, CARTRIDGES urgently needed, ones or large quant. — Details for quote to: Geocrafts, 49 Glynde Crescent, Bognor, Sussex.

PAUL SIMON concert tickets, exchange 2 tickets 12 Dec. for 2 tickets 11 Dec. — Box No. 3173.

SONG LYRICS wanted, exciting proposition. — Details (s.a.e.), Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

TICKETS for the forthcoming Frank Sinatra concert. — Phone day 01-628 4791: eve. and weekend 01-654 4473.

WANTED. Composer to put music to lyrics, must be into Elton John, Kent area. — Box No. 3175.

WANTED DESPERATELY! Chicken Shack's 1st Rather Go Blind, £1, good condition. — P. Kenny, 1 Brook Road, Shotton, Deeside, Clwyd.

Classified

Please add 50p for Box No. All Classified Advertisements must be pre paid

RECORDS WANTED

7p per word

ALL YOUR unwanted 45s and LPs purchased. Good prices paid. Any quantity but records must be in good condition. — Send s.a.e. with list for cash offer, F. L. Moore Records, 167a Dunstable, Luton, Beds.

AS MUCH AS £1.40 allowed for your unwanted LPs in part exchange for any new LPs or top cash price paid. Send for details or phone Cob Records (N), Portmadoc, Caerns. (Tel. 0766 2170).

EMMYLOU HARRIS' first album on Jubilee, £10 paid if unplayed. — Wolfgang Doebling, 1 Berlin, 49, Lintruperstr. 39.

EARLY BOWIE SINGLES, all on Reaction, Club of Lights, Join My Gang, Holy Holy, etc. etc. Interested in any deleted Bowie material. Your price. — John, 74 Hyde Park Terrace, Sheffield, S2 5LW.

HELP ME to get those LPs songs by Ricky Nelson: LP 9082 The Very Thought Of You/For Your Sweet Love, also by Ricky Nelson. Records must be in good condition. Your price. — Write to: John Clemmensen, Birkenhead 54, Rodover 2610, Denmark.

LP/SINGLES by Todd Rundgren, Rhondells, Vaughan Thomas, Beatles (Italian, German, Fan Club Labels), Mad River, Black Widow, Teargass, Paul Williams, Roy Orbison, Ray Stevens, Mario Lanza. State artist, titles, catalogue numbers, prices, enclose s.a.e. — Hayes, 23 Arundel Drive West, Brighton.

WHAT PRICE your Wishbone live from Memphis Greasy Truckers Party Five Live Yardbirds, any Flamin' Groovies and Bootlegs. — Andy, 17 Bridgend, Kilwinning.

TUITION

11p per word

ACKNOWLEDGED as the best, the Ivor Mairants postal courses for the pianist and finger style guitar. — particulars Ivor Mairants Music Centre, 56 Rathbone Place, London, W1P 1AB.

BANDS

7p per word

A1 BAND. — 876 4542. **DISCO THEQUES BANDS**, groups 01-361 9265. **HOWARD BAKER**, bands, groups — Tel. 01-550 4043.

ENGAGEMENTS WANTED

6p per word

A1 ACCORDIONIST. — 876 4542. **A1 PIANIST.** — 876 4542.

SKINNY YOUNG DRUMMER

wanted for band into Loud Punk Rock MC5/Dolls/Stooges
Tel. 01-485 8113

FELLAS, ARE YOU A BORE?

Unsuccessful with women?
Lack charm; personality, wit, confidence?
Unique postal course can help!
S.A.E. to REF NE
5 RUPERT COURT, LONDON. W.1.

FREE DATE!!

Meet new friends of the Opposite Sex
FREE INTRODUCTORY DATE!
LISTS OF OVER 100 PEN PALS!
Plus a personal, friendly service
SEND S.A.E. TODAY
TWO'S COMPANY, 200A Mey
London Road, Stone, Kent DA9 9JF

Dating Service

A sincere and confidential service for those looking for friendship or marriage.
Write to:
COUNTRYWIDE INTRODUCTIONS
67 (em) Slantgate, Kirkburton, Huddersfield, HD8 0QN

BORED?

We've someone special waiting for you right now. Matchmaker puts you in touch with unlimited computer selected contacts of the opposite sex. Membership of our Leisure and Travel Club. Our Computer dating service matches all ages from 17-70 according to your choice of lasting friendship, Newsletter, Parties, Weekend Events and lots more. For details send two 7p stamps to Dept. NMEs Matchmaker, 26 Kings Road Chelsea, London SW3 4RP, or ring 01-730 5142 (24 hours).

Matchmaker puts you in touch

For further details ring

01-240-2266

or write NME

Classified Advertisements

128 Long Acre, London WC2

RECORDS FOR SALE

7p per word

POPULAR ROCK country brand new records at wholesale prices direct to customer. £2 LP's at £1.25, £3 LP's at £1.75. — Comprehensive catalogue 75p. to: Midland Mail Order Co. Ltd., 41 Fernwood Road, Solihull, West Midlands.

SINGLES FOR sale, soul, pop, etc. Send S.A.E. for list — Wakefield Record Bar (Export) Limited, 55 Westgate, Wakefield.

SINGLES, GOLDEN oldies, ideal for D.J.'s, hundreds in stock, also LP's. Sae. for lists, C. J. Fearnley, Highfield School, Liphook, Hants.

STOCK CLEARANCE Pink Floyd's LP. Obscured by Clouds, £2 including post and packing. — Princess Street Discount Stores (Records), 43 Princess Street, Doncaster, Yorks.

SOUL COLLECTORS, our lists are not to be missed. — S.A.E. Graham Warr Records, 2 Carlton Road, Penn Fields, Wolverhampton, Staffs.

TAMLA SOUL pop singles from 5p. — For list, send large S.A.E. Souleuse, 6/8 Stafford St., St. George's, Telford, Salop.

WARNER/REPRISE rare U.S. samplers. — Send s.a.e. for details. 15 Sawley Drive, Cheshire, Cheshire.

WHO, TOMORROW, Bowie, Stands, Action, P. Things, Creation, Yardbirds, Move, etc. Also rock 'n' roll and soul classics. — Send large s.a.e. (10p) for lists or state wants. 6A Ronalds Road, London N.5.

ZZZZZZZZZ — OOPS! Nearly missed this week's advert again. — Been up all night sending out Spector rarities (still some left). Shakin' Stevens EPs (85p) — Crazy Cavan LPs (£2.75) etc. — Anyway, we got lots more goodies. — Beatles 5s on Green Odeon. Lots of U.K. group albums and EPs in mint condition — Trogs — Kinks — Mindbenders, etc. Also huge selection of rock 'n' roll and rockabilly 45s, LPs and 78s (Verly Fairburn — All the Time, 78s — £5.00 — Little Richard 78s on Specialty £1.25 — Larry Williams £1.50 — all mint). Bargain albums — Siren — Strange Locomotion — £1.25 — Cowboy — Five'll Getcha Ten — £1 — Dion & The Belmonts — Reunion (Live at Madison Square Garden — fantastic) — £1 — Sir Douglas Mendocino — £2.75 — Selfish Cypriotes £3.95 — Sky Saxon Blues Band £3.50 — Punk singles and albums list — now ready. Send s.a.e. to: Rock On, 3 Kentish Town Road, London N.W.1. Phone 01-485 5088. (Next to Camden Town Tube). Open Tube Saturday, Saturday 10.30 a.m. — 7 p.m. Thursday, Saturday 10.30 a.m. — 7 p.m. at 1, 2 and 3 Soho Market, Newport Place, London, W.C.2.

1955-75. — Large s.a.e. 32 Rovey Court, Stoney Stratford, Milton Keynes, Bucks.

5000 + OLDIES — 1956/75. Send 10p for 18 page catalogue. — Rox (N), 67 Mill Lane, Wallasey, Merseyside.

PERSONAL

17p per word

ALONE? GENUINE introductions Friendship/Marriage. Confidential details (S.A.E.) Elite Bureau, 243 Regent Street, London W.1R 8PN.

BEAUTIFUL GIRLS from Europe, Asia, Latin America want correspondence, friendship, marriage: details and sample photos free. — Hermes, Berlin 11, Box 110660, M.S. Germany.

DO YOUR DATES TURN YOU ON? If not, let us help. Scientifically matched dating and you'll date the kind of people you do. — Details from S.I.M. (NME/4) 109 Queens Road, Reading.

EXCITING! DIFFERENT! The best service for dating/penfriends or romance or marriage; thousands of members of all ages; England and abroad. — For free details send s.a.e. to W.F.E., 74 Amhurst Park, London N.16.

GIRLS, WOULD you like to meet me? I'm a 21 year old car owner, likeable sort of guy. If you live in the Bromley or Blackheath area, why not write? — Box No. 3171.

HOW TO WIN fans and influence agents. Buy my large mediaeval house in Norfolk. Built 1540. A real eye-stopper your friends will never believe you, £30,000. — Box No. 3172.

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness; details free. — Stamp to Jane Scott, 3/NN North St., Quadrant, Brighton, Sussex, BN1 3GU.

PENFRIENDS AVAILABLE, home and abroad. — Sae. to: Pen Society (T.88), Chorley, Lancs.

PENFRIENDS At home and abroad all ages, send s.a.e. for free details European Friendship Society, Burnley.

PENFRIENDS HOME and abroad. — H.F.B. Penfriends, P.O. Box 109, Stoke-on-Trent, Sae. for details.

PHOTODATES (NM) — 29 Westfields Avenue, London, SW13 0AT. **POEMS NEEDED URGENTLY** for new books, exciting prizes; send poems for free editorial opinion. — Regency Press, A/3, 43 New Oxford St. London, W.C.1.

POEMS PUBLISHED free. — International Poetry Guild, Rynne, Quin, Ennis, Clare, Ireland.

UNDER 217 Pen-pals anywhere, send s.a.e. for free details. — Teenage Club, Falcor House, Burnley.

WORLDWIDE CONTACTS in occult, witchcraft, circles, etc. — S.A.E. to: Baraka, The Golden Wheel, Liverpool, L15 3HT.

SITUATIONS VACANT 7p per word

EARN £100 MONTHLY, addressing envelopes plan. — Sae. to: Home-workers Agency, 32, Church Street Diss, Norfolk, IP22 3DD.

TO ADVERTISE IN NME 01-240 2266.

‘Our beautiful Lee-made jeans come just in time for Christmas.’

For dancin' cheek-to-cheek at bum Christmas parties, our faded Lee & Falmers are 2nd to none. Send away for your pair now and join the fun.

Lee
SCOOP FLARES... £7.95
SAFARI JACKETS... £13.95
JACKETS... £7.95
NEW STYLE SHIRTS... £6.50
BAGGY DUNGAREES... £9.95
CHELSEA FLARES WITH BACK & SIDE POCKETS... £7.95
NAKED FLARES WITH 2 BACK POCKETS & BUTTONS... £7.95
OXBRIDGE BAGGIES WITH SIDE POCKETS... £7.95
PORTOBELLO FLARES WITH 6 POCKETS... £8.95
DEANIE HATS & CAPS... £1.95

WHEN ORDERING PLEASE STATE BUST, CHEST AND WAIST SIZES. PLEASE ADD 25p PER GARMENT FOR NASHING & FADING & PLEASE DON'T FORGET THE 50p PER GARMENT FOR THE P.P. IF YOU'RE USING YOUR ACCESS CARD TO PAY FOR THE STUFF LET'S HAVE YOUR NO. PLEASE MAKE CHEQUES, POSTAL MO'S PAYABLE TO LIBRA, SEND IT WITH YOUR ORDER TO LIBRA (NME), 15, JARROLD RD, STREATHAM, LONDON, SW16.

YOU MUST BE DELIGHTED OR RETURN WITHIN 7 DAYS FOR FULL CASH REFUND (LESS P.P.) SHOP AT LIBRA 10 TILL 6 MONDAY TILL SATURDAY.

FALMERS
SCOOP FLARES... £7.95
PLEATED BUCKET-POCKET FLARES... £7.95
BUTTON-DOWN POCKET FLARES... £7.95
PLEATED FRONT WAIST COATS WITH PLEATED HALF BELTS AT THE BACK... £6.95
SKIRTS THAT TIE AT THE WAIST... £7.95
JEANIES' HALF SLEEVE PLEATED JACKETS... £8.95

NAME
ADDRESS

Libra
Fashion is Fading

FLARES • BAGGIES • JEANS • WAISTCOATS • SKIRTS

FLARES Style 239: SIDE or BACK P.K.T. ONLY £5.10 Style 241: SIDE or BACK PATCH P.K.T. £5.50 Style 242: DENIM JEANS Side or Back P.K.T. only £5.99 Style 244: DENIM DRESS £9.99 Style 245: DENIM JEAN JACKET £5.99 Style 246: DENIM JEAN TYPE SKIRT or PLAIN £4.99 Style 247: DENIM WAISTCOAT £4.25	BAGGIES Style 239: CORD GABERDINE £5.20 Style 241: CORD GABERDINE £5.50 Style 242: DONIGAL £2.25 Style 244: VELVET (side p.k.t. only) £6.75	COLOURS CORD-GABERDINE-CALICO SATIN-VELVET: BEGE-BLACK-NAVY GREY BROWN-WHITE-LIGHT BLUE BOTTLE GREEN-BURGUNDY DENIM FADED DONIGAL: BLACK or BROWN DENIM: WASHED or NAVY	SIZES GUYS 26" - 36" 32" - 42" CHICKS 8-18 32" - 42" PLEASE STATE: COLOUR SIZE-STYLE-ALTERNATIVE CHOICE CHEQUE/P.O. PLUS POSTAGE AND PACKAGE TO	BOMBERS CORD 4.50 DENIM 4.50 DONIGAL 4.90 SATIN 3.80 VELVET 6.00 CALICO 3.99
---	---	--	---	--

POSTAGE & PACKAGING 40p per garment £1.00 outside U.K.

Dept. NME
170 High Street
Dudley West Midlands

Wider Jean Co

R & B like it used to be Contd.

Continued from page 37

of Berlin audiences. Then everyone begins to feel better. It's not so bad getting the bird when it puts you in such illustrious company. The German M.C. arrives backstage and launches into a blistering tirade against his fellow citizens that shows a remarkable command of basic English. Full of apologies, he promises a better reception next house. Then a few fans manage to sneak in, confirming his opinion with a similar set of epithets that you won't find in any regular Anglo-German phrase book.

By now the fighting spirits have been raised again and they're all prepared for anything to happen.

They needn't have worried. The goons had gone safely home to bed, replaced by a house full of impatient enthusiasts raring to go. It was a wipe-out. The same show that had just collapsed in the middle takes off from the opening number and just goes on flying high.

er. This time Johnny Watson slays 'em with his artistry and even gets a few squeals from the girls. Forty years old, and looking all of 25, it surely can't be long before he hits the big time. As Jay chided him when he came offstage, "You got no damned right to look so pretty at your age".

Jay goes on to a roar of approval. After the previous fiasco he'd cut his act down to three numbers, so he can hardly believe it when he brings the house down and gets dragged back for a rousing encore.

And then the only man in town who could possibly follow that — Bo Diddley. In black shirt and hat, pillar-box red pants and waistcoat, and demonstrating that he can still turn on the fancy footwork, he gets the whole theatre rocking. After years of appearing with incompetent pick-up bands, here's his chance to play with excellent musicians and he doesn't miss a trick. You haven't seen nothing 'til you see

Bo and Johnny cuss one another out in a spectacular 'talking guitar' routine.

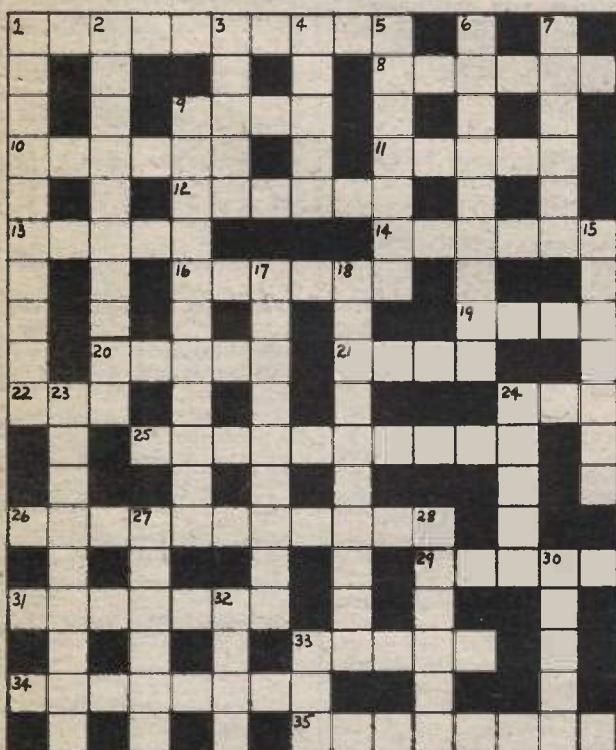
The rest of the tour is a jumbled impression of exciting music, cheering audiences and back-slapping reminiscences about the hey-day of rhythm and blues. Paris audiences are even more enthusiastic than second house at Berlin, and whereas the one city was started by Jay's "Constipation Blues", here they actually shout requests for it. This is his city. They've been waiting twenty years to see the man and they can't get enough.

But by now everyone on the bill is a sensation, even James Booker 'rehearsing'. Standing in the wings watching his first set, the band are amazed to see him stroll on stage in his street clothes and run through a considerably looser but equally compelling act than usual. Fifteen minutes later he's standing next to me watching the band. Mind you, he's supposed to be on stage with them — nevertheless, here he is in the wings. After a few minutes restless contemplation he leans across and enquires "how long is this rehearsal going on?"

Here's a man who's just played before a couple of thousand cheering fans and thought it was a sound-check. It was that kind of show... it was that kind of tour.

As I reluctantly head for the blues-starved shores of Britain, I wonder yet again, why wasn't this show brought across the Channel?

NME CROSSWORD



ACROSS

- 1 In hobo drag, Clark Kent's flash-rock rival?
- 8 P. Noone as was.
- 9 One dimension of John Baldry?
- 10 Materially similar to Lou's New York roots?
- 11 Husband Richard is ex-fairport, now they perform together.
- 12 Loony label?
- 13 & 31 In Vic's a daddy? (anag. 5,7).
- 14 See below.
- 16 & 14. American music industry's equivalents of Oscars.
- 19 See 27.
- 20 One of two U.S. members of short-lived power trio starring Scotland's own J. Bruce.
- 21 John or J.J.
- 22 Correct form of address for Jimi's Joe!
- 24 U.S. records conglomerate incorporating Warners, Atlantic, Elektra labels (init.).
- 25 Almost cut his hair (4,6).
- 26 Does he play gorilla to his old lady's possum? (5,6).
- 29 Eight piece outfit.
- 31 See 13.
- 33 Sister Jane was one-time girlfriend of P. McCartney, brother Peter now manages 26 across.
- 34 Featured cover drawn by Klaus Voorman, and widely regarded as Beatles finest creative achievement.
- 35 White punks on dope — L.A.'s latest shock-rock attraction (3,5).

DOWN

- 1 Collectable Lennon (6,4).
- 2 One half of rock'n'roll's most famous sibling pairing (4,6).
- 3 Reggae bossman.
- 4 Hendrix-composed, covered by Rod on

- 5 "Never A Dull Moment".
- 6 A Pretty Thing (4,3).
- 7 Little Miss Dynamite of the 50's (6,3).
- 8 & 32 Soul partnership probably best remembered for "Hold On I'm Coming" (3,3,4).
- 9 Not just any ordinary axes! (4,7).
- 15 Original line up featured David Brown (bass) and Mike Shrieve (Drums).
- 17 Recent hit for H. Reddy (5,4).
- 18 Straight-shooting guitarist (4,6).
- 23 Cut original of "I'd Rather Go Blind" subsequently covered by Chicken Shack and R. Stewart (4,5).
- 24 See 28.
- 27 & 19 - James Dean's first (sensational) starring movie (4,2,4).
- 28 & 24 down Or wart Betty (anag. 6,5).
- 30 Just like Mr. Cochran.
- 32 See 7.
- 33 Dirty rat remixed comes out smelling clean! (Courtesy Cryptic Clues Inc).

LAST WEEK'S ANSWERS

ACROSS: 1 Jim Capaldi: 7 "Gasoline Alley": 8 Arthur Lee: 9 Purple: 12 "Gasoline Alley": 14 "Emma": 15 (Gilbert) O'Sullivan: 16 Ian (Gillan): 17 "Let It Be": 18 "Tutti Frutti": 20 Grease (Band): 21 Hamish (Stuart): 22 "The Last Time": 24 Elektra: 27 Metal: 28 ABC: 29 "(Let It Be)": 30 Howlin' (Wolf): DOWN: 1 "Jean Genie": 2 "Cahoots": 3 Allen Klein: 4 Deep: 5 Flop: 6 Ben E.: 10 "Ummagumma": 11 "Lamplight": 13 "(The) Last Time": 15 "On The Beach": 19 Taste: 20 Gillian: 21 Hardin (And Yourk): 23 Heavy (Metal): 25 K-Tel: 26 Amen (Corner).

INSTRUMENTS FOR SALE

7p per word

AMERICAN EPIPHONE Caballero acoustic, original condition, untouched since 1965, with case, exchange for playable 330. Casino or similar. — 01-940 6555.

BODHRANS for sale, hand-made, £20 plus P.&P. — Write, D. Ryan, 523 Springfield Estate, Tallaght, Co. Dublin, Ireland.

COLUMBUS L/P new, £35. Fenton practice amp, £10. — 720 7371.

COLUMBUS LES Paul, £35. — 886 5420.

CUSTOMIZED GIBSON ES120T plus case, £180. Old, very rare and beautiful. — Charlie, Bristol (0272) 29481, ext. 134/5 (day time).

CUSTOM Les Paul, Walnut, Gibson, Humbuckers, controls, fittings, etc., excellent guitar, with case, £125, or swap good stratocaster/telecaster. — 01-672 8056 (6.30-8 p.m.).

DAN ARMSTRONG guitar, with case perfect. — 01-346 1834.

EPIPHONE BASS, — 837 4242, ext. 335.

EPIPHONE ET280 bass, good condition, £60. — 01-592 5666.

EPIPHONE RIVOLI bass guitar, Blonde, good condition, £90 o.n.o. — 203 3879.

EPIPHONE 6 STRING bass, £180. — Chris, 01-992 7471.

EPIPHONE WHITSHIRE, 1962, £155. — 15 Churchfield Rd., Ealing.

FENDER JAZZ BASS, 1962, US built, in good condition, inc. original Fender case. £198 ono. — Call 247 2082, ext. 2.

Fender, mustang, bass, excellent condition, £185, with case. — 01-531 6211.

FENDER MUSTANG, bass, excellent condition, £125, with case. — 01-531 6211.

FENDER PRECISION BASS, old but good! £150 ono. Perth 28437.

FENDER PRECISION, six months old, cannot sell case, hence £155 ono. — 622 2107.

FENDER PRECISION LH, nice, £180. — Ingrebourne 47380.

FENDER PRECISION ORIGINAL, 1960, natural, wide neck, ebony fretboard and case, immac. £180, or swap for Dan Armstrong EB3, Guild bass. — Ring 370 1637.

FENDER STEEL GUITAR, £80. Gibson Blue Ridge acoustic, £165. — 01-954 5866.

FENDER STRA, White, Maple ne k. tremelo, no dents or scratches, first class, £225. — Tel. Oxford (0865) 773645 days, 34022 evenings.

FENDER TELECASTER, 1966, Maple neck, natural body case, £180 ono. — Phone Leslie, 01-883 7097.

FENDER TELECASTER de luxe, Sunburst, Maple neck, Humbuckers, 1 year old, immaculate with push-lined case, £185, consider part-exchange, also 6-string steel guitar with stand and case, £40. — 01-672 8056 (6.30-8 p.m.).

FENDER MUSTANG bass, £110: Sound City 120W, amp, £50; Marshall 4 x 15 cab, £110; or offers. — Ring Reading 599292.

FENDER STRATOCASTER, black tremelo, excellent condition, £180. — Working 36190 weekdays, or Working 36939 evenings and weekends.

FENDER BASSMAN 100 wt. bass amp and cab. list price £440, our price £360, new and fully guaranteed. — Pall Mall Music, 58 Pall Mall, Chorley, Lancs. Tel. Chorley 71124.

FLUTE YAMAHA Concert, in unused condition, £79. Also Italian, £45. — 01-440 0066.

GIBSON DOVE Sunburst, untouched, plus case, £450, Hofner Verthin cherry semi-acoustic, vgc, plus case, £185. — 01-672 8056 (6.30-8 p.m.).

GIBSON LES PAUL De Luxe, Cherry Sunburst, good condition, shaped hard case, £250. Watkins, Copcat, £35. — Mr Knibb, Flat 2, Bournemouth 35436 day time.

GIBSON LES PAUL De Luxe, gold, as new, £240, Fender Telecaster Pre CBS, £150. Marshall 200W stack,

RHODES MUSIC CO.

22 DENMARK STREET
01-836 4656
All prices include V.A.T.

AMPS & CABINETS
Orange PA 120, 120 graphic, 120 slaves and mixers all in stock and 4 x 12 and column, etc.
Orange Graphic 3/4
Carlsberg Top 100 amp
Sound City 120 amp
Eaton 100 Slave
Wem Amplifier
Wem 4 x 12
Carlsberg 4 x 12
Nichols 100 amp
White 1 x 15 Electronic bass neck
KEYBOARDS
Fender Stage 73
Wurlitzer 200 piano
Wurlitzer 700 upright piano, old
Hebeor El Piano 8/8
Elton Piano
Clavinet C
Clavinet 1
Mini Korg 700
Mini Korg 1000
Mini Korg 800
Other pedals and effects in stock, also strings and many spares

GUITARS
Gibson Les Paul Custom, white
Gibson Flying V and case
Gibson Les Paul Deluxe, gold
Gibson ES Standard, 4/4
Gibson ES Standard, cherry
Gibson ES Special, cherry
Gibson Grabber bass, sliding p/np
Gibson EB3, cherry
Fender Strat 100 4/4
Fender Strat 5/4, New
Fender LH Telecaster, maple neck
CSL LH Custom Les Paul
Hazy CSL - Epiphone - Suzuki - Yamaha - Ibanez elect and acoustics.
ALL PRICES INCLUDE VAT

PALL MALL MUSIC

The Electronic Music Specialist
58 PALL MALL, CHORLEY, LANCs.
Tel. Chorley 71124

Agents for
Yamaha Amplification, Guitars,
Portable Organs and Organ
Speakers (up to 200 watt), etc.
and
ROLAND SYNTHESISERS,
ELECTRONIC PIANOS, TAPE
ECHOS AND EFFECTS UNITS

WANTED!!

Cash waiting for all disco equipment, guitars, amplifiers, and all group gear.

ALPAT SOUND
82-91 Lee High Road
Lewisham, S.E.13
Tel. 01-852 9516

MUSIC PROJECTS

AMAT HAND MADE WOODEN CONGAS
MEDIUM SIZE 12" £89.85 INCL. V.A.T.
LARGE SIZE 13" £98.22 INCL. V.A.T.
BONGOS IN SETS OF 3 AT £65.99 INCL. V.A.T.
BONGOS IN SETS OF 2 AT £44.00 INCL. V.A.T.

76 Balls Pond Rd., Islington, N.1
Tel. 01-249 2850

MUSIC GROUND

STATION ROAD, STAINFORTH
NR. DONCASTER. Tel. 0302 841398

Stockists for Orange, Marshall, Carlsboro, Ampeg, Peavey, W.E.M., etc. Largest discounts in the area — good part exchange, H.P. arranged

LIKE PRIVACY?

Two Soundproof Studios in private grounds, £1.50 per hour and £2.00 per hour 24 hours. 7 days a week, only 40 minutes from the West End

EQUIPMENT AVAILABLE
WE WOULD LIKE TO PLEASE YOU
FARMYARD INSTRUMENT RENTALS
Tel. Little Chalfont (02404) 2912

SYNTHESISERS ?

You will be amazed at the MINI-SONIC 2—a sophisticated synthesiser for stage and studio at a truly extraordinary price.

For a free demonstration, ring:
SMS, 12 HOLLAND PARK,
(BASEMENT) W.11
01-221 5655

EQUIPMENT FOR SALE

7p per word

ABSOLUTE BARGAIN, 100 watt PA system, five H/H amps, TPA 100s, 2 bass bins, 2 mid range bins (2 x 12 in.), 2 horns, 3 way active crossover, excellent Stak mixer, complete with snake, £1,000 o.n.o. — Tel. Gerrards Cross 82632.

ACOUSTIC 136 combo, excellent, £200 o.n.o. — Bob, 51 Elsham Road, W.14.

ACOUSTIC 150 guitar stack, good condition, £225 o.n.o. — 01-727 1163.

INSTRUMENTS WANTED

7p per word

ALL TYPES of guitars purchased. — Alpat Dealers, 91 Lee High Road, London SE13 01-852 9516.

ALL TYPES of amplification purchased. — Alpat Dealers, 91 Lee High Road, London SE13 01-852 9516.

GOOD GIBSON or Fender guitar wanted, also Shure Univox 3 micro-phones, cash waiting private buyer. — 01-672 8056 (6.30-8 p.m.).

PURCHASED FOR CASH, good guitars, amplifiers, Hammond organs; top prices. — 01-836 7811.

ORANGE

3-4 NEW COMPTON ST., W.C.2
Tel: 01-836 7811/3 01-240 3159

ORANGE SUPER SALE

ALL PRICES INCLUDE V.A.T.

Gibson
LES PAUL CUSTOM EBONY £373
LES PAUL DE LUXE GOLD £309
S.G. STANDARD £242
S.G. SPECIAL £213

GIBSON LEFTHAND IN STOCK
LES PAUL CUSTOM EBONY £380
LES PAUL DE LUXE SUNBURST £312
S.G. STANDARD £250
S.G. SPECIAL £230

Others. Phone for a quote.

FENDER
For custom colour add 5%
For Maple neck add 5%
Telecaster Blond—Rosewood neck £172
Stratocaster Tremelo—Sunburst £214
Stratocaster Tremelo—Notremelo £187.50
Acoustic F35 £38
Acoustic F65 £48

LARGE STOCK OF RICKENBACKER 4001 STEREO BASS
LIST PRICE £430
OUR PRICE £350

FENDER BASSES for left handed add 10%
Jazz—Sunburst £206
Precision—Sunburst £180
Mustang £150
Musicmaster £100 £35
New Suzuki 6 + 12 strings £35

SECOND-HAND GUITARS
GIBSON 335 £280
FENDER STRATOCASTER £200
FENDER JAGUAR £160
FENDER MUSTANGBASS £135
GUILD STARFIRE £135
EPIPHONE OLYMPIC MICROFRET + CASE £140
HARMONY H75 £50

ORANGE FULL RANGE ALWAYS AVAILABLE

ARP 2600 SYNTHESIZER COMPLETE £900
MINI KORG £280. MOOG SATELLITE £280

AMPLIFIERS — New
FENDER TWIN REVERB £275
TWIN REVERB DBL £345
VIBRO CHAMP £55
CHAMP £49.02
SOUND CITY L150 £105
SOUND CITY B150 £105

SECOND-HAND EQUIPMENT
DUAL SHOWMAN COMPLETE £320
BASSMAN COMPLETE £320
TWIN REVERB £200
FENDER SPEAKERS £200
TWIN REVERB GAUSS SPEAKERS £220
CARLSBORO 2 x 15 £170
NEW VOX AC30 £150
SOUND CITY 10 CHANNEL MIXER £250
LANEY 200 WATT TOP £100
MARLBORO COMBO £80
VOX 4 x 12 £75
SIMMS WATTS 2 x 15 £65

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

ORANGE FULL RANGE ALWAYS AVAILABLE

SECOND-HAND EQUIPMENT
H.H. IC100 £100
H.H. IC100S £85
H.H. 4 x 12 £100
HIWATT 100 £110
HIWATT 4 x 12 £100
MARSHALL 100 £100
MARSHALL 4 x 12 £100
SIMMS WATTS P.A. 100 £90
VORTEXION P.A. 100 £80
HIWATT 4 x 12 £65
FENDER SHOWMAN CAB £140
WEM ER100 £66
WEM PA100 £66
WEM SL100 £60
KELLY 4 x 12 £66
LANEY REVERB UNIT £40
BINGO P.A. CABINETS PAIR £100
IMPACT 100 £65
SOUND CITY 50 NEW £66

Edited by
TONY TYLER

I WANT to save Bruce Springsteen from death by comparison to the wrong man.

Our New Yorker corker owes rather more to Arthur Lee's "bummer in the summer" style a la "Forever Changes" than to anything Bob Dylan has uttered. In fact, other than the fact that Bruce cannot grow a proper beard, talk of resemblance to Dylan is puzzling to say the least. Bruce doesn't even speak for a whole generation. He paints a picture of losers and street life bums in his neighbourhood — and that is all, substantially. Purely by illusory reflection do the majority of his listeners identify with the unorthodox lifestyle the singer projects.

Springsteen is a colourful story teller who might fit Jackanory when he reaches middle-age. Dylan was a serious philosopher who simplified the theories of his more high falutin' mentors for the ordinary people, who were thus given a new awareness that affected their entire outlook.

Springsteen is a minstrel who juggles with words, someone who scavenges from a bundle of different musical styles and forges his own from that. Never have I heard one of his songs and thought: "Aha, he bin ripping off Dylan."

Who then, should we compare Bruce to? No one, cos that's sheer laziness. — **ROBBIE BRECHIN**, 37 Whitehall Place, Aberdeen.

● I'm glad your letter left me no reason to answer because this means I can now ignore Bruce and concentrate instead of a man of real charisma: Attila the Hun. Attila and Bleda were the nephews of Rua, King of the Huns — who by the middle of the fifth century A.D. had blitzed their way from the Volga to the Danube, terrorising the Gepids and the Alans and virtually exterminating the ramshackle empire of Ermanarich the Ostrogoth. In 445 or thereabouts Attila had murdered his brother and assumed leadership of the ferocious nomads, who then prepared to (Continued next answer)

IT'S THURSDAY night, and on Tuesday I'm off to see Bruce Springsteen so I thought I'd write to you before Philip Norman and Derek Jewell enter the scene.

One thing about Bruce, he's hard to ignore unless you don't have a radio, don't read anything post-war and never go out. Obviously the hype has gone too far, although thanks to CSM's marvellous piece a few weeks ago, I think he'll be pretty amazing next week (I even think that Andrew Tyler ended up impressed by the act).

But what of the albums? "Greetings From Asbury Park N.J." is obviously Dylan-influenced in its lyrics, but the only track that sounds to me like Bobby is "For You" where the keyboard is an obvious "Highway 61"/"Blonde On Blonde" period rip-off. Still, it's an excellent debut album. I'll discuss "Born To Run" in a few words — it's good, very good even if a little over produced but "Tenth Avenue Freeze-Out" and "Jungleland" are pretty superb.

In my opinion Springsteen's main claim to fame lies with "The Wild, The Innocent & The E Street Shuffle" which rates with "Countdown to Ecstasy", "Sailin' Shoes" and "For Everyman", as perhaps the albums of the '70s (so far).

Have you really listened to it, you NME people? Aren't you grabbed by the romantic feel, the knee-melting beauty of "Sandy" and "New York City Serenade", and what about the organ-break on "Kitty's Back", the late-night laid-back lyricism of "Incident On 57th Street" and, last and best, the magnificent "Rosalita" which I consider the most exhilarating piece of music I've ever heard. If he's gonna keep on makin' music like this, they can hype him into the White House. Probably will.

Sorry this letter was so long. Bruce Springsteen is OK. Rock music is OK as long as we've got the Dan, the Wailers, the

Yes, it's the Theme from GASBAG



Was Attila the Hun the Old Bob Dylan?

Feats. NME is the best music paper around. See ya at Hammersmith — both gigs. — **CHRIS KIRKHAM**, London W.2.

● (From previous answer) advance into central Europe. In alliance with Goths, Alans and renegade tribesmen, Attila's hordes of swift horse-archers swept into Hungary, razing cities and driving the Burgundians and the armies of the defunct Western Roman Empire like chaff. The Gothic and Roman infantry, brought down and corrupt, were no match for the Huns: the nomads' ability to (Continued next answer)

WHAT A mealy-mouthed bunch of cheapskate chisellers you are, you lot. You just don't know how to handle a phenomenon do you? Give you a hardworking cult like Feelgood, or an ethnic underprivileged hero like Marley, or this week, a time-tested underdog like Nils Lofgren, and you're in your element. Second league sniping and grovelling. But Springsteen. You haven't got a h'apeth.

Sure you've given him coverage. Insurance in case he does make it, but you've certainly had your money's worth. First, Charles "Star" Murray's wholly undeserved "Forget the albums, they're trash" — which must have completely undermined any curiosity instilled in your readers' minds. They're not trash. None of them. What's more "Born To Run" must rank up there with "Highway 61" and "Ziggy Stardust". It's a distillation of twenty-odd years of rock music you underheads. Get your fingers out of your bums and use them to unplug your ears.

Then this week we have the continued sniggering headline-grabbing jerkoff about the Springsteen Hype. The man's got enough Record Company crapola to get through without your half-assed tittering. "Wall of Faith" — pah! "King's New Clothes" — pshaw! You're victims of your — and I use the word inadvisably — art. Your worn out, played out, battered shattered, weather-beaten, foot-sore style of journalism has rendered your critical facilities inert to the perception of talent. He's the greatest new figure to emerge in rock since the Beatles, dare I say, since Elvis.

Yep. Nick Logan's little coterie of squirmers is going to be pretty busy re-assessing over the next few years. But don't worry. I know you'll find a way



Attila: wrote songs, invaded Europe, had a good thing going until numbered by a nosebleed.

to wriggle out of it. Jus' joshin', huh, folks. — **JULIAN MOSELEY**, 24 Colebrook Close, West Hill, London SW15.

● (From previous answer) concentrate, disperse and reconcentrate; and their tested policy of utterly ruthless extermination (they razed all cities which did not surrender and literally depopulated the territories they occupied) sent a wave of terror ahead of them which effectively numbered (Continued next answer)

GLAD YOU did a review of Feelgood last week. We wondered what was wrong when Wilco went off stage, and of course when their set ended, we, like everyone else, expected them to come back on, but they didn't, and we all had to go home.

However, if that was Feelgood operating below par, all I can say is they must be unbelievable when they're playing well. My sister and I only went because we'd read so much about Feelgood in NME, all to the good, so we thought we'd better see them.

We were a bit doubtful at first, especially when the set started, but then we were convinced — well, I was completely won over, but my sister's still not quite. — **DEBBIE LOE**, Barnes, SW13.

● (From previous answer) all opposition. By the year 451 Europe was freaked out and the Huns under Attila had crossed the Rhine and were menacing the Romanised (i.e. decadent) province of Gaul. Luckily for the city of Orleans, besieged by the Huns in 451 A.D., the Western Empire had at least one man of real ability: the Patrician Aetius. Forming a desperate alliance with Theodosius the Visigoth, Aetius force-marched into Gaul and raised the siege of Orleans by means of desperate street fighting. He then pursued the checked (but by no means defeated) army of Attila across the Mauriac Plain and, at the great battle of Chalons that same month, sent the Huns reeling back across the Rhine.

setting the record straight so to speak. — **MARTIN JONES**, Crewe, Cheshire.

● (From previous answer) dissuade the ferocious and pissed-off Hun from sacking the Eternal City. Although Christian legend claims that Attila was deterred by the pious thunderings of His Holiness (some hopes), it seems more likely that the Hun (Continued next answer)

THERE SEEMS to be a lot of arguments and doubts as to who really is "The Greatest Rock 'n' Roll Band in the World". As far as I can see the title belongs to the group touring at the time, whether it be the Stones, Zep or the Who.

Notice how they never tour at the same time.

Zep were the "Greatest..." last May when they appeared at Earls Court. The Who were the "Greatest..." last month. The Stones will be touring soon. You see if they get the title then. I can't see them touring without it.

Who ever is the "Greatest..." one thing is certain, THEY'RE ALL BRITISH, and I can see very little or no rivalry from the States or anywhere else, for the title. — **DUNCAN DE BOND**, Kempdown, Brighton, Sussex.

I'VE JUST realised the reason so many of us dislike the music of Black Sabbath.

It's because — now hold on because this might sound really silly — they are realists. They play paranoid music to people who are themselves paranoid. So to those people the aural trip they are being presented with is completely realistic, they relate to it.

We (who dislike it) find no attempt in this music to transcend the barriers of ego and paranoia, inferiority complexes, and all the rest of it. The Black Sabbath solution is simply to give in to your own bad trip instead of seeking an escape to a higher awareness, and eventually to even glorify in it. It's the mental state of the barbiturate and heroin addict; the kind of perverted romanticism and self pity that leads him to accept even the final "Death-Trip".

The opposite of this is the music of Jimi Hendrix, which at its best completely transcends the ego in ecstatic self-awareness and freedom. Too bad he died. It will never be known whether it was a complete accident or whether he finally gave himself up to the "Death-Trip", but what matters is that this is not where his music was at. When he played he put his whole self into it, heaven and hell combined, not just hell.

Anyway, I hope it was an accident. — **KEVIN OLIVER**, Catford, London SE6.

SO WHAT the heck is going on?

Now I can remember the days when a letter containing the word "fugue" would have been censored, and when "class" was a term used to describe Tina Turner. Things are different now. Everybody wants to be rock's answer to F.R. Leavis; "slugging" has become "critique" and approval has become panegyric. "It's only rock 'n' roll but I'm gonna write a thesis on it anyhow".

"Why," Mr. Lambert asks solemnly, "do we have music?" A good question, but let's define the terms, by music we mean rock. Classical music is a whole other thing. Beethoven didn't chop the legs off his piano just so some crud could gyrate to the Ninth Symphony and talk about getting his rocks off.

With me so far? Good.

Now, the essence of the question is — what is rock? Answer: All things to all men. In other words, the heading "rock" covers the Bay City Rollers as much as Steely Dan. Rock is a popular art form, so popularity is a basic criterion. This is, of course, merely a crap-out of a refusal to adopt critical standards, if you like (and I hope you don't like). So, next step.

What constitutes good rock? (the "high-class stuff" that Mr. L lusters after).

He offered us, as I unders-

Nonetheless the Hunnish army was not defeated. The following year they crossed the Alps into Italy itself and began to beat up the countryside as they moved south. Rome lay defenceless. (Continued next answer)

I DON'T like The Who, Led Zeppelin, Roxy or the Feelgoods.

I do like Yes, ELP, Greenslade and Camel.

Am I a Philistine or an electrician. — **JON ANDERSON**, Blandford Forum, Dorset.

● (From previous answer) At this point the Pope (a certain Leo) decided to lay his sacerdotal cajones on the line: he led an embassy to Attila's camp and (Continued next answer)

I WOULD JUST like to say a huge thankyou to Bob Edmands for his outstanding review of John Fogerty's latest album.

I am the proud owner of nineteen albums, either by Creedence, by the individual members, or in tribute to Creedence by other groups. — **F. C. JOGERTY** (no address).

● (From previous answer) attempted to (Continued next answer)

I REFER to Bob Woffinden's excellent "Quick Before They Vanish" (NME 8 November).

He quotes "The success of David Bowie's 'Space Oddity' re-issue really is unique. Never before — listen carefully, has any re-issued single which has already been a Top 10 record first time around subsequently reached No. 1".

Sorry, Bob, I hate to prove you wrong. One record has actually done better than Bowie's, namely "Honey" by Bobby Goldsboro.

Whereas "Space Oddity" only reached No. 5 back in 1969, "Honey" reached No. 2 in 1968, and then when it was re-issued earlier this year it went one better and reached No. 1.

Don't get me wrong. Personally I can't stand "Honey" or Bobby Goldsboro — just

tand it, six basic criteria, namely rock should be skilled, industrious, progressive, catholic, cosmopolitan and liberal. The first two are obviously valid. The third is debatable. The last three are meaningless crap.

So try this. Rock should be (a) skilled (this lets out the Rollers); (b) economical (this cuts out, among many others, Grand Funk Railroad and their British counterparts ELP); (c) meaningful to its potential audience (which includes countless singer-songwriters); (d) exciting (no question about this one. It throws Mike Oldfield right out the back door).

And that's it. Simple, yes? Bands which best fill the category among those currently popular are Little Feat, the Wailers, Steely Dan and Bad Company. A good musical example would be the Stones "Satisfaction" or "Brown Sugar". Geddit?

Now Rock, as I said, is a popular art form, and as such must be readily accessible (in the sense of understanding) to the mass of young people. Popular art, although someone with an elitist attitude like Mr. Lambert's would be loath to admit it, is in no sense inferior to Art with a capital A (as in English Literature classes). In its directness, immediacy and lack of pretension it can be in fact superior. Yet it is exactly these three qualities which are being thrown to the four winds by the grandiose posturings of the latter day cult bands and by the lunatic critical aberrations such groups inspire.

So the message is: Keep it simple. Rock, at its best can be more exciting and rewarding than any other type of music; but we have to recognise its limitations and when people start favourably comparing Bob Dylan with T.S. Eliot and Mike Oldfield with Mozart then it's time to call a halt.

Let's leave cerebral masturbation to the Times Literary Supplement. Enjoy rock for what it is.

Get up and dance, Lambert. And smile, damn you, smile! — **ANDREW HOLMES**, Stirling University, Stirling.

● (From previous answer) sent the Papal Embassy packing. But two nights later Attila took to wife a captured Gothic chick, called Ildico, or Hilda; he got totally pissed at his wedding reception and nodded out on the couch. And, as you might guess, just like a rockstar, he had a nosebleed in his sleep and choked on his own gore. A week later (Continued next answer)

DON'T EVEN think about "maybe". Nils Lofgren is Nils Lofgren is everything rock music should be, pure, raw dynamic energy — linked with the personal charisma of the guy. Then his whole punk stance and complete comprehension of adolescence masterfully handled in his songs, to wit: "Back It Up", "Sometimes", "Another Saturday Night", "Soft Fun", etc., etc.

So how can he fail? It sure beats me. I mean, how can he fail when guys like Elton John and John Denver succeed? When did E.J. ever write a "Moontears"? Maybe Nils is too good for mass acceptance — but that sure ain't no consolation to him.

I was personally responsible for making eight people see him — now all true converts. As for you, NME, you keep spreading the superlatives 'cos he sure does earn them. There is a core of die-hard Lofgrenites out here besides you rock critics — but you're the ones that give the exposure.

Like the man says — Take Me. — **LIZ SHANNON**, Ewell.

● (From previous answer) the Huns packed up and split to South Russia. And within two years the Empire of Attila — which had stretched from the Caspian to central Gaul — withered away. The West was saved. Just thought you'd like to know.

Now — where were we?

TEAZERS

A Weekly Complication

And now for something completely different: a lead Teazer about Bob Dylan: according to last week's *Cash Box* a plan was afoot for The Zim to make an album with the absolutely wonderful Emmylou Harris — a rumour which naturally we checked out. Seems it could happen, though. Emmylou herself declined to comment after her show last Saturday (enthusiastic review, page 38).

Over the week-end we spoke to Felice and Boudleaux Bryant at home in Nashville (you remember Felice and Boudleaux — they concoted all those dynamite Everly Brothers songs, "Wake Up Little Susie", "All I Have To Do Is Dream", "Poor Jenny", etc., etc.); they confirmed that they had been approached to submit material for consideration for the joint Dylan/Harris project; both emphasised that, though they were writing furiously, no kind of recording deal had yet been set up; and if you breathe heavy, it might blow away. By the way, the telephone conversation with Felice and Boudleaux produced some fascinating material,

which will be disclosed to readers shortly; meanwhile thanx a bundle to Dave Walters of Warner Bros. for setting it all up....

We hear Roy Wood, whose new album is called "Mustard", is doing some kind of deal with Colman's — shall we soon be seeing Wood's new product for sale on the supermarket "ConDIMENTS" shelf? ... Dave Edmunds wishes to contact singer/songwriter Susie Cope who used to play the Cardiff scene around two years ago so's he can record one of her songs. Contact Dave through Dai Davies at 01-870 2166 ... Dressingroom nerves in Dublin weren't improved for the Andy Fraser Band by the entrance of a gent who'd lost his way to the bog and proceeded to vomit all over the lot of them: the show was half an hour late (since costumes had suffered in the spout) and understandably it wasn't too hot, either ...

On Jerry Lewis' recent coast-to-coast US TV Telethon from the Hotel Sahara, Las Vegas,

copies of "The Beatles" — An Illustrated Record" (penned by NME's Tony Tyler and Roy Carr) were used to raise much greenbacks for charity: incidentally, same slim volume has now gone gold in USA, i.e. over one million dollars' worth of business — hotcha! ... Are snails the next big things? and is Patti Smith (CSM's next big thing) really as good as all that? ... And whatever happened to limping? ...

Christmas: and for the person who has everything, the place to shop is the Neiman-Marcus store in Texas: latest offer: a 10 day dinosaur dig in Utah at £1,500 a day ...

Paul Simon's career as TV host building nicely ... Jack Nicholson making a movie of Ken Kesey's "One Flew Over The Cuckoo's Nest" ... Jeff Wald on his \$6,400 customs fine in Hawaii, where the customs officials kindly ignored a reefer found in the luggage: "That stuff about me having one of my 'patented fits' was all

wrong: can you imagine me throwing a fit at a guy who's holding my grass? I did a lot of yessirring." ... Yeesirreebob!

New Queen single currently Eno's fave rave; he even send the band a telegram of congratulations and reckons it to be his Single Of The Year ... Richard Perry in studio with toe-tappin' Manhattan Transfer ... Shades of 1984: Britain's 16th commercial radio station covering Ipswich area is called Radio Orwell ...

Is it true Elton's Rocket Records turned down opportunity to sign Ringo Starr? ... All four Eagles albums now gone platinum in States ... No big deal y'all, but break-up of Souther Hillman Furay Band now confirmed ... Any truth in story that during stay in Hollywood hotel, Cincinzo Jagger let her bathtub overflow and flooded the suite below? ...

Howabout this one then? (It's from an Irish source so we can't be held responsible): a certain promoter on checking his outgoings recently noted that Don McLean's entourage required eight plane tickets from L.A. to London as against only seven names on list provided; on enquiring further he discovered that the eighth ticket was for Mr. McLean's banjo! ... Maccamania Down Under: Asking price for Wings tickets by Perth ticket touts was 100 dollars ...

Frank Zappa planning to bring out early tapes of himself and Captain Beefheart recorded in pre-Mothers days. They were made at Zappa's old Studio Z on his little five track machine, circa 1963-4, and are magnificent R&B tracks with Beefheart's 4½ octaves really wailing over Zappa's tracks; Beefheart seemed to think they were to be a Christmas release but there's probably not time; even to select which tapes to use would take months because, to quote the Captain, "Frank has so many tapes. He has a tape for every cigarette he's smoked" ... "Little Kate, the girl with one skate": Beefheart on NME's Kate Phillips after reading her recent article on him ... Phil Mezzanara begins work on another solo project when Roxy return from their current U.S. tour; no musicians yet lined up though he threatens to enlist the work of "the mad MacDonald" ...

Nico — currently hiding out in southern France — confused as to why Spanish TV deem her unsuitable for chat show ... Todd Rundgren claims to have turned down offer of producing Bette Midler's next ...

David Bowie's mum, Mrs. Jones, phoned from downtown Beckenham to ask if we would thank all readers who wrote to her after reading CSM's interview ... Elton John had to decline invite to appear in Royal Variety Show due to U.S. commitments, but sent Sir Bernard Delfont a cheque for £1,500 for Variety Artists' Benevolent Fund ... Herbie Flowers tells us he played on David Bowie's 1969 "Space Oddity" session — and received a £6 fee! ...

Attending Alex Harvey's opening at the Roxy in L.A.: Bruce Springsteen, Bad Company, Alice Cooper, Frankie Miller, Allan Clarke and Spencer Davis ... America's Record World publication describes Mac & Katie Kissoon as a folk duo! ... Allman Brothers forced to cancel second part of U.S. tour due to injury sustained by drummer Jaimoe Johnson who's suffering from a "herniated cervical disc" ...

Two major news handouts arrived by express post this week, headed "Des O'Connor to star in Las Vegas" and "Lena Zavaroni for Germany";

OUT NOW! TWO FANTASTIC SOUL SINGLES PHYLLIS HYMAN

with
"LEAVING THE GOOD LIFE BEHIND"

on Private Stock PVT 31

and

"I WANT TO GIVE YOU MY EVERYTHING"

by **CARL DOUGLAS**

on Pye 7N45551

KPM GROUP, 21 Denmark Street, WC2. 01-836 6699

**NEW
MUSICAL
EXPRESS**

128 LONG ACRE
LONDON, WC2E
9QH

01-240 2266 (10 lines)
Cables: Newmusex London

EDITOR: NICK LOGAN

Assistant Editor: Tony Tyler
News Editor: Derek Johnson
Features Editor: Neil Spencer

Production Editor:
Jack Scott

Special Projects Editor:
Roy Carr

Reviews Editor: Bob Woffinden

Staff:
Julie Webb
Tony Stewart
Charles Shaar Murray
Steve Clarke
Pete Erskine
Kate Phillips

New York:
Lisa Robinson

Los Angeles
Barry Levine

Photography:
Pennie Smith
Joe Stevens

Research:
Fiona Foulger

Advertisement

Director:

PERCY DICKINS

Publisher: Eric Jackson
Editorial Consultant: Andy Gray
IPC Magazines Ltd. Production of any material without permission is strictly forbidden.

DISCOSCENT

All lineages in this section 7p per word

D.J. JINGLES

TAILOR MADE JINGLES featuring your own name puts real sparkle into your show. Wide range available. Top studio quality, low cost. — Tel. Barbara, ROGER SQUIRE'S (DJ Studios). 01-722 8111.

D.J. COURSES

RADIO DJ COURSES held weekly in our St. John's Wood Studios. Don't miss your chance with commercial radio. — Tel. Barbara, ROGER SQUIRE'S (DJ Studios). 01-722 8111.

MUSHROOM DISCO CENTRE

Showrooms closed due to fire damage. Mail Order 'Hire' Agency Departments still operating
Ring 01-722 6885

Watch this space for details of our grand re-opening.

WEST COUNTRY D.J.'s

For all your disco requirements visit our showrooms.
All types of equipment in stock

ALSO DECEMBER 2nd IS OUR GRAND EXHIBITION AND SOCIAL EVENING

Many leading products on display
Tickets available free in advance — Why not come along?

DECIBEL SHOWROOMS, 7 Market Place, Melksham, Wilts. Telephone: 702800. Open Tuesday-Saturday.

DISCOS AND DISCO LIGHTING

Whether you're setting up for the first time, or trading in your old disco system for a new one — there's no better place to go than Roger Squires. We have the biggest range of disco equipment in the UK — at the best prices! So visit our disco showrooms soon, or send 60p. for 72 page catalogue featuring our entire range.

MAIL ORDERS · EASY TERMS · ACCESS · BARCLAYCARD

Roger Squire's Disco Centres

LONDON 01-272 7474
176 Junction Road, N19 5QQ
MANCHESTER 061-831 7676
251 Deansgate M3 4EN

CLOSED MONDAYS

DISCOS

ASTRID DISCO. Full jingle and light effects. Any occasion, anywhere. — Barry, Ruislip 37663.

DAVE JENSEN. — 01-699 4010.

DJ DISCO BEST for your party. — 01-455 9612.

DISCOBOBBY BABY Super DJ Stereo sound. — 01-204 4365.

MOBILE DISCOTHEQUES. — 01-897 1879.

OSCAR J. ANDERSON Mobile Disco, lights, etc., very competitive rates. — Jay 01-658 1666.

PHOENIX Mobile Discotheque, any occasion, any time. — 01-485 2880.

SOTO DISCOTHEQUE the professional one. — Evenings, Hertford 57618.

SOUNDS BEYOND fully professional mobile discotheque. — 01-363 7858.

STEVE DAY. — 01-524 4976.

STUDIO SOUNDS disco, full stereo lighting effects, all occasions. — Bruce, 01-427 0101.

SOUNDSAROUND Mobile Disco. — Phone 01-733 3718 after 5 p.m.

EQUIPMENT FOR SALE

AARYAK AUTUMN GIVEAWAY. Soundlight converters, 1-channel, 1000w, £91 3-channel 1000w, £16; Strobes 1-joule, £22, 4-joule £30. Bargains catalogue. — 12a(C), Bruce Grove, N17 6RA. 01-808 8923.

MOBILE DISCO, includes 100 watt Selmor P.A., Gamard decks, lights, projectors. Many extras, £300 o.n.o. — 01-508 4564.



ONLY £27

New from Swift Electronics. A low price completely portable dry ice fog machine. Invest £27 + p.p.p. £1.50 and be a sensation at your next booking. Also dry ice available when required.

SWIFT ELECTRONICS

98 West Green Road, London, N.15
Phone 01-800 4344

Roger Squire's

NOW OPEN IN

MANCHESTER

251 Deansgate, 3.

Tel: 061-831 7676

ALL UNITS

1,000

WATTS A

CHANNEL

SOUND TO LIGHT UNITS
Supplied direct from the manufacturers at cost price and have a frequency response that other manufacturers envy!

Single Channel £10.45 pp 0.75

3 Channel £18.15 pp 0.95

3 Channel/override £24.75 pp 1.15

6 Channel/override £38.50 pp 1.25

3 Channel/nic. opp. £32.95 pp 1.15

6 Channel/nic. opp. £48.85 pp 1.25

Jingle Machines £21.00 pp 0.75

Rope Lights £39.95 pp 1.85

High Powered Spots £16.50 pp 1.50

Electronic Sirens £9.85 pp 0.75

Spot Bulbs 100W 95p 60W 0.75

Send S.A.E. for full lists or visit our showroom.

Access Cards welcome. Just send card number.

SWIFT ELECTRONICS

98 WEST GREEN RD., LONDON, N.15.

Phone 01-800 4344

Together again...

Simon & Garfunkel

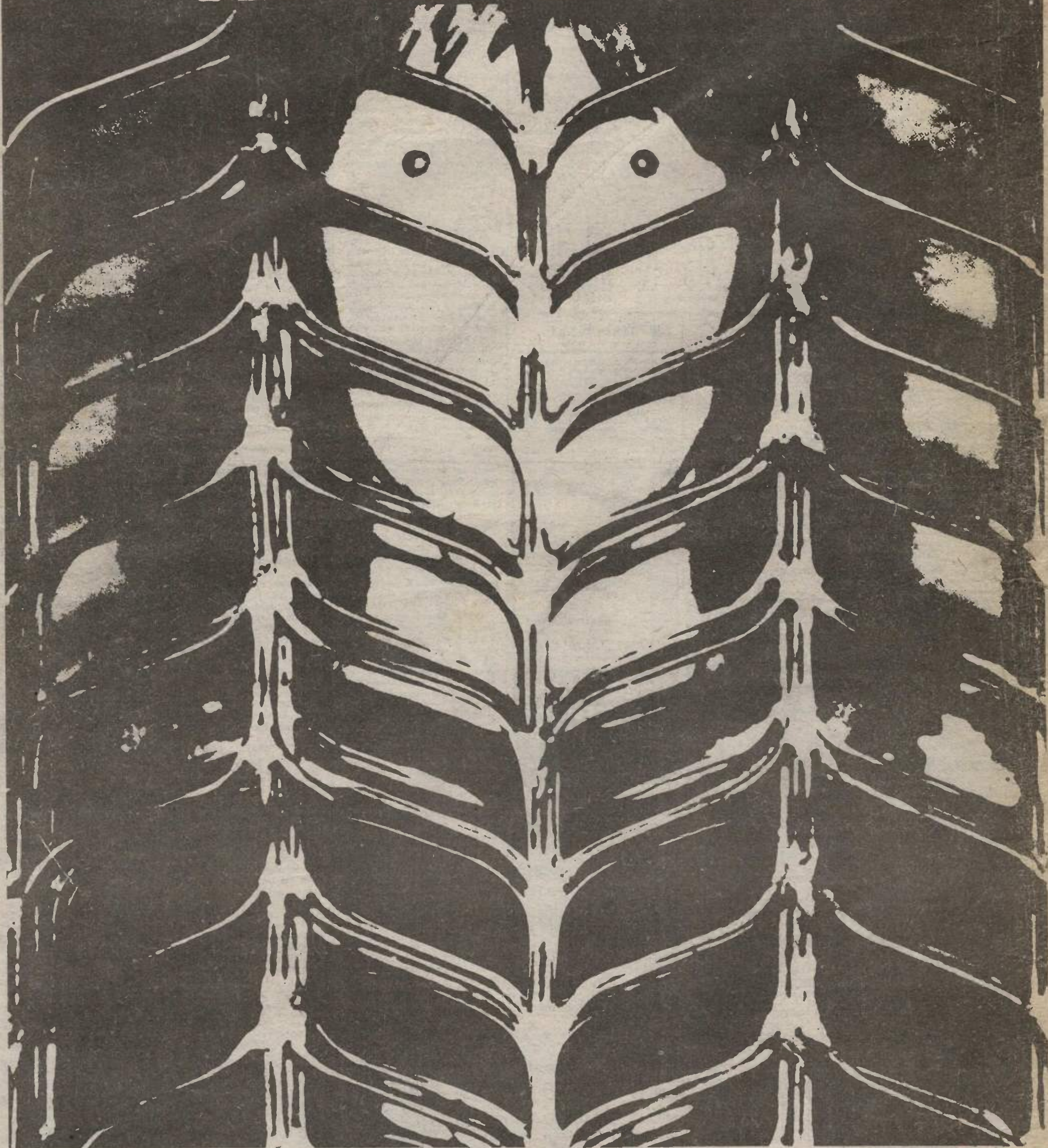


My Little Town

...their new single on **CBS 3712**

CHRIS SQUIRE

Fish Out Of Water



Chris Squire's first solo album. On Atlantic Records and Tapes.



K50203



"God rest ye merry Gentlemen" — "Here's ten pee. Shove off!"

Faces keep on going etc.

● From previous page

fantastic, but Rod's singing tight with a tight band — each track is its own tight vacuum."

"Right," I said. "You hire competent musicians, and you end up with nothing but competence."

"I was asking Steve Cropper," said Rod, "like, ah, fantastic, you played on 'Red Beans and Rice' and all that, and he said 'I don't remember that'. And he doesn't remember the Sam & Dave things. He remembers some of the songs that he wrote, but there have been so many sessions... he just kind of seeks his own genius."

THE CRUX of this matter, it seems to your reporter, is that there is a certain school of journeyman musician who can be plugged into any session, and then there are people like the Faces who may be only good at one thing, but have mastered that style so intuitively that they create their own magic that no amount of professionalism can copy. Besides which professionalism is in no way synonymous

with inspiration.

"Do you think," I asked Woody, "that after a while musicians like Cropper can't tell when they're good and when they're bad?"

"Some of them. A lot of times it's not a question of being good or bad, it's efficiency. Bear in mind Jackson and Cropper, and respect their approach."

"Because they invented that little idiosyncrasy in the first place, and there are plenty of drummers and guitarists who are still trying to get it. We work differently. Kenny just plays the drums the way he would have anyway; and when it comes time to rehearse Rod's old songs with the band I have to learn them all again because I forget everything. Not exactly efficient, but it's not like sitting in my room figuring out the chords either, because I play them instantly with the voice. There's nothing to it. Although there is a fine line between knowing the stock house of riffs and delivering it over to a big crowd."

One way they planned to deliver on this tour was by augmenting the band with Jessie Ed Davis on rhythm guitar and a whole string section in tuxes and black ties. When I asked whose idea the violinists were, Wood smirked. "Mr. Stewart."

"What do you think of that?"

"Well, I had planned with Mac to get a synthesizer... incredible sound... we knew that was available anyway to any keyboard player. But one thing we all knew was that Rod was dedicated to the thought of having strings for the tour... He also suggested getting Steve Cropper, said 'Woody's used to playing with another guitarist'... I said 'No — Jessie Ed Davis.' I love Steve Cropper, but Jesse has a lot more weight to lose, and he'll do that on the road. And he's got a lot more rocks to get off..."

HIS ATTENTION began to drift again. I asked him about the rumour of him becoming a permanent Stone. "Well, it's hardly an idea of any foundation. It's just an arrangement if I've got the time... and they haven't got the money... do a tour! But I haven't got much time, and they've got loads of money. For instance, I've got to do a December tour of Europe with them for nine or ten days. We just work it out each time. And I don't think it will harm any relationship with the Faces. This working relationship between the two bands can only go on for so long, but while there's no tension, and while it's helping both bands, it's no reason to make a major thing out of it."

I reminded him that Rod had said he wasn't going to see the Stones and didn't know if Wood was dead or alive. "Yeah, I read that. Showed pretty good interest at the time. Luckily I was too busy to — it was another bit of press thrown in front of me and... I didn't take it too seriously. Especially when I spoke to him, and he said 'Well, for all I know, you could have passed away.' But he... more or less apologised for saying it."

What about the long overdue Faces album? "I've got twelve songs," said Mac. "I don't know how many Woody's got left but I know he had a lot at one point. He's still writing... and I don't have to rely on Rod so much for words now. J.P., a

buddy of mine, has found he can write lyrics to songs... I've always had problems with lyrics... so we've been getting songs together easy as hell... how good they are. I don't know... basic ideas, down on tape. So I see that, and it's encouraging. Before it was always a liability for Rod to have to..."

Did they, I wondered, think the band was becoming more independent of Rod? "More protective towards ourselves, rather than independent of Rod. I've always relied on Rod for words..."

"Plus," said Ron, "We've got a collection of all the songs we think the fans would like to know. A kind of Best of the Faces for next year... songs you may have overlooked..."

Was he sure that the Faces were in it for anything besides the money at this point? "All the cats that come to our concerts have curiosity... and that's what... collects cash!"

He smiled at his alliteration. He undoubtedly thought it was an impish grin.

I THINK the truth at this point is that even the Faces don't know whether they're going to last or not. Rod may see the band as chattel or at least a convenience, but there is a certain professionalism — "The Faces' last tour was the most competent, the most in-tune blockbusting tour we ever did, at a time when there was real depression and bad outlooks." Mac told me earlier — that carries them through both Rod's temperamental thrashings and their own uncertainty and apparent recording stagnation. But all the swallowed pride and best-of albums and friends-writing-lyrics in the world won't pull them out of their very real quandary.

Meanwhile, it's thrilling and frustrating to watch them stave off the day of reckoning. That night on a football field in Jersey they took to the boards again, and surprised a jaded press junket by delivering a piledriving performance that, for the Faces, was downright savage. Rod, in spite of the fact that he was sporting what appeared to be a Davy Crockett haircut, sang with a fury that made you wonder exactly who all that bitter edginess was aimed at; and it was obvious that, for all his rather insipid affectations of the latter's blowzy wasteness, Wood had siphoned some dilute guitar fire out of Keith Richards.

Simply, the whole band played with a vengeance, in spite of the fact that the electrified string section, Stewart's folly, creaked and groaned unmercifully. It may be that Rod's aggression was directed at Mick Jagger, who slumped around in the mud backstage, jawjacking with Ronnie Van Zandt, lips bigger and eyes smaller than ever.

The band may be working so hard for a change because they know that this is the last round before final dissolution. Or perhaps they are out to show Rod, by force if necessary, that they can cut anybody at his riffs; perhaps they will all shove each other into renewed love and inspired interaction.

Nah, you know they hate his guts.

But the Faces party never seemed so close to exploding into gridiron carnage before. If you made this one, you were lucky. It won't come again.

copyright CREEM magazine

the new album from Randy Pie is KITSCH



Randy Pie on Tour

November

21st CAMBRIDGE Corn Exchange
22nd LOUGHBOROUGH University
23rd EDINBURGH Caley Cinema
24th GLASGOW City Hall
27th CLEETHORPES Winter Gardens
28th DURHAM University
29th FOLKESTONE Leas Cliff Hall
30th MIDDLESBROUGH Town Hall

December

3rd MANCHESTER University
4th HULL City Hall
5th COVENTRY Lancaster Polytechnic
6th BRADFORD University
7th LONDON Hammersmith Palais
8th BIRMINGHAM University
9th SWANSEA Branwyn Hall
10th CARDIFF University
11th ABERYSTWYTH University
12th HANLEY Victoria Hall
14th BATH Pavilion

Randy Pie
on



PHONE 247 5761 AND HEAR
SPLINTER'S
"WHICH WAY
WILL I GET HOME"

AMS 5503



LEO SAYER



THE NEW SINGLE

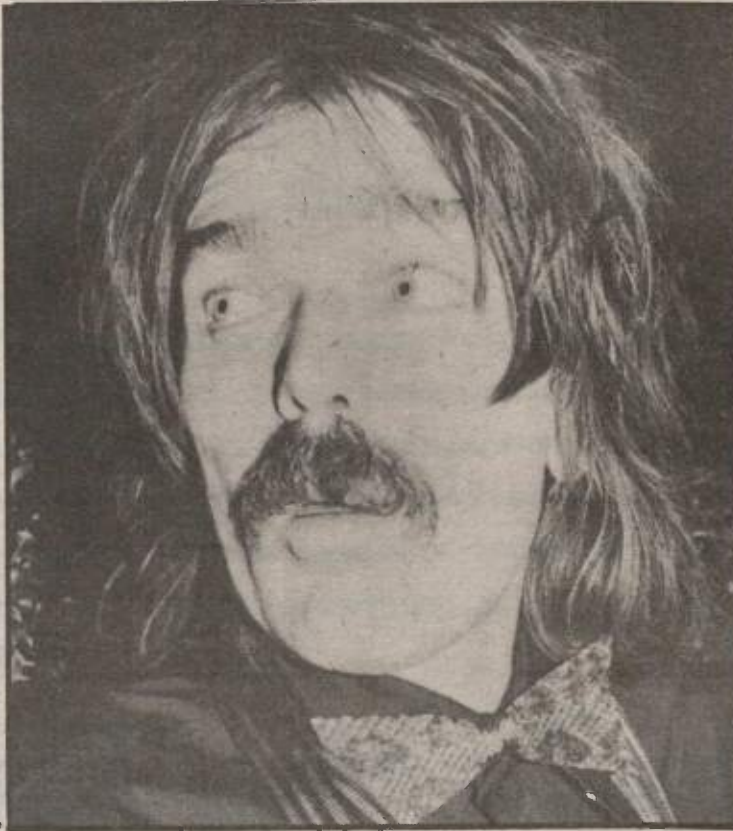
“Let It Be”

AVAILABLE IMMEDIATELY

CHS 2080


ON **Chrysalis** RECORDS

Edited by Mick Farren



ZAPPA & BEEFHEART: "We have made an album together, but Virgin won't let it out."

FRANK & THE CAPTAIN

THE LEGAL PITFALLS OF HAVING FUN

CAPTAIN BEEFHEART stood on the stage at London's New Victoria, "Francis Vincent Zappa and I have made an album together", he places his hands together in prayer, "but Virgin Records won't let it out!" His prayer is not really serious, everyone can see that his pinkies and second fingers are playing with each other — what children call 'gubbing' and it's not a real prayer at all.

The dismal story of Beefheart's business career is final proof that the Road of Excess does not lead to the Palace of Enlightenment. In referring to a previous management he delivered the classic

line: "Those Italian fellows RIPPED ME OFF!" Virgin Records have issued an injunction preventing Warner Brothers from releasing "Bongo Fury" in this country. Virgin say they have an exclusive contract with Beefheart himself, signed in Los Angeles as well as having a contract with his management of the day.

They would like the album to come out but want a sleeve credit and a financial arrangement since they regard him as one of their artists. Richard Branson told me that if Beefheart really wants to change to Herb Cohen's Discreet label then Virgin would not stand in the way.

The Captain is concerned only with getting the record out: "They have no right to stop the world from hearing Frank and I having fun. Who are

they kidding with a name like that? There are no more virgins, we all know that. The dance of the seven veils is over!"

WEA seem to be experiencing a repeat performance of their Rod Stewart act. It is probably time that the entire industry got together and worked out some kind of charter to deal with the ever increasing problem of artists working together who are under exclusive contracts to rival companies.

Meantime, "Bongo Fury" is available on import but the way things are going the British version should be available soon.

□ MILES

YES VIRGINIA, YOU TOO CAN HAVE MICK'S BABY

WHILE ARCHITECTS ARE still arguing as to the design of the "deposit" window of the First International Sperm Bank, the British Academy of Sciences are extremely concerned over the problems inherent should Artificial Insemination establish itself as a major consumer industry!

After an intensive 18 month study, the BAS has recommended to Parliament that British rock stars be prohibited by law from selling their semen to commercial sperm banks.

Seemingly, the Academy is worried that lack of strict control could eventually result in a "sperm bank pop star war."

Their concern revolves around the possibility that the likes of Mick Jagger, David Bowie and Paul McCartney might sell off their excess sperm to unscrupulous frozen-sperm bank operators, who would then advertise the fact, thereby attracting as customers thousands of female groupies wishing to become inseminated by proxy.

They fear a High Street sperm war where banks would discount their wares in the same way as Bird's Eye and Ross slash pennies off their frozen fish fingers.

However, the Academy is not too upset by the knowledge that Mick Jagger might sire 5,000 offspring. What puts the Academy in peril is the thought that in the not too distant future, these artificial children would grow up and intermarry without realising they had the same father and apart from the implications of incest, could finally lead to genetic problems.

□ ROY CARR

OKAY!! WHO NICKED MY SUIT !!

THE LONE GROOVER

BENYON



Pic: JOE STEVENS



GREG LAKE



K13511



JESUS FREAKS START PORN WAR

THE INTERSECTION where Vine Street meets Hollywood Boulevard was where movie producers and actors used to congregate for lunch and dinner. That sort of openness has now disappeared but many still regard the junction as a symbol of what Hollywood is and stands for.

So, it's no surprise to find clusters of various weirdos gathered along the sidewalks shouting their slogans and distributing leaflets to passers-by prepared to extend their hand.

Last week, assorted Jesus Freaks launched a campaign against the porno shops and "massage parlours" that line the side-streets.

Amongst the paraphernalia they are eager to part with is a leaflet with a bold headline proclaiming: "PORNOGRAPHY; what is it doing to our community?" Then lists a series of quotations on the subject by various upstanding members of the establishment:

"There has not been a sex murder in the history of our department in which the killer was not an avid reader of lewd magazines," Herbert W. Case, former Detroit Police Inspector.

"Obscene literature is a primary problem in the United States today. Sexual arousals from obscene literature have been responsible for criminal behaviour from vicious assaults to homicide," O. W. Wilson, Superintendent, Chicago Police.

"I have never picked up a juvenile sex offender who didn't have this stuff with him, in his car or in his house," Detective Lt. Austin B. Duke, St. Louis County Police.

Strong stuff, chaps.

As it says on the reverse side, we can all stamp out pornography. We can and we should because it degrades the community, fosters a climate favourable to violent crime and rape.

"We don't have to stand for it!"

"Join the war against pornography and protest outside your neighbourhood porno stores!"

□ CHARLES VERFETTE

"JAILHOUSE ROCK" is just one of a whole collection of classic movies whose negatives are to be burnt in a purge of old film stock due to be carried out at MGM headquarters in Britain. The directive which came from the film companies headquarters in the US, ordered destruction of all feature films from 1932 to 1952. The Marx Brothers "Go West" and the Clark Gable monster "San Francisco" are also on the list. The reason MGM have given for this move is the threat of piracy, an increasingly common occurrence in the States where the nostalgia boom has prompted thefts from film laboratories. The move is being strongly opposed by the British Film Institute.

□ DICK TRACY



THE SCENE is backstage, or in a hotel room somewhere in England, 1966. Bob Dylan is talking to a girl after one of his shows. "How did you like the show?" he asks. "Well, I liked your part very much," she answered, "but I don't like The Band much." "Well," he smiled, "I have to give my friends work, don't I?" — From "Eat The Document", a TV film made by Howard Ork and Dylan of UK tour.

WATERBURY, CONNECTICUT, a mere two hours drive out of New York, is Americana incarnate and all that label entails. Holiday Inns and fast-food stands dot the highway, while the Palace Theatre (literally) on East Main Street, is really just like any old cinema in any old town.

All things considered then, it sure is weird to see "The Rolling Thunder Revue" with the names Bob Dylan/Joan Baez on the marquee.

The Palace is opposite a Woolworths and next to the Palace Hotel, and Veneziano's Market, an unassuming (who said mundane?) environ, to say the least, and a far cry from the huge arenas Dylan performed in two years ago.

You must know all the basic facts by now. Messiah Dylan, a whole host of old folkie chums, plus some new comrades whose talents had contributed actively to those already-destined-to-be-legend Greenwich Village bashes of a month or so back, banded together in an effort to extend the freewheelin' spirit of those intimate sessions.

So, curtain up...

The Village-based musicians like T-Bone Burnett (gtr), Rockin' Rob Stoner (bs), Mick Ronson (gtr), David Mansfield (slide gtr, dobro, fiddle), Howie Wyeth (drms), Steve Soles (gtr), and Luther Ricks (percussion) were all in evidence from the outset.

The whole assembly performed some numbers together — country type rockers mostly, and then they all did solo turns. Rob Stoner did a song called "Catfish", Mick Ronson did "Life On Mars" (not Bowie's "Life on Mars" from "Hunky Dory" LP).

Ronson, I must say this now, was not at all out of place as I thought he would be. He's totally at ease with these musicians, and playing better than I've ever seen him.

And he must be relieved to be able to come onstage wearing just a black shirt (open almost to the chest of course) and jeans; he also seems ecstatic at the obvious rapport he has with Dylan. (Dylan, in fact, seems to depend on him quite a bit... turns round to look at Ronson, smiles, etc...)

Anyway, we had numbers from Bobby Neuwirth, Ronnee Blakely, Ramblin' Jack Elliot, and some ensemble banjo pickin' by Roger McGuinn.

And then... you knew he was coming on, because the movie cameramen stood up and focussed on stage. "Dylan!", someone yelled, and Neuwirth snarled, "Yeah... he'll be here in a minute."

A minute later and there he was.

Wearing a cowboy hat, jeans, vest, scarf — and flowers in the hat, he and Neuwirth sang

DYLAN BLUE EYE-SHADOW SENSATION

"When I Paint My Masterpiece" together, joking, laughing at each other, trading lines back and forth. A cha-cha (really) version of "It Ain't Me Babe" followed, with Dylan quite openly more energetic this time around than he was on that tour two years ago with The Band.

Then I noticed... was it possible that Bob Dylan was wearing blue eyeshadow and black eyeliner??? Yes, it was and he was.

"Hard Rain's Gonna Fall" was next, and to add an extra twist of the bizarre it was not totally unlike Bryan Ferry's arrangement. All throughout his numbers, Dylan obviously led the music, forced it on by tapping his feet, turning and facing the musicians a lot (especially Ronson), broke into smiles occasionally — and always, and this was most striking — kept giving out this incredible energy.

Dylan said: "We're gonna dedicate this next song to Sam Peckinpah," and Scarlett Rivera — the gypsy looking violinist (she's amazing, stands utterly still and has hair down to her waist) — joined them for a strongly Mexican-flavoured song... entitled "Durango," with Bobby Neuwirth jumping around like he was doing a Mexican hat dance.

"Isis" — a great new song (to be included on the next Dylan LP) followed, and Dylan sang it without the guitar.

After a twenty minute intermission there came the sound of Joan Baez and Bob Dylan singing "Blowing in the Wind" together. The curtain rolled up and there they were — the mid-'60's sweethearts for the ban-the-bomb weird beards singing what some people here consider a national anthem. While it's never been one of my favourite numbers, it was kind of special to listen to them sing it... very strong voices, nice feeling between them.

Of course, Joan was a bit maternal, wiping his brow, arm around him, smiling at him benevolently in exactly the same way it's been described she does at each concert — I could have lived without that! Dylan seemed to take it in his stride. They did several ballads together — including the great "Never Let Me Go" written by Johnny Ace, and they sang "I Dreamed I saw St. Augustine." Then... "this is for Richard Manuel," Bob said, and "I Shall Be Released" ended the duet-set.

"Bob will be back," Joan said — but not soon enough. She proceeded to do about eight songs.

... and I suppose it depends on how much of a Baez fan you are as to your reaction. I liked "Diamonds and Rust" — her song about Dylan, though yet again I could have easily lived without the fifteen minute a cappella version of "Swing Low Sweet Chariot".

She introduced Roger McGuinn who sang "Chestnut Mare." Then... then, Joan went and whispered in McGuinn's ear, he smiled and said sarcastically, "Joan says I can do 'Eight Miles High' tonight. Thank you Joan." (I must say, the Cobra woman aspect of Baez's personality has been well-known to those who really know her for a long time; it was out in full force this night. She wasn't about to let go of that stage easily).

And so... in what otherwise would have been a truly magnificent "Eight Miles High"... JOAN BAEZ GOT UP, AND RIGHT IN FRONT OF THE MOVIE CAMERAS, RIGHT NEXT TO ROGER MCGUINN, SHE DID THE FUNKY CHICKEN. Yes, the funky chicken done just like the way your parents tried to do The Twist. The single most embarrassing thing on this, or any other show, I have ever seen, Cringe.

Finally... Dylan returned. He's no fool, noone had any doubt as to who was the Star here, and he really had the audience wanting more of him. He came out alone and sat on a stool to sing "A Simple Twist of Fate" — cheers, of course, every time he started to play the harmonica.

Scarlett Rivera and Rob Stoner joined him for "Oh Sister," and then he introduced his single with this: "This is about a man who got transferred today — from one prison to another," and they did "Hurricane." Ronnee Blakely was back to join in on harmonies.

"This is an underground song," Dylan said somewhat mysteriously, and sang something new called "Another Cup of Coffee." Then came "Sarah" — the incredibly shattering love song to his wife.

All the musicians (except Joan and McGuinn) returned for "Just like a Woman"... McGuinn came back for "Knockin on Heaven's Door," and then everyone — including Allen Ginsberg (and David Blue who we haven't seen all night), are onstage for "This Land Is Your Land," a corny, but fitting finale. No encore, just three and a half hours of music.

□ LISA ROBINSON



GREG LAKE



K13511