

GREAT TO BE BACK

Hello all

How have you been?



Well for those of you who kept nagging, the Mad Rat Magazine is well and truly back and its here to stay and for those of you who thought you'd got rid of me, well tough!!!! The proverbial bad penny returns! Not that I've been anywhere really just laying low keeping out

of the politics and running my gigs as usual.

I have been out and about, you may have seen me sitting quietly in a corner in your local gig and if you haven't, that's because I wasn't. However, if you saw me in my usual frame of mind causing havoc and totally unnecessary blushes, laughter and embarrassment I thank you for not knocking me on my butt. I am so excited about the new Mad Rat Mag I can hardly contain it, so my exploits are bound to get worse. Therefore, I apologise in advance and hopefully you will all accept this magazine by way of that apology.

No very seriously, I got myself a new partner in the magazine and I thank him for making me realise along with all of you that nagged me silly that the magazine was missed. Between us and the Mad Rat team, who you will learn to know and love, we hope we have recreated the magazine that gives you everything you want to know about the scene, the bands, the gigs, the stalls and much more, but essentially everything you need to know about the music and what it means to be a part of such a great commu-

EDITOR

nity. We thank our friends at Maggies Blue Suede News, Crackerjack & UK Rock for allowing us back onto the scene with kind regards.

Ok gushing over, I shall save my first moan for the next issue but should you wish to contribute anything to the magazine, i.e. gigs for the guide, reviews, new bands, lifestyle tips, anything you like tell me how handsome I am you know the type of thing, then please feel free. Details of address and stuff is in the box below.

So this is it done the first issue of the all new Mad Rat Magazine I really hope you enjoy! No doubt I shall see you in the playground,

Rockin' regards

SPIKE



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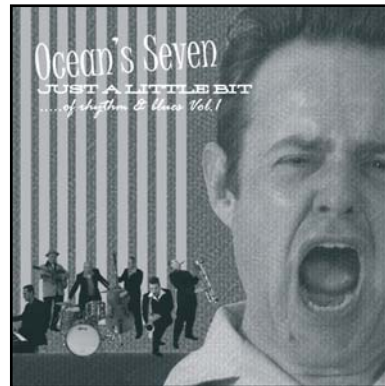
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CD REVIEW

Band: Ocean's Seven

Title: Just a little bit of Rhythm & Blues...Vol 1

Label: Shack Records (UK)

Genre: Authentic Rhythm & Blues

This is the first offering from the seven-piece R 'n' B/ Jump Blues outfit called Ocean's Seven. It comprises of 11 studio tracks, 1 track recorded live at the Summer Jamboree fest. in Italy, live MPEG video of the same and a multimedia slideshow.....not bad for a tenner!!! All tracks are covers of tunes by such revered artistes as Rosco Gordon, Jimmy McCracklin & Willie Egan, to name but a few. The CD opens up with a stonking version of the Willie Egan classic "Come On" followed by the title number "Just a little bit". McCracklin's rumba feel "One Track Lover" leads into a great version of "Something's going on in my room" which is my current favourite of the CD and worthy of being included in any jive compilation! Rosco gets more O7 treatment with "That's what you do to me" followed by a rockin' version of Johnny Guitar Watsons' "Hot little mama". "Big Mamou" will keep the jivers happy as will "I gotta go" and Little Willie Littlefield's "Happy pay day" recorded live in front of a crowd of 6000 last year. For the blues fans, a slow version of "I'll go crazy" and an up tempo "You Don't Love Me" and for those who like four on the floor a neat cover of the Coaster's "Wild one". All in all, the album has a good mix of tunes played in authentic style with the vocal talent of James Ocean supported by a tight rhythm section and horns, provided by rockin' scene faves Nick Lunt and Alex Bland, plus the added bonus of multimedia bits and bobs. This is one for your collection.

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**WILD WAX COMBO****B52 DINER - Southend-on-Sea**

23rd JULY 2005

Like most I expect, I go to see a band for the first time expecting to be disappointed, that way I avoid that sinking feeling later.

That said however, nothing I could have imagined would have prepared me for this band.

Right from the start the boys grabbed you by the throat. Real hard core rockin' with known by all classics to please any crowd, Maybelline, True Love and Woodpecker Rock to name but a few. The drummer putting on a real show with a wild bop to Rockabilly Boogie and an act with his sticks during Long Blond

Hair that would put any majorette to shame. The guitarist could play it seemed from any angle and joined the crowd for a bop on more than one occasion. Not only did the boys show us true talent and showmanship, but on numerous occasions, thanked The Rat Pack for the use of their equipment and instruments. The crowd swung from impressed to very impressed all night, as ever a real value for money gig from The Mad Rat.

I have to say a flawless performance from all three boys, (only one downside) the most amazing toss to the ceiling of the bass I've ever seen and hope never to see again.

Even Spike's strange request for Rockabilly Rebel didn't sway them and if you closed your eyes to Folsom Prison Blues it was Cash. In one last gracious act during the 3rd or fourth encore to say thanks (and to celebrate the bass still being in one piece) Mick from the Rat Pack was called to the stage for the most Rockin' version of Great Balls Of Fire I've heard for years. In summing up 4 encores or 44, The Wild Wax Combo from Denmark, Flew in and Flew out leaving everybody wanting more, and no amount of encores would have been too many.

Janine Higgs

Name: Rockin' Lee Hugman

Home: Newmarket, Suffolk

DJ/Promoter/Compere since: 1977

Voice of Hemsby, The Teddyboy Weekenders, Thunderbird Club, Exning Road R'n'R Club and many more. Lee tells MRM "I started DJing when I smashed my arm, when a lorry pulled out in front of me, wrecked my Harley! As I was no longer able to drum, Mum & Dad helped me buy some Turntables. That would of been the year Elvis died, 1977, I was 17."

1. I'm In Love - Duallers.
2. Pistol Boogie - Darrel Higham.
3. Jones On The Jukebox - Becky Hobbs.
4. Don't Boogie Woogie When You Say Your Prayers At Night - Jerry Lee Lewis.
5. Three Little Chickens - Four Counts.
6. A Very Strange Trip - Jive Aces.
7. Waitin' In Line - Bobby Routledge.
8. Don't Forget Me - Butanes.
9. Keep Your Skirts Down, Mary Ann - Andrews Sisters.
10. Hot Damn Woman - Micke Muster.

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**Jump, Jive & Boogie Weekend -
Gunton Hall, Suffolk: 17 - 19/06/05**

Boogaloo Promotions produced another smashing weekend near the Suffolk coast, including nice facilities, jive and Lindy Hop dance classes and six mainly British bands that entertained the enthusiasts and neutrals alike during three nights of fabulous music.



First up was **Swervy World**, who warmed up the crowd with their slightly eccentric blend of mainly pre and post WWII swing, featuring well known tunes by the likes of Glen Miller and particularly Louis Jordan, together with a smattering of their own inventions. "Bananas" was given a danceable beat by Alessandro's drumming and Roger Pastry's rhythm guitar, with Rusty Steel enhancing the flavour on pedal. Jose McGill added fine bass, plus vocals on "Jump Jive And Wail". Mr Swervy took the lead with vocals and sax on most numbers, including "Choo Choo Ch'Boogie", before introducing the larger than life Charlotte Chandelier for a smoochier "My Heart Belongs To Daddy" and up-tempo "Opus 1". "Caledonia" provided the called for encore in true Swervy style!

Friday's highlight for me was the surprisingly versatile western swing and more from the **Swing Commanders**. A Texas style back beat from Ray Wolmsley and Alan Bentley on bass and drums respec-

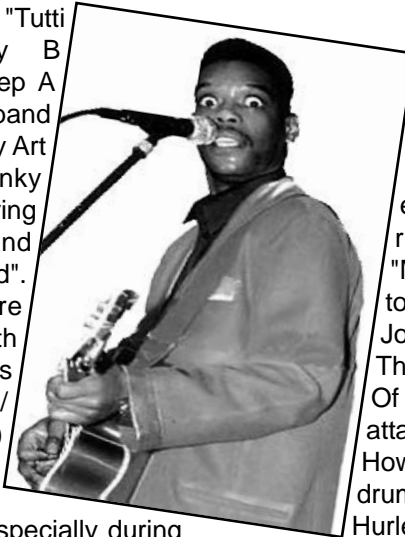
tively introduced us to the band's own interpretation of cowboy jive during "Get Along" and "Back Stair Boogie", before Gaynor Sutcliffe's violin / fiddle came to the fore on "Railroad Boogie". Jessie Winter's lead and steel guitar gave the overall sound extra depth and atmosphere, particularly during the slower "Blue Light Boogie" and racing "Roll Over Beethoven" that packed the dance floor. All this and the wonderfully versatile voice of Peter Riley, that had the audience spellbound during "Tennessee Waltz" and directed the crowd participation encore of "Minnie The Moocher" whilst running around the hall. They certainly gave us swing with added ingredients!

Saturday evening found us in the capable company of **Oceans Seven**, with their jumping R & B, featuring material from Dr John to James Brown and everyone in between. Vocalist James "Ocean" Sumner launched the jiving with a red-hot "Real Lovin' Mama", followed by "Just A Little Bit", rumoured to be the title of their forthcoming CD, ably assisted by the driving beat of Paul Richardson's drums and Steve Ball's upright bass. "Drinking Beer" increased the pace of the dancing, before the superb tenor and baritone sax combination of Nick Lunt and Big Al Bland delivered a honking "Something Goin' On In My Room", with Nick taking vocals for "I Want You". Matt Empson's rolling keyboards and Kevin Lloyd's understated guitar completed the overall and authentic big band sound. The set built to a crescendo with "Walk Right In" and a heaving dance floor during "Drifting". O7 are definitely a band to see if you want a jumping night!

If we thought the evening had peaked, we hadn't allowed for **Earl Jackson!** This guy's an entertainer, as well as a good guitarist. With O7's Paul Richardson and Steve Ball working a double shift in the engine room, Earl gave us a cracking set of rocking blues and rock 'n' roll, in the shape of classics like

"Almost Grown", "Tutti Frutti", "Johnny B Goode" and "Keep A Knocking". The band was completed by Art Tattersall's funky sax, notably during "Tequila" and "Shopping Around". You can't ignore Earl though, with tales of his Memphis / Mansfield (!) roots, wild eyes, big grin and sizeable innuendo, especially during "Fanny Brown" that encouraged massed strolling on the floor. The pace slowed a little for "Ain't Tried It - Don't Knock It" and all too soon the encore of "Don't Be Angry" ended the live music for the night. Barmy, breathless and brilliant!

Come Sunday evening however, the bar was raised another notch by **West Weston's Bluesonics**. Playing some terrific swinging Chicago style blues and boogie, the band kept the dance floor packed and audience enthralled for the full 90 minute set. West Weston's outstanding harmonica and vocals led the way during "Rock This House Tonight", "Shame Shame Shame" and the sing along "Pink Champagne". Chilly Mike Watt on percussion and Matt Radford on double bass heavily during "Boogie



Chillun". The band gave all the dancers a vigorous work out and left us gasping for more, before being rewarded with a raucous "Lindy Lou".

Blues you can jive, swing and rock 'n' roll to!

Ultimately, the **Jive Aces** closed the weekend's live entertainment in grand fashion. They certainly are a big band for a big occasion and delivered an extremely popular set of classics, ranging from fine versions of "Mack The Knife" and "Slow Boat to China" to a smattering of Louis Jordan and authentic takes on "In The Mood" and "The White Cliffs Of Dover". Turning defence into attack from the back were Peter Howell and Ken Smith on energetic drums and bass, coupled with Vince Hurley's acrobatic keyboard playing, especially during "Shake Rattle 'n' Roll". "Beyond The Sea" highlighted the swinging brass section of John Fordham's sax, Alex Douglas on trombone and Ian Clarkson leading from the front on trumpet, with all members taking vocal duties throughout. Their wild and high-energy floorshow ended in fine style with "Alright OK You Win". If the audience had been given the choice, they'd have played all night!

Darrell Parsons

Boogaloo Jive & Blues
Weekenders: details at
www.boogaloo promotions.com

A brief history of R 'n' R

It's ironic when you think about it. Back in the 1950's, Harold McMillan claimed that Britain had never "had it so good". Well those words could more than adequately describe our Rock n' Roll scene.

What we have today is more rock n' roll music and references than anyone saw in all of the years between 1954 and 1958. We have clubs, we have the clothes, the cars, the iconic images.....we are almost living the 1950's....or are we? Well actually, no. The whole basis of our rock n' roll (nee Rockabilly) scene is an illusion.

What we have done is to take the bits that we want from 1950's society, and ignore the rest. Not surprisingly, very little is mentioned of the rationing that had been in place in Britain since the war. Even after it stopped in 1954, there were shortages of almost every kind of foodstuff. Again in Britain, if you listen and believe the hype, the 1950's was a fabulous time..the fabulous fifties. Sadly this wasn't quite the reality.

Although the drape coated teddy boys would have been recognised in the 1950's, most of the time they were to be avoided at all costs, and very much a minority. Indeed, most teenagers in Britain ridiculed them...they were outcasts and banned from most dances. The teddy boy represents the 'anti hero' of the 1950's. Yes, today they are smartly dressed, yet it is difficult to find that same level of smartness in the majority of photographs of teds, in the 1950's. One of the reasons for this was because the level of tailoring in the 1950's was so poor, compared with those in the USA and Italy, at the time, and even to some extent, today, regarded as the best in the world.

In the UK, people were crying out for decent suits of all kinds. Unfortunately, it is true to say that on the whole, that the standard of dress worn, especially by men, reflected the weather....dour, dull and boring. Following on from various conversations I have had with those that were there, the first time around, it has emerged that actually finding a coloured shirt in Britain in the 1950's was quite difficult, unless one hobnobbed in theatrical circles. Indeed, one old ted told me that had he appeared in a coloured shirt, he would have been ridiculed as a homosexual!!

Of course, sociologists have observed that the drape coats worn by some of the Teds, back then, resembled not the Edwardian frock coats upon which popular history tells us that they were modelled, but more on the gunfighters coat, as seen in all the best (and worst) westerns at the time. How often have you seen the hand plunged into the pocket with the drape thrown back behind the hand? This is obviously a direct impersonation of the gunfighter who

flicked his jacket back to reveal his pistol, just before a shootout! Add the black shirt and the bootlace tie and what we have is not the elegant Edwardian gentleman, but a parody of 'black bart', the villain of so many cowboy films! Indeed, the only addition that Britain made to the look was the invention of the quiff and the D.A. and it was very rare to find many in the teddy boy gangs who universally carried their hair this way, as very few barbers were actually able to cut the style and if they could, charged quite a lot to do it!

In America, the dress rigour was denim jeans and a T-shirt. The buzzcut/flat top haircut emerged more towards the end of the decade, as the original teenagers became eligible for 'the draft' (national service). The lads that sported longer greasier hair were more likely to belong to a gang, and once again regarded as something of an outsider to mainstream teenage life.

From across the pond, it seemed as if America had it all, drive in movies, ten-pin bowling, hot rod racing and a myriad of other leisure activities. America was celebrating the end of the war in what became an extended party. They continued to work very hard at enjoying themselves. Car designers were given free reign to explore their imaginations, but it is sadly not true that every teenage American had access to the family Chevrolet Bel Air or a pink Cadillac! Indeed, borrowing Dad's car became one of the main activities for most teenagers....and the methods used to persuade Dad to lend you the keys so that you could fulfil your date, became more and more ingenious. As for actually owning your own car as a teenager....that was for many, an unreachable goal!

And then we come to the music. In America, rock n' roll was heard much more than in Britain, but even there it depended on where you were as to what you listened to. Of course most teenagers tuned in to black radio stations to listen to 'race' music, as it was called, but the likes of Elvis Presley, Gene Vincent and the rest of our heroes were very difficult to hear. They occasionally appeared on TV (sometimes only from the waist up), but most were touring incessantly, and were often part of a large package show. Elvis for instance appeared in hundreds of small touring shows, with such performers as Hank Snow, Ernest Tubbs and other country stars. It's no small wonder that he stood out compared to them! But as for radio, most stations weren't even sure if they could play what Elvis and Gene were producing. Country stations argued that Elvis, Gene, Jerry Lee and co was black music; black stations claimed that this was country. Airplay was difficult to secure, which is why small independent radio stations and later on, the payola concept emerged.

In Britain Rock n' Roll was even more of a rarity. The BBC was basically the only station in the country and if the music wasn't classical, it was classed as suitable only for the 'Light' programme. This would feature such stars as Sinatra, Dean Martin, Sammy Davis Junior and Billy Cotton's big band. Elvis Presley, Gene Vincent and co were considered far too radical and dangerous to get airplay! So the tradition was established that teenage kids would try to tune in to Radio Luxembourg.....a small radio hidden beneath the pillow, and twiddled constantly as the signal was at best crackly and at worst either non existent

or prone to interruption. "Heartbreak Hotel" and "Be bop a lula" never sound quite right when interrupted by ".....und herzlicher grüßen meine Damen und Herren, unser presentiren....." followed by some rather loud hissing!!

But often the Americans had problems releasing their music in Britain. There were restrictive rules regarding overseas imports. Music had to be "declared" six weeks in advance before it's release date. This then gave British artists the chance to record the song and release it, before the original American version was let loose! Thus Guy Mitchell's "Singing the blues" was taken up by Tommy Steele and there were others. This makes one wonder why the likes of Cliff Richard and Tommy himself, didn't try to record their own versions of stuff such as Heartbreak Hotel and Be Bop a Lula. The simple fact was that Britain's musicians were mainly classical or jazz based. Not only did they despise and ridicule this new music, they did not have a clue how to play it anyway! Evidence of this is rife, listen to Tommy Steele's 'Stage Show' album.....the musicians (The Steelemen sic) are playing on a completely different level to Tommy himself. Basically they are playing rubbish because that is what they thought of the music!

Of course those living near ports were luckier than most. Incoming sailors were a prime source for American output, and sailors in Southampton, Bristol, Liverpool and even the London docks made a few bob on the side, bringing in American records for friends and relatives! It is somewhat surprising, given this that more British based musicians didn't copy the styles that they heard on record. Billy Fury obviously did, and I maintain that he was the closest thing we had to a genuine rockabilly singer in the UK. Lonnie Donegan too copied American music, although it tended to be more country/hillbilly orientated. Even so, Lonnie went on to become arguably the biggest influence on generations of future rock guitarists, even though he claimed that he hated the rock n' roll style!

All of this explains why, when the likes of Gene Vincent, Bill Haley and Buddy Holly, visited these shores in 1957 and 1958 there was a feeding frenzy for tickets and a virtual riot at most of the shows. No one quite believed the output on the records.....and here was living proof that these guys not only existed but actually did perform music like this! It was outrageous and we in Britain loved it.

The 1970's revival was largely a mass rejection of the way that music had gone during the late 1960's and early 1970's. Bands would often stand on stage, playing half hour guitar solos, and often turning their backs on the audience! TV Programmes like "The old grey whistle test", took themselves extremely seriously, earnestly programming rock. The bottom line was that whilst the music might have been technically superb (a moot point), but it was bloody boring! There was no fun anymore. People began to yearn for the old days when a band stood there and just played fun music, which everyone could dance to. It was really the London Rock n' Roll show at Wembley stadium in 1972 that started the movement. Little Richard, Bo Diddley, Jerry Lee, Bill Haley and Chuck Berry all appeared before a crowd of around 100, 000 and rocked the joint. The organisers were as surprised as anyone else that such numbers had turned up. Record companies suddenly realised that

there was a style of music that they had largely ignored for 20 years and almost immediately re-released all of the major star's music.

But the scene was now moving fast. Like a rolling stone gathering speed as it careered downhill, fans demanded more. Record companies such as MCA and EMI suddenly remembered long forgotten archives of music that had never been officially released in the UK, and flooded the market. A huge march through London halted traffic as nearly 150,000 teds, rockers and rock n roll fans protested about the lack of Rock n' Roll music on the radio.....Stuart Coleman became the spearhead of the movement as he was installed as resident Rock n' Roll DJ at the BBC. The emerging punk scene reacted against the Rock n' Roll movement, and suddenly there was confrontation between teds and punks. Weekly battles took place in the Kings Road when coachloads of rockers and teddyboys would descend on the street and beat the living daylights out of anything with a safety pin in it.

In 1976, it was possible to find at least 15 different rock n' roll events taking place every night of the week in pubs, clubs and halls. Once a month there was the big one, a musical extravaganza at the Lyceum Ballroom in the Strand. By 1979, the scene had reached saturation point. There was so much choice of where to go, often people would not bother...they began to take venues for granted...."Oh, I'll go next week". The trouble was, next week the venue had closed. The scene collapsed completely. The early 80's saw a gradual rebuilding until now we find that it is nearly back to the 1970's level, although now largely ignored by the media!

There is however, a substantial difference between the 1950's and the scene we have today. I remarked at the start of this piece that we have never had it so good. And what we have today is a totally unique scene that we have created ourselves. As I said, we have taken certain aspects of the 1950's scene, both in America and in Britain, and elevated them to what amounts to a parody of the 1950's, it's almost like an extended fancy dress party which includes props! Now we enjoy the benefits of a huge range of musical styles from the 1950's as well as an army of bands that have their roots back in 1957 and beyond.

The scene now is an illusion....it was never this good back in the 50's, but hey, you and I know that, but outsiders don't, so let's keep that a secret! After all, OUR fiction is far more fun than reality ever was!

Keep Rockin'
Wildkat Mike

??????

competition corner



GUESS WHO ?

There are three classic rockers hidden in the photofit.

Send your answers to
mail@madratmag.co.uk

Answers in next months mag.



Can you recognise any of these Essex Rockers from 1978 ?

Summer Jamboree #6
Senigallia, Italy
August 1 - 7 2005

GIG REVIEW

I had the pleasure of playing at the first Summer Jamboree with the Alabama Slammers back in 2000. Since then this rocking festival has increased in size and popularity. Set in Senigallia, a picturesque seaside town on the

Adriatic Riviera, the 7 day festival offers everything from classic juke-box rock 'n' roll acts to rockabilly, Doo Wop and R'n'B artistes from around the globe, plus a Hawaiian Beach Party, record hops at two beach bars and two night clubs plus the weekend main stage held in the open

air, Foro Annonaria, in the centre of town. This year I was engaged as DJ and presenter of a live review "Alan Freed" style which was held at a near by club to an enthusiastic crowd of over 1500. The R'n'R show featured the **Barnshakers**, **Tinstars** and **Johnny Loda & the Echorecs** who backed **Marti Brom**, **Pep Torres & Rip Carson** from the States, **Lil' Esther** from Holland and a host of Italian media stars from Italy. One memorable act from this parade was a 23 year old boogie piano player named **Matthew Lee**, who emulated Mr. Lee Lewis with great accuracy and style. Promoters take note of this name, he is definately one to watch.!

After yours truly managed to blag his way through three hours of presenting in pigeon english, let alone italian, it was

time to announce the last act of the evening "della UK the **Cordwood Draggers**", who flew the flag magnificently. DJ At's from Holland, took us through 'til 5a.m. by which time the courtesy coaches were ferrying punters back to the town.



Friday night saw the start of the main events in town. Opening the show to an audience of circa 5000, was **Cari Lee and the Saddle Ites** (USA) who gave 100% effort for 60 minutes. However, I did find the set a little samey after 20 mins and Cari should have left the Patsy Cline number at home. Next up, all the way from sunny

Sheffield, the eight-piece **Big Heat** or as Mr.Charlie, the Italian announcer introduced them "Senore e Senora the Bigeat" which sounded more like a motorway food concession than an R 'n' B band. The guys and guest female singer took us through a stompin set of classics and got the crowd singing along in good ol' blighty fashion. A few rough moments here and there when starting songs, but generally an entertaining set. Top of the bill was the girl with the big voice from Austin, Texas - **Marti Brom**. Again, backed by the Barnshakers, Ms Brom hollered her way through classics and new tracks from her current CD, Heartache Numbers. A real crowd pleaser as denoted by the number of photo calls requested after the show. Now, 1 a.m. and as the Rockin' crowd headed for Mamma Mia night club to see the **Traildraggers**, I found the bar.....

Saturday came too soon, but after a good kip on the beach and a few more Guinesses at Mascalzone, I was ready to inspect the "Rockin' Village" which is full of clothes, record and memorabilia stalls set in the shadow of the medieval castle. Within the village is a marquee tent set out as the Tex Mex Diner which plays nightly host to the Italian quartet **Los Terribles de Tijuana** a.k.a. **I Belli di Waikiki**, which the locals liked tremendously. Once you've heard Tequila once, you've heard it a thousand times. Entertaining nevertheless!

The main event in the town kicked off with the UK's very own **Roomates**, who treated an even larger crowd than the previous night, to an hour of classic Doo Wop - very professional and a real crowd pleaser.

The next act and headliners were the not so junior, **Danny & the Juniors** who presented an almost comical review show in true yankee caberet style. I thought it was cringingly bad, although many of the older generation in the audience seemed entertained to satisfaction. The only saving grace for me was that the superb **Goodfellas** were the backing band and as usual gave a stonkin performance even whilst being audibly pulled up by Danny (Frank Mattei). In my opinion these relics should stick to the Casinos !

Bringing Saturday night to a close was Finland's **Dr. Snout & His Hogs** of

Rhythm. Another Barnshakers incarnation, who played some hollerin' and wailin' R 'n' B through til 1. The rockin' fraternity then strode off to Finis Aficae, which is an open air venue at a beautiful country house, where DJs and the **Texabilly Rockets** played til dawn. I'm

afraid I retired again to sample the blackstuff in the comfort of City Pub...I'm told it was a good night though!

The skies were grey over Senigallia on Sunday, however the beach bars played on and the Rockin village still traded. The bad weather did however close the main arena on Sunday night, although I understand that **Rip**

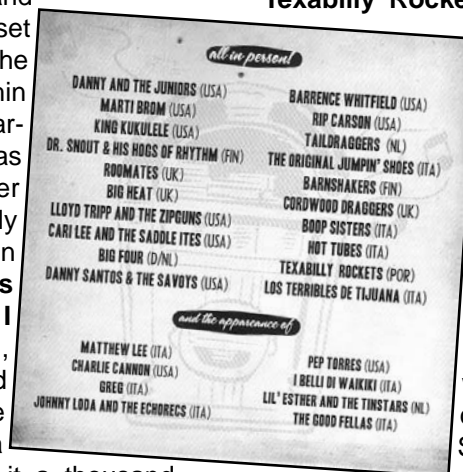
Carson, **Barrence Whitfield** and Italy's **Original Jumpin' Shoes** did play in an undercover part of the market square. Unfortunately, I was laid up and unable to attend, however I did get to watch some Italian TV, which was rubbish.

The weather also dampened the Hawaiian Beach Party earlier in the week when **King Kukulele** hit the stage, but generally the week was scorcio !!

This Festival is without a doubt the best one I've been to outside of the UK. It's well organised, in a fantastic setting, great food and drink, free and the entertainment's not bad either. Book your seats now for next year's show, you will not be disappointed !!

www.summerjamboree.com for info. Grazie.

PR



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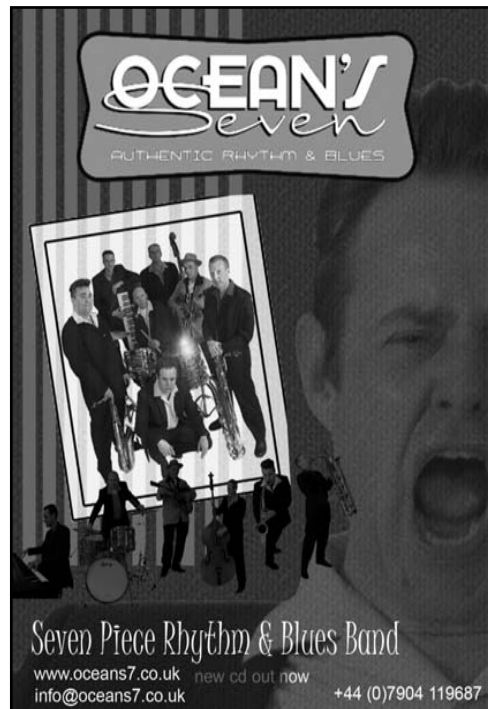
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Radio Round Up with Dave B



FEATURE

Welcome to this new column of the Radio Roundup where in future issues I will be exploring what is available to listen to on the rockin' airwaves.

There's plenty out there if you know where to look though mainstream radio is not the place, so save your time and effort as those major broadcasters pay little attention to the genre this column will be dedicating itself to. That being of rockin' sounds that you might want to hear.

Rock n Roll related music, by that I am referring to the 50's definition of the term, not that interpreted by many, in those ways to draw attention to their own musical arguments, is what I will be looking at evaluating and seeking out. Terrestrial radio is very limited either nationally or locally in catering for this sometimes specialist music, I don't have any information yet as to other countries that cater for this but in the UK it's sparse.

The BBC comes out best as they at least have Mark LaMar do a ten week series of an hours scheduled pre-recorded programs on Radio two Annually. These are usually followed on by other presenters on their shows, which are not in the same category, or if there is some RnR played you feel like you are being patronised, though as a lot of people yet still do not have permanent access to the internet or Satellite radio these must be considered to be small mercies.

Some independent Radio stations that have occasional restricted Service Licences that run for 28 days or less have had Rock n Roll programs in their schedules, though the content is usually commonly known tracks to most readers of this magazine.

On a Sunday BBC Radio Humberside has Henry Ayrton doing a Swing Club program of R&B and sometimes rare 40s/50s & roots tracks though also mixed in is later blues related material.

The Commercial stations seem uninterested though some of the more "Oldies" based broadcasters do play a limited amount of standard hits and what nostalgic memories they think listeners have. GEM AM used to be one such station and Also Saga schedule programs of that nature. Saga Radio is Based in the UK Midlands region, they play scattered 50's material, though again it's usually the hits of the era rather than a specialist program.

The Lincs group of Stations scatter what they term as "Hits and Memories".

My enquiries to Dearne FM before they started live broadcasts stated that they covered the period from the early sixties and maybe the occasional 50's hit might be included. There might be more on terrestrial radio but I haven't found any so far. Having said that, it is hoped that Radio Barnsley will have a dedicated RnR program on their RSL hoped for by mid September, subject to Ofcom approval.

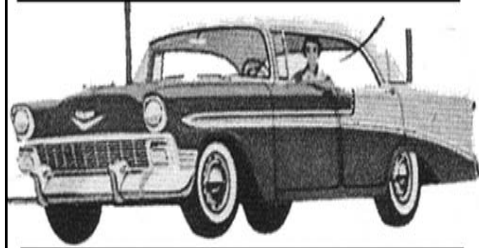
Till next time, happy listening

Dave B

HOWLERS ON THE BEEB

The **Midnight Howlers** are to appear on the BBC Southern Counties radio show presented by Phil Jackson on 4th September. The show will feature interviews and 3 tracks from the Band. You can tune in to "Going Out" at 95 or 104 FM.

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NEWS BULLETIN - In Thoughts of you.

Tommy Bruce and Wee Willie Harris along with The Stingrays and many more artists will appear at THE NEW EMPIRE Theatre in Southend On Sea on September the 9th in aid of Wayne And Jackie Nichols bereaved family. Many stars have contributed their talent to this tragic cause and this is one of many more to come. Get down and get your tickets for this great night!

www.newempiretheatre.co.uk or Box Office 01702 353577. Tickets are priced at just £10.

ROCKABILLY RADIO - Featured Artist.

This months featured artist onever popular internet Rockabilly Radio is Candy Kane, if your band would like to be featured then send promotional CDs' to .

Rockabilly Radio PO Box 5046 Baltimore MD 21220. Then tune in to www.rockabillyradio.net and listen in.

ROBERT GORDON - HAS A NEW WEB-SITE- www.robertgordon.dk - "THE REAL DEAL" according to **Jerry Lee Lewis** can be found at a new site full of news features interviews discography pics and much more. Pay him a visit and sign his guest book.

Read about the up coming reunion tour with **Chris Spedding** This special reunion tour will open at the Musikstalden in Naestved, Denmark on Friday September 2nd, and will then move on to Falun, Sweden for an appearance at the Tornado Club (Sept. 3); Bethune, France at Bethune Rétro (Sept. 4); the Tavastia in Helsinki, Finland (Sept. 7); Kåren in Turku, Finland (Sept. 9) and will conclude at the Paradiso in Amsterdam on September 10th..And where may i ask is the UK in this reunion tour ?

Alan Wilson Remember the magazine I used to run? It was called Deathrow. Well I sold the rights to it and it's coming out as a book called "Deathrow - The Chronicles of Psychobilly" and it's the Best of issues 1-38. Should be out in November (Cherry Red Books).

CUXTON CARES. Saturday 8th October sees a huge array of popular bands take tot he stage at Cuxton in West Malling Kent again in aid of the **Nichols Children. "LOOK-ING BACK, BERNIE WOODS AND THE FOREST FIRES, THE RHYTHM CATS, FEVER AND THE SUNDOWNERS** , all give their services. The event will also feature an auction of donated items from artistes and CD's from Foottappin records. Doors open at 2pm phone 01732 780076 details.

SEPT 29th - DING DONG DADDIOS - anyone that trawls the net would know this band and its tremendous vitality and vocal ability well on sept 29th they play the **Pitcher and Piano Bar** Friar Street Reading admission is free and the event which includes a drinks promotion begins at 7.30pm. These guys really need to be seen and heard to be believed so get along and enjoy!!!!

Mad Rat Mag would like to take this opportunity to wish Willy and Varic Jeffery a very Happy Wedding Anniversary. With our love and best wishes for a wonderful day full of huffing and puffing but don't get too steamed! Mad Rat Team x

Yorkshire based R 'n' B/Jump Jive outfit "The Big Heat" require a drummer to complete their line-up. Call Paul on 07929 119058 or 0114 2697812 for further details.

Hillbilly Hop @ The Buffalo Bar Upper Street London N1. Honest Mountain Music!!!!!!

Featured artists at this monthly event can be found at www.greaser.com/hop. With the likes of Rob Glazebrook on stage with a Classic Rockin Line, vintage slap & valve twang and DJ Little Carl undiluted and honest!!!! check out the site for new events and merchandise www.greaser.com/hop

Bryn Jones Plans Retirement Due To Work Commitments

One of the founder members of the UK's wildest rockabilly outfits has announced his plan to hang up his drumsticks after the Americana on the 9th of July. After speaking with Bryn, he said; "I will miss playing, but my work is important to me and I have to make a choice." He continued to say; "I will be supporting the band as and when I can, and I will make the odd guest appearance too." Bryn had never been in a band before; he got talking to Pete one night and soon borrowed a snare drum and jammed with a guitarist called Andy James. Things went well and they soon formed a band 'The Amboy Dukes' where they played in and around Lincoln. However, things went sour when Pete and Andy developed an ego problem that led to the band splitting up. Dave was in the local job centre when he saw an advert to join 'Cottie and the Alleycats', but when he rang up the job had already been given to another guitarist. A couple of days later Pete was talking to Andy Turner (drummer with Cottie) who told him about Dave Brown.

Pete then rang Dave and they arranged a practice session, which went brilliantly, so they decided to form a trio. So that was it, the birth of The Hicksville Bombers. The name 'Hicksville Bombers' was chosen because Hicksville is the American name for a country town whilst Lincolnshire was renowned for its bombers during the second world war. Bryn hit the rockin' headlines not so long ago after jumping to the rescue of

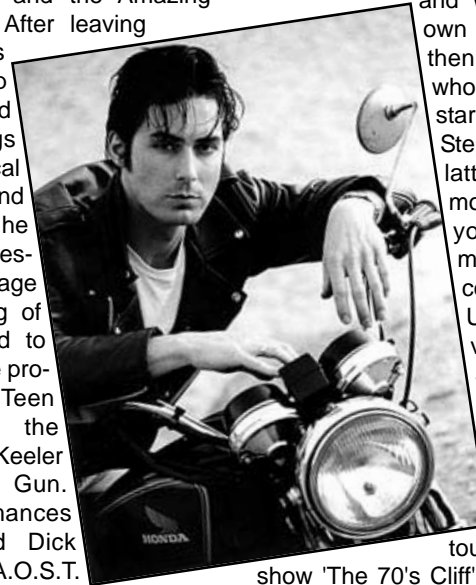
Guy Trigg, who had collapsed on stage at Hemsby and stopped breathing.. Bryn jumped into action and managed to stabilise Trigger till the emergency services had arrived. As we have all known and loved Bryn as the sledgehammer of the best the British Rockabilly Act this side of the English Channel for over fourteen years, it won't be easy for the bombers to find a replacement. We all wish you the very best for the future, and look forward to seeing you soon..This piece was blatantly stolen from Mike Cookson via The Nifty Fiftys website and newsletter, thanks Mike. The Mad Rat team join him and Julie and all at the nifty fiftys in wishing Bryn and his family many many happy years.

Radio Barnsley was hoping to be on air (FM) mid September, however due to circumstances beyond our control this looks like being Mid November now for a 28 day RSL.. Everythings ready to go, just need the sanction from OFFCOM and a frequency, probably may be 88.7 as in the past for this area.

Roger and Patee Jarvis founders of the **TEDDYBOYS REUNITED** website are to appear as guests on Dell Richardsons **Good Rockin' Tonight** programme on Friday 9th Sept 6- 9 pm, they will be talking about their lives in the seventies scene and what they think of today's scene also some on the spot promo for their Teddyboys Reunion event featuring **THE RAT PACK AND THE AVENGERS** on the 10th Sept at the pad-docks on Canvey. www.teddyboysreunited.co.uk for details or listen to the show at www.caroline.rockers.co.uk.

REBEL DEAN

Born in Cornwall, Rebel Dean was given his first guitar at the age of 10. After numerous school plays by the age of fifteen he played the Pharaoh in Joseph and the Amazing Technicolor Dreamcoat. After leaving school his first job was driving a Ford pick-up truck for a company called 'Tescan'. His evenings were taken up with local performances in pubs and clubs and by the time he was 20 he turned professional. Since his first stage appearance as 'the King of Rock'. he has continued to play many roles in theatre productions such as the Teen Angel in Grease for the R.A.O.S.T and Tommy Keeler in Annie get your Gun. Pantomime performances include Cinderella and Dick Whittington also for R.A.O.S.T. During 1992 Rebel's poems and the short thriller 'Trevor's Book' were published both in hardback and softback by New Fiction. His ambition as a small boy whilst being raised on a farm in Cornwall was to appear on television. This was soon to follow, his many television credits, to name but a few, include: This Life (BBC 1), Hollyoaks (Channel 4), The Vet (HTV), Prince and the Pauper (BBC 1), Inspector Wycliffe (10 episodes) (HTV) and one of BBC1's most famous comedies Only Fools and Horses (Christmas special). He was also a porter on BBC 1's Casualty following in Robson Green's footsteps every week for 4 years. Currently enjoying a re-run on Sky TV's UK Gold. In March 1998 he played the lead role as Joe in the film Ebb Tide for Antidote Productions. As a singer/songwriter Rebel has



released three singles and five albums. He also co-wrote the anthem for his county's rugby team, Trelawney's Army, which has been released as a single by the BBC. During 1997/1998 his one-man show, straight from the Stars in their Eyes auditions as Shakin' Stevens, played to full and excited audiences throughout the UK. When Shaky's old backing band The Sunsets saw the show they invited him to work with them in Portsmouth, Bristol and Wales, recreating their own original sounds. Rebel then met Shaky in 1999 who also approved! Rebel starred in the hit musical 4 Steps to Heaven for the latter part of 1998 and most of 1999 playing the young, middle and mature Elvis Presley. To complete the extensive UK tour which included visits to Ireland, Scotland and Wales, Rebel made his West End debut in the Piccadilly Theatre for 9 weeks. Beginning the year 2000 he toured his new one-man show 'The 70's Cliff' to rave reviews. From March until July he starred as Elvis in Bill Kenwright's 'Elvis the Musical' on yet another extensive UK tour. During August 2000 he recorded original material at the SW1 Studios. Since September 2000 Rebel has starred as Eddie Cochran in the musical 'Rockin on Heavens Door' - Yet another hit 'West End' musical! It's still rocking. In June 2002 Rebel recorded 2 CD albums 'Life in the Fast Lane' and 'The Rock and Roll Legends Live On'. September 2002 Rebel had the honour of performing at the Eddie Cochran Memorial Weekend at Chippenham on the same bill as Scotty Moore, Darrel Higham, Rocky Burnette and other big names in Rock and Roll. In November 2002 he performed live on stage at the prestigious London Palladium as Eddie Cochran and signed scores of autographs for fans after the show. In the beginning of 2003

Rebel toured the Middle East with "Rockin' on Rocky Burnette and other big names in Rock and Roll. In November 2002 he performed live on stage at the prestigious London Palladium as Eddie Cochran and signed scores of autographs for fans after the show. In the beginning of 2003 Rebel toured the Middle East with "Rockin' on Heaven's Door" as well as a UK tour. During the summer months Rebel wrote, produced, directed and starred in his first musical "Let's Rock!" which played a full summer season at The Pavillions at Falmouth and The Palace Theatre in Paignton, Devon to great acclaim. In September he starred once again alongside some rock and roll legends including Wanda Jackson, Linda Gail Lewis (Jerry Lee Lewis' sister) and Graham Fenton to name but a few at the Eddie Cochran Memorial weekend. After a brief tour of Holland he returned home and toured the UK until Christmas. With the special bonus on the 27th of October of becoming a father to a beautiful baby boy named Taijan James Dean. In 2004, he toured the UK and Europe. He performed with his friend, the comedian, Jethro and also appeared at the world famous Eddie Cochran Memorial Weekend for the third year in a row alongside Little Richard. His own summer show with GMTV's Search for Elvis winner, Heath Ashton sold out in August. Rebel has written a song for Jerry Lee Lewis called Burnin' the Candle Both Ends and now appears on the prestigious Rockabilly Hall Of Fame. Alongside his hectic work schedule he relaxes by playing pool and spending time at home with his family. Rebel Dean....Life In The Fast Lane

I was handed this CD for review, I took it with some trepidation, a nervous smile and a sinking feeling in my heart. Well it took me a while and eventually I thought I must put it on and start to attempt a review.

The CD is well presented impeccably recorded and produced at Paradise Studio's, contains 20 tracks reported to be his favorites as a teenager, classic everlasting hits by Jerry Lee, Little Richard, Bill Haley, Orbison, and of course Elvis, the very reasons that most of us got into the scene in the first place. Each track

being reborn by one of the most incredible vocal talents I have heard in a long while. A heart rendering gut wrenching golden brown vocal that has to be heard. Oh! And he's not too sad on the eyes either!!

All the passion of the original artistes wrapped up in tracks such as Mystery train, My Baby Left Me, I was The One, Fame And Fortune I Forgot To Remember, Rip It Up, Blueberry Hill, A Thousand Stars to name just a few of my favorites. Very much an easy listening, commercial sale but incredible never the less, everyone should have this album if not just to remember those first gig nights they attended many, many moons ago. This is a cruising CD, Rebel Dean played loud and a big red 56 driven gentle cruising on a summers day just fast enough to let everyone at the bus stop hear! I'd like to be able to find something less than positive to say about it but all I can really find is that I have to return the CD. Rebel Dean will be appearing at the following events in September:

THU 1 STOKE ON TRENT
THE VICTORIA THEATRE
box office 0870 0606649
SAT 3 SKEGNESS
THE EMBASSY CENTRE
box office 01754 768333
SUN 4 CROMER
THE PAVILION
box office 01263 512495
MON 5 CROMER
THE PAVILION
box office 01263 512495
TUE 6 HUNSTANTON
THE PRINCESS THEATRE
box office 01485 532252

Then he will be touring Holland until end October see website for full details. Well I am desperately trying to reschedule everything to catch Rebel Dean on tour somewhere in the UK .

RATS GIG GUIDE

PLEASE CONTACT VENUE FOR CONFIRMATION.

Fri 2 Sep Dale Tavern West Street, Worsborough Dale, Barnsley, Yorks Glenn Darren & the Krew Katz Dave B 01226 205611

Fri 2 Sep McCoys Red Hot RnR - BAC Bexhill Athletic Club, Little Common Road, Bexhill-on-Sea, E.Sussex Dynamite Brian (the unknown) 01424 211996

Fri 2 Sep Rayners Rock'n'Roll Grove WMC, Penleys, Grove Street, York, N.Yorks Rip It Up plus DJ 07752 333094

Fri 2 Sep Rock-Ola RnR Club The Paddocks, Long Road, Canvey Island, Essex Craze Jay & the Partytimers Galaxie Bob 01268 515696

Fri 2 Sep The Diamond Golden Diamond, Stoney Street, Sutton-in-Ashfield, Notts Juke Box Jive Gary C 01623 456617

Sat 3 Sep Begbrook RnR Club - FFC Filton Folk Centre, Elm Park, Filton, Bristol Dave Hughes & his band Bo Duddley 0117 969 7326

Sat 3 Sep Begbrook RnR Club - SHL Staple Hill Legion Club, Staple Hill, Bristol Dynamite Bo Duddley 0117 969 7326

Sat 3 Sep Crescent WMC 8 The Crescent (rear of the Odeon), York, N.Yorks Flying Saucers Melbourne 01904 690311

Sat 3 Sep Folkestone RnR Club - DHB Dover Harbour Board SC, White Cliffs Business Pk, Whitfield, Kent Good Rockin' Tonite plus DJ 01303 245683

Sat 3 Sep Goodtime Jive Town Hall, High Street, Yeadon, Leeds, W.Yorks Bus Stop Boys Goodtime Jive 01274 611259

Sat 3 Sep Halifax RnR Club Siddal Ex-Servicemen's Club, Halifax, W.Yorks HX3 9JS Rock Back The Clock (ticket only event) D. J. the DJ 01422 354876

Sat 3 Sep Horsham RnR Club Drill Hall, Denne Road, Horsham, W.Sussex Skyrockers Big Bounce 07966 526260

Sat 3 Sep Miners Welfare Club - Staveley Market Street, Staveley, Chesterfield, Derbys Glenn Darren & the Krew Katz Dino's Good Rockin Tonite/Edsel 01246 281522

Sat 3 Sep Nifty Fifties RnR Club - LLC Lowton Labour Club, 214 Newtin Road, Lowton, Cheshire Juke Box Eddies plus DJ

Sat 3 Sep Prince Of Wales - Reigate Holmesdale Road, Reigate, Surrey Cat & the Hot Tin Trio no details

Sat 3 Sep South Coast Rockabilly Club Avon Social Club, 51 Avon Road, Bournemouth, Dorset record hop only Kat Talk Record Hop 01202 589837

Sat 3 Sep St Marys SC - IOW Newport, OWPart X Change Wild Wolfie Smith no details

Sat 3 Sep Stage One Cobden Oxford Street, Long Eaton, Derbys Meanstreak plus DJ 0115 973 4928

Sat 3 Sep Towcester Conservative Club Watling Street, Towcester, Northants Belvadares

Dynamite Dave 07860 943334

Sun 4 Sep BAWA Club Bristol Aerospace Welfare Assoc, 589 Southmead Road, Filton, Bristol Firebirds Rocking Jon 0117 976 8065

Sun 4 Sep Carshalton Ex-Servicemens Club West Street, Carshalton, Surrey Kingcats n/a no details

Sun 4 Sep Erith RnR Club Erith WMC, Valley Road, Erith, Kent Flying Saucers Cruising Record Hop 07973 170056

Sun 4th Sep Woodgrange Southchurch Ave Southend The Planet Boppers 01268 457767

Thur 8th Sep Charlies Bar Pier Hill Southend Black Cat 01268 457767

Fri 9 Sep Bolton Tonge Ward RnR Club

Tonge Ward Labour Club, Ainsworth Lane, Tonge Moor, Bolton, Lancs Blast Off Jivin' Jim 01204 410483

Fri 9 Sep Daddy Kool's Brackley Town Football Club, Churchill Way, Brackley, Northants Cat & the Hot Tin Trio Pin-Up Record Hop 01295 276848

Fri 9 Sep Dance Jive Memorial Hall, Bodhyfrd (off Chester Street), Wrexham, N.Wales

tba plus jive DJ 07812 369702

Fri 9 Sep King Creole RnR Club

Biggleswade WMC, Church Street, Biggleswade, Beds Craze Jay & the Partytimers Houndog Jim 07748 306989

Fri 9 Sep Kirk Hallam Social Club Dallimore Road, Kirk Hallam, Ilkeston, Derbys Jive Romeros plus DJ 0115 932 9909

Fri 9 Sep Southern Jivers RnR Club
Chelmsford Social Club, 55 Springfield Road
(behind Tesco), Chelmsford, Essex Jive Street
Dinger 07748 765546

**Fri 9 Sep Taunton RnR Club North Petherton
RFC, Beggars Brook, North Petherton,
Somerset record hop only Moose
01823 332180**

Fri9 Sep Twenty Flight Rock RnR Club - PBC
Pentney Bowls Club, Narborough, near Swaffham,
Norfolk record hop only The Professor
01760 722803

**Sat 10 Sep 2nd Teddy Boy ReunionThe
Paddocks, Long Road, Canvey Island, Essex
Rat Pack/Avengers no details**

Sat 10 Sep Bristol Jive Club - FFC Filton Folk
Centre, Elm Park, Filton, Bristol Spitfires
Rockin' John 0117 938 0483

**Sat 10 Sep College St Mark & St JohnDerriford,
Plymouth, Devon**

**Firebirds/Rockin'TheJoint/PlayItCool/Jive
Romeross/ Big Bounce/Frank 07729 580393**

Sat 10 Sep College St Mark & St John Derriford,
Plymouth, Devon

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Rockers/Memphisall dayer 07729 580393

**Sat 10 Sep Cradley RnR Club Cradley Labour
Club (Wilson Hall), Colley Gate, Cradley,
Halesowen, W.Midlands B63 2BU Top Cats 0121
427 9113**

**Sat 10 Sep Crown & Cushion 4 Weyhill,
Haslemere, Surrey GU27 1BX 80 Cube**

Sat 10 Sep Fairwater Social Club Fairwater Way,
Cwmbran, Gwent John Lewis Rock'n'Roll
Trio/Broadcasters Simeon 07771 822206

**Sat 10 Sep Gloucester RnR Club YMCA, Sebert
Street, Kinsholm, Gloucs Ghostriders no
details 01242 232188**

Sat 10 Sep Guildford Hot 50's RnR Club
Fairlands Hall, Fairlands Avenue, Guildford, Surrey
Rimshots Jimmy Slick 01483 772567

**Sat 10 Sep Hardy Spicers RnR Club Hardy
Spicers Club, Edgerton Road, Erdington, Bham
Revolutionaires plus DJ 01827 250303**

Sat 10 Sep Luton RnR Club Roman Way,
Tomlinson Avenue, Luton, Beds Jack Rabbit Slim
Tartan Ted 01582 518211

**Sat 10 Sep Melksham RnR Club Assembly Hall,
Market Place, Melksham, Wilts Sugar Bullets
Cockney Rebel 01225 706463**

Sat 10 Sep Northampton RnR Club Spencer
WMC, Tennyson Close, Dallington, Northampton,
Northants NN5 7HL Meanstreak AJ The Rockin' DJ
01604 713851

**Sat 10 Sep Ritz Ballroom 73 Bradford Road,
Brighouse, W.Yorks Jive Street Bradford Dude**

Sat 10 Sep Riverside RnR Club Moorlands Club,
Newark Road, Lincoln, Lincs Jets/Gene Gambler &
the Shufflers Wildcat Pete 01522 75088

**Sat 10 Sep Sounds That Swing RnR Club
Shrublands Community Centre, Hawthorn
Road, Gorleston-on-Sea, Norfolk Colin Paul &
the Persuaders n/a 07884 213085**

Sat 10 Sep Winding Wheel Hollywell Street,
Chesterfield, Derbys Darrel Higham & the
Enforcers Moggie 01246 230576

**Sun 11 Sep BAWA Club Bristol Aerospace
Welfare Assoc, 589 Southmead Road, Filton,
Bristol Big Boy Bloater & his Southside
Stompers Slim Reed - Not Before '54 0117 976
8065**

Sun 11 Sep Beaconsfield Football Club Slough
Road, Beaconsfield, Bucks Blast Off Wildcat
Pete 01494 672605

**Sun 11 Sep Carshalton Ex-Servicemens Club
West Street, Carshalton, Surrey B17s**

Sun 11 Sep Festival Inn Ilkeston Road, Trowell,
Notts NG9 3PX Revolutionaires plus DJ0115
932 2897

Sun 11th Sep Woodgrange Southchurch Ave
Southend The Midnight Howlers 01268 457767

**Sun 11 Sep Pogmoor Social Club Pogmoor
West Road, Barnsley, S.Yorks record hop only
(rock'n'roll/50s doo-wop & jive) Dave B 0114
2641046**

Fri 16 Sep 3R's RnR Club Reading Civil Service
Club, James Lane, Burghfield, near Reading,
Berks

Good Rockin' Toniteplus DJ 0118 986 0624

**Fri 16 Sep Blue Moon RnR Club New Road,
North Walsham, Norfolk Hot Rockin' 01692
500863**

Fri16 Sep Bolton Tonge Ward RnR Club Tonge
Ward Labour Club, Ainsworth Lane, Tonge Moor,
Bolton, Lancs Rock Back The Clock Jivin' Jim
01204 410483

**Fri 16 Sep Elvis Touch Queen's Club, 46 Queen
Street, Glasgow, Scotland record hop only**

Fri 16 Sep Houndogs RnR Club Village Hall,
Newport, Essex tba plus DJ 01279 654205

**Fri 16 Sep Leabrooks Club Greenhill Lane,
Leabrooks, Nr Alfreton, Derbys tba Brian Dee
01773 833035**

Fri 16 Sep Plinston Hall The Broadway,
Letchworth, Herts Jive Aces Strollin Steve
01462 672003

**Fri 16 Sep Putney Club Putney, LondonCat &
the Hot Tin Trio**

Fri16 Sep Rock-Ola RnR Club The Paddocks, Long
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Cruising Record Hop 01268 515696

Sat 17 Sep Coronation Hall Burrowbridge, Somerset TA7 ORJ Rockin' The Joint Dave's 55 Jive 01823 698618
 Sat 17 Sep Festival Inn Ilkeston Road, Trowell, Notts NG9 3PX Firebirds plus DJ 0115 932 2897
Sat 17 Sep Folkestone RnR Club - HCC Hawkinge Community Centre, Spitfire Way, Hawkinge, Folkestone, Kent Blast Off plus DJ Sat17 SepForesters Arms 19 Hartfield Road, Forest Row, E.Sussex RH18 5DN80 Cube
 Sat 17 Sep Gosport RnR Bury Road, Gosport, near Portsmouth, Hants Wild Wolfie Smith 023 924 28732
Sat 17 Sep Hopetown RnR Hopetown Liberal WMC, Nelson Street, Normanton, Yorks Class Of 58 Jacko 0113 282 2085
 Sat 17 Sep Jive Party - Rivoli Rivoli Ballroom, 350 Brockley Road, Crofton Park, London SE2 Graham/Ken 020 8946 2664
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Sat 17 Sep Rockin' At The Legion British Legion, 399 High Road, Tottenham, London N17 5QX Brick Lane Boogie Boys Dixie Sounds 07759 874167
 Sat 17 Sep Shoreham RnR Shoreham Centre, Pond Road, Shoreham-by-Sea, Sussex Good Rockin' Tonite plus DJ 01903 243392
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 Sat 17 Sep The Pavilion 135 Battersea Park Rd, Battersea, London SW11 Johnny & the Midnight Trio 020 7622 4001
Sat 17 Sep Thorngate Halls Bury Road, Gosport, near Portsmouth, Hants Spitfires Steve's Stack of Wax 023 9229 4767
 Sat 17 Sep Rivoli Ballroom 350 Brockley Rd SE London Jive Party - Ocean's Seven
Sat 17 Sep York 2000 RnR Club York Health Services Club, White Cross Road, Haxby Road, York, N.Yorks Glenn Darren & the Krew Katz Soundsright 01904 639145
 Sun 18 Sep BAWA Club Bristol Aerospace Welfare Assoc, 589 Southmead Road, Filton, Bristol Lee Scott's Jive Mob Rocking Jon 0117 976 8065
Sun 18 Sep Carshalton Ex-Servicemens

Club West Street, Carshalton, Surrey Persuaders
 Sun 18 Sep Woodgrange Southchurch Ave Southend Band TBA 01268 457767
Sun 18 Sep Dingwalls Lock 17, Middle Yard, Camden Lock, Chalk Farm Road, London NW1 Polecats/Deltas Mouse 020 7272 5856
 Sun 18 Sep Erith RnR Club Erith WMC, Valley Road, Erith, Kent Fever Cruising Record Hop 07973 170056
 Thur 22nd Sep Charlies Bar Pier Hill SOuthend The Night Shakers 01268 457767
Fri 23 Sep Badderley Green WMC 922-924 Leek New Road, Badderley Green, Stoke-on-Trent, Staffs Kingcats Jukebox Johnny
 Fri 23 Sep Birdwell Club Sheffield Road, Birdwell, Nr Barnsley, S.Yorks S70 5UY Rockin' The Joint Clive the Jive 01226 742377
Fri 23 Sep McCoys Red Hot RnR - BAC Bexhill Athletic Club, Little Common Road, Bexhill-on-Sea, E.SussexJohnny & the Midnight TrioBrian (the unknown) 01424 211996
 Fri 23 Sep Pink & Black RnR Club Cadbury Heath Social Club, Warmley, Gloucs Blast Off Rockin' Frank 07990 556165
Fri 23 Sep Shades Skegness, Lincs Sugar Creek Trio (8pm) Flashback Record Hop 01754 765232
 Fri 23 Sep Sussex Arms West Street, East Grinstead, Sussex 80 Cube n/a no details
 Fri 23 Sep Taunton RnR Club North Petherton RFC, Beggars Brook, North Petherton, Somerset record hop only Paul Stamps 01823 332180
 Fri 23 Sep The Pavilion 135 Battersea Park Road, Battersea, London SW11 TTs n/a 020 7622 4001
Fri 23 Sep Twenty Flight Rock RnR Club - PBC Pentney Bowls Club, Narborough, near Swaffham, Norfolk Strollers Professor 01760 722803
 Sat 24 Sep B52 Club Diner Eastern Perimeter Road, Southend Airport, Southend-on-Sea, Essex SS2 6YF Rockin' Bandits plus DJ 01268 457767
Sat 24 Sep Carshalton Ex-Servicemens Club West Street, Carshalton, Surrey tba n/a no details
 Sat 24 Sep Crondall RnR Club The Village Hall, Crondall, near Farnham, Surrey GU10 5QG Flying Saucers Oh Boy Record Hop 07903 145018
Sat 24 Sep Cuxton RnR Club Village Hall, Norman Road, West Malling, Kent Good Rockin' Tonite dj Pete Bruce 01732 780076
Manchester, Cheshire Wildkats Northwest Big Jim Killey 0161 929 0413
 Sat 24 Sep Jeanette & Michelle's RnR Club

Weston-Super-Mare FC, Winterstoke Road,
Weston-Super-Mare, Somerset Doomsday
Rockers Rockin Don 07881 912798
**Sat 24 Sep Junction 27 RnR Annesley Social
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Of 58 plus DJ 0115 953 4918**
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Street, London W1 Shaun Horton & the
Tennessee Trio Cosmic Keith 020 8925 3050
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01302 863125
Sat 24 Sep Yucatan Bar 121 Stoke Newington
Road, London N16 8BT Brick Lane Boogie
Boys 020 7254 6198
Sun 25 Sep BAWA Club Bristol Aerospace Welfare
Assoc, 589 Southmead Road, Filton, Bristol
Razzle Dazzle Rocking Jon 0117 976 8065
Sun 25 Sep Carshalton Ex-Servicemens Club
West Street, Carshalton, Surrey Meanstreak
Sun 25 Sep Hillbilly Hop! Buffalo Bar, 259 Upper
Street, London N1 Lynette Morgan & the
Blackwater Valley Boys Little Carl/Country Ma
07974 226380
Sun 25 Sep Shades Skegness, Lincs Hicksville
Bombers (3pm) Flashback Record Hop
01754 765232
Sun 25 Sep Skegness RnR Society Richmond
Park Holiday Camp, Richmond Drive, Skegness,
Lincs Spoils 0115 932 2897
Sun 25 Sep Stafford RnR Club White Eagle
Polish Club, Riverway, Stafford, Staffs Rip It Up
Jukebox Johnny 01785 240140
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Stevenage Borough FC, Broadhall Way,
Stevenage, Herts Corvettes Strollin Steve
01763 241301
Sun 25 Sep The Woodgrange 62-64
Southchurch Avenue, Southend-on-Sea, Essex
SS1 2RR Alleycats plus DJ 01702 460133
Sun 25 Sep Twenty Flight Rock RnR Club - QAH
Queens Arms Hotel, Kings Lynn, Norfolk record hop
only The Professor 01760 722803
Tue 27 Sep St Marys SC - IOW Newport, IOW
TBA Rockin' Dave

ri 30 Sep Begbrook RnR Club - EAH East
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Legion Club, Penlline Road, Whitchurch, Cardiff,
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Ramblings of a Rockin' Dude

Yet another busy day at Kwik Fit. Five exhausts, a complete set of tyres for a Chav mobile and a pair of ruined creepers, courtesy of Rob the Mod, who decided to drop the Swarfega tin onto them due to his hand and eye co-ordination being distracted by the vision of Miss Monkey Wrench on the August page of the Snap-On tools calendar. Needless to say, I wasn't too impressed as I had bought said Creepers on Ebay just last week after a long battle with someone who bid under the alias of "hooterman", which either reflected his passion for audible warning devices or ladies boobs or possibly both. Horn or breast man, I wonder?

Anyhow, I managed to win the auction and became the proud owner of a pair of size nine boppers, which had been signed by Wee Willie Harris (allegedly), although the scrawl in orange felt tip did seem more like that of a five year old. Not bad for twelve quid. Now probably worth at least 20 pence due to them being slimed by Rob. Ooh, forgot to mention that the seller chucked in a winter sweater as well. Definitely cut a swagger in this as I'm sure I'll be the only one wearing a reindeer and pine tree pattern next season!

The hands on the Goodyear clock clicked over the five o'clock mark and quicker than a Matchbox encore I jumped into my Transit, slapped my Johnny Burnette compilation into the Alba in-car entertainment centre and

headed for the M25 (car park to the world) and onto the gig. Friday night gigs are always a nightmare for the travelling band. If you're not turfed off the motorways because of a jack-knifed tanker or a caravan that has exploded due to a happy camper leaving

the gas bottle next to the glowing 2 bar heater, then you're extremely lucky. It was only last Friday when our trip to West Brom beat our all time travel record of seven hours. A call to Roy Castle would have been justified to get this feat included in the Record Breakers annual. However, I don't suppose he would have answered the call ! To arrive at a gig with Transit cab fever, a belly full of "Gangsters" sarnies and a rear like Hattie Jaques, is not conducive with putting on a good show. Nevertheless, we set up in 20 mins and all three people seemed to enjoy it.

To my surprise the London periphery was pretty clear this eve, although signs indicated that the Highways Agency, cone layout practice session, lurked ahead.

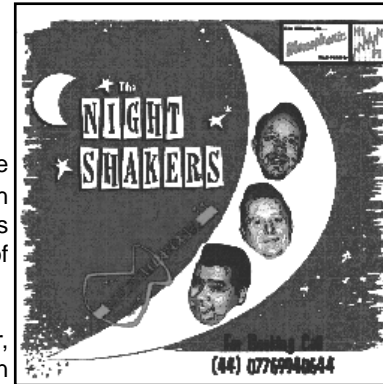
I sat back into the PVC seat, turned up the stereo, twisted open a lime coke, ripped open a pack of Salt 'n' Shake and pondered on the evenings entertainments ahead. It was only then that I realised that I hadn't picked up the rest of the Band. B***er!!!

To be continued.....Next week, Beryl and I eat fish & chips !!

Band: Night Shakers**Title:** 6 Track Demo**Label:** Own**Genre:** Rockabilly

This 6 track CD is an interesting introduction to the Night Shakers for anyone like me who has yet to catch them live. This is one of your ubiquitous rockabilly trios trying to make their mark among the other couple of hundred similar outfits in the UK.

The Night Shakers comprise Spike on lead guitar, José Espinosa on doghouse bass and "Mini" Dave on drums. The lead vocal duties are shared between Spike and José, wherein lies the paradox of this band. Basically, one of them is a good singer and one of them is definitely not! The brief sleeve notes don't confirm which is which, though there are some clues.



The CD kicks off with a typical rockabilly thrash version of "School Of Rock'n'Roll". The frantic Gene Summers song kicks off with the familiar "Matchbox" guitar rumble. It would seem that 50% of UK rockabilly guitarists cut their teeth on this Perkins riff. The rest learned from Brian Setzer. The vocal screams the lyrics pretty much in tune, though it lacks the cutting edge of the original. Otherwise it's a reasonable rendition, complete with the bass frantically slapping on the stop verse. Unfortunately the double bass is rather low in the mix on the rest of the track. Just when I'm ready to lob the disc into the trash, along comes track three. A crisp guitar intro brings in a sweet hillbilly vocal that has all the character and depth to deliver a superb version of one of Carl Perkins' earlier recordings. I was gripped! The trio bop along at a steady pace as the singer warbles the lyrics of "Honky Tonk Gal", occasionally getting a Hank Williams style yodel into the phrasing. Great stuff! The bass goes noticeably missing on the guitar solo, which is a shame, but that could be fixed. I was so impressed that I immediately dug out Carl's original to play. I think I prefer the Night Shakers' version!

This set me up nicely for the fourth track, "Sneaky Pete". The pace is slowed a little more as the guys thump briskly through the opening twelve bars, the bass firmly anchoring this time out. The rich guitar drives relentlessly through, picking and riffing in fine style, before the same authentic American southern drawl brings in the vocal on this Sonny Fisher song. All in all it's nearly as good as the previous track and I'm beginning to feel better about this CD.

"I'm The Wolfman" is a 1965 song from Round Robin, about whom I know nothing. Whatever the merits of this number, which has Bobby "Boris" Pickett undertones, I'm sure the Night Shakers version does nothing to enhance it. A mournful howl brings the band crashing in behind the same "so bad, it must be good!" vocal from earlier. I can't wait to hit the "skip" switch, but listen a few more moments just in case something good happens. It doesn't! Skip to the final track. Someone in this band obviously like Carl Perkins, because here is his "Right String Baby But The Wrong Yo Yo". And it's back to the good stuff! The full authentic sound is here, without being a slavish copy of Carl. It's just good Americana rockabilly.

So here is a baffling Jekyll and Hyde presentation of a band. Are they a convincing hillbilly trio or desperate sub-psychobilly wannabees? I think they need to make up their mind before I'll risk going along to see them.

Al Heacatt

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Band: Tri Sonics
Title: Rock 'n' Roll Remedy
Label: Raucous
Genre: Rockabilly



With the Tri Sonics recently touring the UK I thought I would take the opportunity to review their latest CD. The Tri Sonics are a band with a very different attitude to the music and although essentially as rockin' as the next band provide in their set and style a very versatile and unique sound. I am unable to explain exactly what makes this band different in style and sound because I am lacking the musical knowledge that many of you have I just know what I like. I'm not adverse to bands doing covers of modern popular songs although I do feel that there has to be a crossover limit thankfully the four covers on this album are well within those limits. Each track on this album gives you a different side to the band and its creator Derek Singleton (vocals, guitar and songwriter) a man of many not so obvious dimensions (deep huh) but from the conversations with the very polite American who would have guessed that he could be so brave with his lyrics....

So for those of you not interested in my psychological babble here is what I thought of Rock'n'Roll Remedy by The Tri Sonics.

The first of 8 tracks penned by Mr. Singleton is a modern rockin' crossover modern country bopper titled "I May Be Wrong) (But It Don't Seem Right). Interesting vocal harmonies and a temptation to some foottappin and yeehawing a bright and catchy lyric and melody. Track 2 is a cover of Springsteen's "I'm On Fire" absolutely brilliant big rockabilly edge to a great track originally recorded with a rockabilly beat but played down by the record label great to have it back in this awesome style, covered by many rockin' acts and accepted as good rockin' in any country. So track 3 takes you back abit because now you think you've got yourself a modern rockabilly band and then a great jiver comes along showing such versatility that now you're confused. Rock'n'Roll Remedy the title track should be filling those dance floors very soon. Track four Mystery Lady is as a Mystery Lady should be and wraps you round its haunting melodies and leaves you panting at the end, but only if you dance to it. Track 5, possibly not the greatest of real rockin' but a nice old cherry for the dance floor, Dance The Night Away a very capable cover that does what it says on the label. Track 6 is a very bluesy down and dirty stroller really good; you gals are going to love This Bird Will Fly. Move It On Over track 7 is not my most favorite on the album but it's a good track and shows yet more versatility. Track 8 Move On Out, I love this it's pure beefy boppin' braun, Track 9 is lots of fun "Gotta go Lil Doggy" fantastic harmonica on this track, great lyrics a real sing-along if ever I heard one.

Track 11 This Bird Will Fly part 2..... Another different side to this band a fabulous take two jiver not sure which one I prefer will leave it up to you. Track 12, It's grab your ever-loving's butt time as this ballad entitled Lullaby makes you pucker up literally, no lyrics just whistling, ingenious. Finally track 13, Slippin' and Slidin' Harmonica again, loving it! not my favorite of the covers but it's a damn good one and the harmonica sets it off just brilliantly, all thirteen tracks played superbly by Derek Singleton, and Ralf Nickolaus on Drums and Barbara Streidl on Double Bass with guest appearances from Martin Lickleder and Bella Howls. So that would be it then The Tri Sonics went down a storm on their short tour of the UK they hope to be back in the spring so if you see them about then give them a go. For booking information and to check out the band go to www.trisonics.de or buy the album from www.raucousrecords.com

Rhythm & Blues Reviewed

R'n'B, that ain't R'n' R I hear you say!

Well, it sure is, along with many other derivatives under the, all powerful, Rock'n'Roll banner such as western swing, boogie and even modern heavy rock. In fact, for the uninitiated amongst you, the music and term Rhythm and Blues was the fore runner for the whole Rock and Roll outbreak, teaching granny to suck eggs here, I'm sure!

What would be our favoured music today If it were not for some of the pioneering bluegrass hollersers, porch side guitar pickers, boogie piano maestros and in later years, big band leaders and musos from the twenties, thirties and forties. Who knows? However, I bet Simon Cowell would still be here promoting spotties of no fixed talent!

Today, Rhythm and Blues is still one of the most popular styles of music across the world. There are different styles of R'n'B again the banner acts as a host to many derivatives. My favour is towards the more authentic R'n'B of the fifties and early sixties.

Artistes such as Ray Charles, Rosco Gordon, Amos Milburn, Joe Higgins, Little Willie Littlefield, Floyd Dixon and the like. Similar of many of the early Rock 'n'Roll stars, these guys started there recording careers in small, hometown studios constructed inside friends garages and attics, gathering around one or two microphones hooked up to a two-track reel to reel. Although, the recording techniques were crude, compared to today, the sounds these guys got is almost impossible to

mimic. Where many of us have a passion for that old 'Sun' studio sound, many of the R'n'B pioneers had captured this way back when.

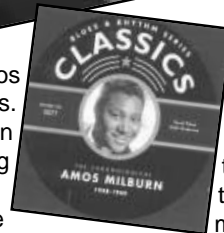
Those fantastic warm, valve tones and natural ambience cannot, in my opinion, be recreated with a digital recorder and a Yamaha box of tricks, although there are many bands on the scene today who have managed to get close to the authenticity this music deserves. Modern day bands such as Mike Sanchez's band, Big Boy Bloater, The Essex based Ocean's Seven, Wes Weston's Big Rhythm, The Nightporters and from Sheffield, The Big Heat, have and are doing their best to keep the 40's/50's style R'n'B very much alive.

These bands and many of similar vibe, often find difficulty in attracting bookings from the straight Rock'n'Roll clubs, as they can be deemed as, not R'n'R enough, by some die hard promoters. If you want Elvis and Cochran all night, well you are't going to be satisfied with these guys, but if your club or label want stonkin' rhythms to dance to and tunes that make your ears prick up, then R'n'B is the way to go. With many bands on the scene playing,

what I term as Jukebox R'n'R, it must be time to expand clubs dimensions into 2D at least, by adding some variety. Your foot tappers who hog the ashtrays and the bar area, are going to attend the club week in week out, whoever adorns the stage but, a whole new audience could be attained by adding some variety in this form of Rock'n'Roll.

Hmm, that's the soapbox disposed of! In future R'n'B reviews, I'll be featuring artistes and labels of yesteryear (I hate that term) and reviewing some of the modern equivalents. Thanks for reading.

Jim McLaren



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ROCKIN' MOVIES '55/'56

Rhythm and Blues Revue (1955)... Lionel Hampton, Count Basie, Cab Calloway, Big Joe Turner, Sarah Vaughn, Nipsey Russell, Nat King Cole. Turner sings Shake Rattle and Roll later made famous by Bill Haley. Rock 'n' Roll Revue (1955) and Basin Street Revue (1956), essentially with the same group of performers, are two other popular films of this genre. [Louis Jordan was the pioneer of this type of music in the late '40s, which led to the music termed rock and roll by legendary DJ Allan Freed. Freed started playing this music on his radio show in Cleveland in 1952 after he saw a bunch of kids groovin' to these songs at a local record store.]

Rock 'n' Roll Revue (1955)... Duke Ellington, Lionel Hampton, Nat 'King' Cole, Ruth Brown, Joe Turner, Dinah Washington, Nipsey Russell, Willie Bryant, Larry Darnell, Martha Davis, Little Buck, Mantan Moreland, Leonard Reed. Tagline: "Rhythm-Packed and Star-Studded!"

Rockin' the Blues (1955)... Mantan Moreland, F.E. Miller, Connie Carroll, the Wanderers, the Harptones, the Hurricanes, the Five Miller Sisters, Pearl Woods, Linda Hopkins, Hal Jackson. The Hurricanes are the highlight of this rhythm and blues show. Tag line: "Rock 'n' Roll at it's tingling, exciting best!"

Pied Piper of Cleveland (1955)... Documentary on the career of Cleveland disc jockey Bill Randle, who was almost as famous as Alan Freed. From www.imdb.com: "Due to legal problems over ownership of the film, this movie was only shown in public once, and has yet to be released officially. Universal Studios reportedly still has the negatives in its vaults." Pat Boone, Bill Haley and Elvis Presley appear along with members of Haley's Comets -- Franny Beecher, Johnny Grande, Rudy Pompilli, Al Rex and Billy Williamson. This was Elvis' first film. [Presley's first live appearance up North was in Cleveland. Carl Perkins and Johnny Cash were also on the bill.]

*** Rock Around the Clock (1956)**... Alan Dale, Lisa Gaye, Alex Tilton, Johnny Johnston, John Archer, Alan Freed, Henry Slate, Alix Talton. Performers include Bill Haley and the Comets, the Platters, Tony Martinez and His Band, Freddie Bell and the Bellboys. Haley's band comes to New York City and rises to fame. Haley ("the hillbilly with a beat") sings the title tune and two others to steal the show. Produced by cut-rate movie man Sam Katzman who was also responsible for Don't Knock the Rock, Teenage Crime Wave and some of Elvis' later junky stuff among others. [Freed was indicted on payola charges in 1960 and died of a heart attack in 1965 ... Title track was the first rock song featured in a movie when Blackboard Jungle premiered a year earlier.

Rock, Rock, Rock! (1956)... Tuesday Weld, Teddy Randazzo, Jacqueline Kerr, Alan Freed. Performers include Frankie Lymon and the Teenagers, the Moonglows, Chuck Berry, the Flamingos, Bo Diddley, Johnny Burnette Trio, LaVern Baker, Cirino and the Bowties, the Three Chuckles, Jimmy Cavallo and His House Rockers. As in most of the early rockers, forget the plot of a girl and her prom dress and watch the performers in this ultra-low budget cheapie. [This is Weld's film debut but Connie Francis dubbed her songs ... Burnette's only film appearance... Lymon's I'm Not a Juvenile Delinquent was written especially for the film to send a squeaky clean message to Rock music's early detractors... Berry's first film introduces his famous duck walk ... Randazzo was a successful songwriter -- "I'm On The Outside Looking In", "Goin' Out Of My Head" and "Hurt So Bad" by Little Anthony & The Imperials and "It's Gonna Take A Miracle" by The Royalettes ... Look fast for Valerie Harper in the audience at the prom.]

Don't Knock the Rock (1956)... Bill Haley and His Comets, Alan Freed, Little Richard, Alan Dale, The Treniers, Patricia Hardy, Dave Appell and His Applejacks. Mature rock star (Dale) is scorned by the adults when he returns home but the local teenagers save the day. The Treniers are an underrated gem of a group as are the Comets. Good dance film with lots of rockin' tunes. The sequel to Rock Around the Clock. Tagline: The Real Story Behind The World-Wide Rock 'N Roll Headlines!

Love Me Tender (1956)... Richard Egan, Debra Paget, Elvis Presley. Average Civil War story noted for the King's film debut, the only movie where he didn't have first billing. The title tune was actually based on the Civil War song, Aura Lee. [Elvis' acting talent never really came to fruition and part of the problem was the poor roles offered to him. However, several good scripts came his way but were turned down by himself or his manager Colonel Parker for different reasons. Some of them included lead roles in West Side Story, Thunder Road, Sweet Bird of Youth, Your Cheatin' Heart (the Hank Williams biography), A Star is Born and Midnight Cowboy.]

Shake, Rattle and Rock (1956)... Mike Connors, Lisa Gaye, Sterling Holloway, Fats Domino, Joe Turner, Tommy Charles, Margaret Dumont, Douglas Dumbrille, Raymond Hatton, Rosie & Carlos, Annitta Ray, Choker Campbell and His Band. Typical story of adults trying to stamp out rock music was another early AIP quickie. Connors is the host of a TV dance show who is arrested for violence at a teen dance. Holloway's the jive-talking hipster. [American International Pictures was the exploitation company famous for low budget teen, horror and science fiction films. They did most of the top-grossing beach pictures in the 60's too.] Tagline: Rock 'n' Roll vs. the Squares.



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FEATURE

OLD GIT GUITAR GABBLE

There's been a fair few guitar oddities produced over the years, like Bo Diddley's rectangular-bodied Gretsch, and Jimmy Page's triple-necked Gibson, but here's a trio of oslightly different products you may not know about! The cover of Mike Berry's album "I'm A Rocker" has a Les Paul with it's neck wrapped around a violin, crushing it python style. This may have inspired crazy luthier Brian Eastwood, who wondered what a Strat would look like if it was left on top of the stove until it started to melt! He put this idea into reality and produced the **BENDERDISTORTOCASTER!**

It looks bizarre, but is actually a well made perfectly playable instrument, despite having a different scale length for each string. Yours for only 750 quid or so!! Now heres one from 1958, the Danelctro **GUITARLIN** a cheap cross between a guitar and a mandolin maybe! with 32 frets and a scale length of 25", so you will need pretty slim fingers to get to those top notes!! Looking a bit like a Gibson F-5 mandolin, her is the Button **GNASHVILLE**, a 1994 offering from luthier Rod Button, price then was 695 pounds. OK standing up, but it wont stay on your knee if you try to play sitting down! Did you know that Leo Fender called his first solid-bodied electric guitar **The Broadcaster** but changed the name to **TELECASTER** after a profile from Gretsch said that they already had a **BROAD-KASTER** model. This friendly and cooperative attitude between rival manufacturers is a stark contrast with today's dog eat dog commercial market. Another example of this concerns the developement of humbucking pickups. Ray Butts, a music store owner and electronics expert, had developed an amp with built in echo from a tape loop system, the Echosonic. SCotty Moore and Chet Atkins were customers in 1954. Chet Atkins didn't like the DeAmond pickups that Gretsch were using, he felt the magnets were too strong and reduced sustain, and he didn't get a satisfactory bass/treble balance. He

asked Ray Butts to develop a new pick up for him. Ray Butts decided on a Humbucking design the principle of hum-cancelling by using opposite windings was already used in transformers, and Ampex used the same principle on their recording heads. There are photos of Chet Atkins using the prototype Butts humbucking pick-up on his Gretsch in 1954 and Gretsch picked up the design from Ray Butts and started manufacturing their own filtertron pick ups. These were frist shown on Gretsch at the 1957 Chicago music show. At the same show, Gibson were showing off to the trade their new humbucking pick ups ,developed independently by Seth Lover at Gibson. Now Gibson had filed their patent application before Ray Butts, although he was probably first with a working prototype (the 1954 Chet Atkins). So Gibson had PAF (patent applied for) humbuckers and they complained to Fred Gretsch that he was infringing their patent. But once he explained the history of the Butts design, it was agreed that neither company would challenge each other over the validity of their patents. Imagine that happening today!! (Look at Dyson vs Hoover) Hence you will find stamped on Gretsch Filtertron pick ups 'US PATENT 2892371' and talking of Harry DeArmond, it is not widely known that he was the inventor of the touch or tapping system of guitar playing, which you will probably associate with Stanley Jordan or Eddie Van Halen. Now of course, most heavy metal shredders are duty bound to use tapping as a technique for high speed playing. Harry DeArmond used this technique to demonstrate pick ups. Jimmie Webster was probably the first man to record this style of playing and was featured on a couple of tv shows in 1952. Jimmie was Gretsch's ace salesman, demonstrator and ideas man. It was he who signed Chet Atkins to Gretsch, and it was he who thought of the concept and design of the White Falcon, at the time the most expensive electric guitar money could buy.

BRIAN HILL

