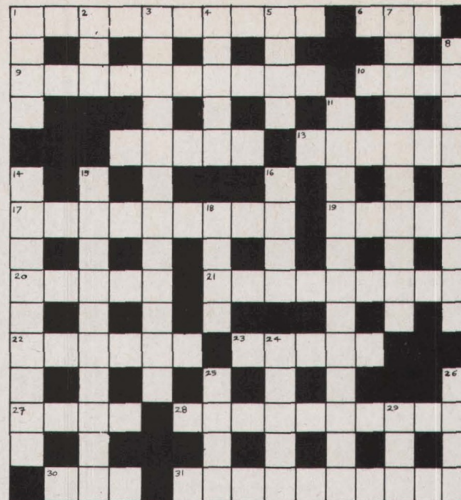


DOWN

- 1 and 14
Kenton slide notoriously well-hung in Art Salon Bar . . . also V and A! (4,9)
- 2 see 7 down.
- 3 Thorough Engineers survey backward ones . . . altogether what a Critic should be. (4,8)
- 4 Saxist Ernie was initially Tee-Total, in between. (5)
- 5 The lady never knew . . . back in North America! (4)
- 7, 2 and 29 down and 6 across.
Needs . . . initially . . . DDT, what? Jerk can, John!! Alto association to sort out muddle at centre? (1,9,3,3,1,1,1)
- 8 see 28 across.
- 11 Shut up immediately! . . . dreaded Pub call! (3,6,3)
- 14 see 1 down.
- 15 Could be Macbeth, we hear! Truthfully, it's just the Club's monarch! (6,4)
- 16 Johnson the Drums . . . Out-Size, that is! (4)
- 18 Another part of 21 . . . with naught, we hear, inside! Wind in the reeds needed on this instrument. (4)
- 24 Bring large lager around back for label fit for 15. (5)
- 25 Him? He guitar-hero, we hear! (4)
- 26 Bongo needed to add to Horn-sound from around Early-Bop Extended-Play performance. (4)
- 29 see 7 down.

ACROSS

- 1 Bang a sword about and Condon valve-man will appear. (4,6)
- 6 see 7, 2 and 29 down.
- 9 Humph, Clayton (inter alia) do this airily at least once a week. (5,5)



- 10 Big Mother . . . Thornton? Sorry, *little* Mother . . .! (4)
- 12 and 19 across.
- 13 Kew, lad? Many a bassist has footed it! (6)
- 17 'Roo cavils at string scrapers . . . some turnaround! (4,5)
- 19 see 12 across.
- 20 A short sixth day, that is, really makes Erik. (5)
- 21 Eton boats? A trace of Merito — rather than Aristocracy. Gong him, Queenie! (1,1,1,2,4)
- 22 Drunken Queen? Well, horny Don, at least! (6)
- 23 Southern tune sizzled! (5)
- 27 A line to Ardley? (4)
- 28 and 8 down.
D.G. bangs toe, shin . . . grins! Could have been turned around by Cleo's vocalising Will's

lyric? (7,3,5,4)

30 A real cooker! (3)

31 Bar-cry? Almost tuneful . . . for me, I'll add. (6,4)

LAST MONTH'S ANSWERS

ACROSS: 1 Albert Ammons; (Wingie) Carpenter; 10 Irene; 11 Pay Tax; 13 Melody; 15 Getz-Like; 17 Lawrence; 20 Free Cats; 22 Candid; 26 Nice 'N' Bouncy; 27 In A Little (Spanish Town); 28 Song For My Dad.
DOWN: 1 ASCAP; 2 (Chew) Berry; 3 & 12 Across Reed and Ligature; 4 Ants (In My Pants); 5 Morrissey; 6 Naima; 7 Delusion; 8 (Tex) Beneke; 14 Lawrence (Brown); 16 Scatting; 19 Onanism; 20 Funk; 21 Congo; 23 Dated; 24 Dread; 25 Paco (Pena).

Continued from page 21



rock record to have clambered out of the 70s (perhaps with Pere Ubu's *The Modern Dance*), and the two that followed just consolidation, but the *Slates 10*", an incredibly concentrated blast of spite and vehemence, opened up the game still more. From here on, we would never catch up, because The Fall were erasing the landmarks as they travelled. Smith may still be wrestling with his 19th C. precursors, but his forebears in rock (Dylan, Lennon, Morrison, Lou Reed, Iggy Pop, Bryan Ferry maybe) he has long out-distanced.

They'd got the monkey off their backs all too soon, but his constant love-battle with his goblin-muse always leaves him stronger. In the end, they only wanted useless respectability and the sunny middlebrow uplands where their music withered. For him, nourishing the music has remained foremost.

"We used to play places that no rock bands, no punk bands and the like played. Then when we played to punk audiences, they hated us as well, because we didn't do fast numbers. It was great."

You prefer a hostile audience?

"Yeah, don't mind that at all. Don't get 'em

much these days."

Well, no. These days we stand and stare, is all. The press release for *Hex Enduction Hour* explains, a bit: "the second side . . . intends to intimidate the listener into The Fall's intelligence thru noise waves (!)" Smith has stepped back into the fog of sound, and we're forced to listen hard, to follow him in, into this distorted bruising inner world: it's draining, baffling, exhilarating. Some of us stand and stare, some of us get on with the life-task, but we leave our roar on:

"It's great when you move people like that, y'know. I mean, journalism is a bit, I mean, no offence, but it's a bit the tail-end and that. But you get painters, which really blows me out . . . I always thought artists and painters did it in silence, in garrets, and they actually do it to Fall records and stuff. It's strange. They get a lot out of it. Which I never would have thought."

By *Hex* he was being compared to Albert Ayler, in the religious purity of his sound-quest. Or being reinstated as a scabrously funny cartoon figure, vital because so perfectly throwaway. Or hailed as the new Nietzsche. In music we find ourselves. And the shadows that stalk us.

THE IMPRESS OF HIS PRESENT WORK is too deep to trace yet, too weird, too early in a late age. He's working at a harder level, more complex and faster. Before, he was the elf-faced changeling, wise beyond his years, but trapped

in a mortal world. Now things are different. Like the young wizard of Pengersec, he's taken as his bride a fair and foreign enchantress, and his craft and learning combined with hers, and always powered by those remarkable shadowy familiars (Craig Scanlon, the Hanley brothers, Simon Rogers — who fiddles with a computer composition programme throughout our conversation, whose shelves are packed with books on and by contemporary classical composers — Karl Burns, others past and present), all these have blown The Fall far outside their old haunts. With her insolent grin, Brix E. Smith (the E stands for Eldritch, I guess) has drawn into the matrix a huge new resource of mythic tension — being a woman and a musician, which is rare and powerful enough, in rock as in jazz, but also being American, and thus unchaining a whole new species of prejudice and longing for the listener to strive to overcome.

In "Elves" (from *The Wonderful & Frightening World Of The Fall*, which is turning out as unforgiving and peculiar as *Dragnet* and *Hex*) he'll sing "the Fantastic is in league against me" and we'll laugh, again, but we don't believe him.

"Dead good thing to put in a song, though, isn't? It's about ten times louder than anything else in the mix."

What sort of things are going on in your mind while you're actually performing?

"Well, the first ten minutes, it's hoping you're gonna get off. It's all terror, really."

Jazzword

COMPILED

BY TIM COLWELL

Answers next month

THE WRITE PLACE

POST YOUR MOST TO UNITS G & H, 115 CLEVELAND STREET, LONDON W1P 5PN.

Worrying

WORRYING THINGS ARE afoot in your magazine, I fear. More specifically, it's not much *fun* nowadays. For example, the interview with Evan Parker in *Wire* 27 was just about a waste of time if it was there to tell us about how and/or why he makes the music he does (at least as much as anyone can). What it did do was show us what a wonderfully well-read and highly intelligent person Biba Kopf is. It would have been far more instructive for Cook himself to have done it, or Morton or Harrison, since at least they (probably) know what's what with this sort of thing. Allowing any interviewee to talk unchecked and reading out the prepared question when they have finished makes for dull reading.

To cap it all, no arrows pointing to where we should go if we want to hear Parker's stuff (apart from the record reviews in the same issue. Many of us here don't have the potatoes to rush off to the local disc-cutter and snap up any album, and it would be helpful if selected discographies came with interviews and things.

By contrast, Max Harrison's piece on Third Stream was good. It told us what it is, where it's come from and where to go if we want to get it. Also, it has that special *Wire* tongue-in-cheek cleverness about it that usually saves your musings from sinking into the depths of their own obscurity.

I'm not suggesting that you take retrogressive steps and compromise your originality, just consider that a number of your readers (myself included) need a little helping hand and a shove in any direction, even though it may be boring for the well-versed out there to be told when, say, Mingus is generally considered to have been at his best or Rollins his most introspective or whatever. You dig?

Suhail Malik, Manchester

Fair comments, Suhail. I did put an Evan disc on the end of Kopf's piece but it got squeezed out by lack

of space. But I did think that the narrative of the interview was of such exceptional quality that it was worth setting out in that form - I agree that Q & A style interviews are frequently boring. In this case, I would have said you could tell why Evan makes the music he does from such an articulate conversation. It also seems like every time Bailey, Parker and their ilk are written about, it's an 'introductory' piece that gets done. These guys have been around long enough to merit something a bit deeper. Hence the nature of Kopf's article. But we aren't forgetting that there are plenty of newcomers out there - it's just that we don't like talking down to people! Discographies and other pointers will be included wherever possible - RC.

The Sharp End

I'M IMPRESSED BY YOUR cross-referencing of photographers, artists, writers and musicians - this middle-aged jazzier is getting educated! In the artistic climate of Britain today, where each discipline is ripe for rationalisation, cuts or plain withdrawal of funding (as in Jazzcentre North), it seems to me that it's more important to stress what's uniting us rather than scoring off each other in competition for a shrinking pool of cash support.

Like Sir Les Patterson, I've always had a soft spot for 'The Yarts' as a vital alternative to consensus entertainment. We'll always need an avant garde, a sharp end of experimenters. *Dallas* and *Bucks Fizz* are what sells, and similarly slanted products, but you can't live on chewing gum. Keep delivering the meat and potatoes!

Ron Burnett, Radio York

Details! Details!

GENTLEMEN: SOME NOTES re *Wire* 28 -

To Richard Cook: (A) *Song X* is by a quintet, not a quartet - your review and heading omit any mention of Jack Dejohnette; (B) *Rejoicing* (Metheny) was with Haden and

Higgins, not Haden and Blackwell. Not that it matters . . .

To Max Harrison: the 1944 date by George Wettling's *New Yorkers* was issued on LP in the 60s on a cheap Fontana collection of Coleman Hawkins' *Keynotes*, entitled *Cattin'*; it was also issued under Teagarden's name on a Mercury EP (126.149.MCE). I seem to recall that either or both issues have edited versions of the titles.

Written to the accompaniment of Metheny and Coleman . . .

John Haddon, Derby

Thanks for the info, John. I had to review the Pat & Ornette LP from a tape without personnel details, but the other mistake is my bad memory - RC.

Contempt

MY GENERAL CONTEMPT for musical critics - or censors should I say - found its justification in Andy Hamilton's review of Keith Jarrett's *Standards Live*. I must admit this one is almost too much for words. Being a jazz guitarist, having lived for many years in the US and travelled extensively in Europe, I have noticed over the past few years the respect and admiration the majority of musicians (and critics) have held for Mr. Jarrett and his trio. Very few fail to recognise that the trio is 'state of the art' in every way and is a great influence on young musicians. Fortunately very few come up with such pathetic remarks as "Jarrett is a better composer than pianist". I admit having read that sentence a few times before believing it was printed. My poor fellow, you who have so much understanding of what music should be in the 80s, how about a few words on the rhythm section - or are they a little too hip for you!

Dear *Wire*, if you have any respect for the world of improvised music, people like this man should be given their pay-cheque and sent off to work for *The Sun*. I'm sure even Michel Petruccianni would agree.

A Mansour, Kentish Town

PAT METHENY & ORNETTE COLEMAN *Song X* (Geffen)

PAT METHENY, CHARLIE HADEN, BILLY HIGGINS *Rejoicing* (ECM)

EGBERTO GISMONTI *Solo* (ECM)

JAN GARBAREK, EGBERTO GISMONTI, CHARLIE HADEN *Magico* (ECM)

WEATHER REPORT *Night Passage* (CBS)

WEATHER REPORT *Dominion '84* (private tape)

MARC JOHNSON *Bass Desires* (ECM)

PEDRO AZNAR *Contemplation* (Interdisc)

MARK ISHAM *Film Music* (Windham Hill)

Lee Webster, Derby

CAPTAIN BEEFHEART & THE MAGIC BAND *Trout Mask Replica* (Straight)

CECIL TAYLOR & MAX ROACH *Historic Concerts* (Soul Note)

VAN DYKE PARKS *Jump* (Warners)

UNIVERS ZERO *Ceux Du Dehor*

(Recommended)

RESIDENTS *Not Available* (Ralpb)

COMPANY *Epiphanies* (Incus)

STEVE LACY *Futurities* (Hat Art)

EDGARD VARESE *Hyperprism* etc (CBS)

THE TRIFFIDS *Raining Pleasure* (Hot)

Ian Fairhurst, Wigan

PLAYLIST

MILES DAVIS *Agharta* (CBS)

PAT METHENY *Rejoicing* (ECM)

MAX ROACH *In The Light* (Soul Note)

BILLIE HOLIDAY *Verve Silver Collection* (Verve)

JIM HALL *Concierto* (CTI)

COLIN WALCOTT *Cloud Dance* (ECM)

BILL EVANS *Trio 64* (Verve)

THE CRAMPS *A Date With Elvis* (Big Beat)

CD list from Mark Ascroft, Catford