

Melody Maker

JANUARY 1, 1977

15p weekly USA 75 cents

WE CAN SEE FOR MILES!



Lone Star

Racing Cars



Andrew Gold



Jonathan Richman



Elkie Brooks



Burlesque



Eddie and the Hot Rods



Leo Kottke

JOHN MILES embarks on his biggest-ever British tour this month, playing 25 shows in colleges and concert halls throughout the country.

The tour comes as the climax to a year of solid success for Miles.

His "Music" single went to number three in the Melody Maker chart last April.

He supported Elton John on his massive tour of America, ending with a record-breaking week of concerts at New York's Madison Square Garden.

And he headlined a tour of Britain's top rock theatres in May and June.

Miles' new tour concentrates on provincial concerts — no London date has been scheduled because he played a New Victoria Christmas show. But he does play many of Britain's important rock theatres, including Manchester ABC, Liverpool Empire, Birmingham Town Hall and Wolverhampton Civic Hall.

And as a prelude to the tour, Miles plays the Daily Mirror Pop Club awards show at Birmingham's Bingley Hall on January 8.

Miles' new stage show will feature music from his latest album, "Stranger In The City," released last month.

● Full tour details: page 5.

Bound for glory in 1977? MM picks the talents which should shine

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'76's Top Singles

1. MISSISSIPPI Pussycat, Sonet
2. FERNANDO Abba, Epic
3. DON'T GO BREAKING MY HEART Elton John and Kiki Dee, Rocket
4. SAVE YOUR KISSES FOR ME Brotherhood of Man, Pye
5. DANCING QUEEN Abba, Epic
6. A LITTLE BIT MORE Dr. Hook, Capitol
7. IF YOU LEAVE ME NOW Chicago, CBS
8. MAMA MIA Abba, Epic
- I LOVE TO LOVE Tina Charles, CBS
10. YOUNG HEARTS RUN FREE Candi Staton, Warner Bros.
11. DECEMBER '63 Four Seasons, Warner Bros.
- YOU TO ME ARE EVERYTHING Real Thing, Pye
13. JUNGLE ROCK Hank Mizell, Charly
14. SILLY LOVE SONGS Wings, EMI
15. SAILING Rod Stewart, Warner Bros.
16. LET 'EM IN Wings, Capitol
17. HURT Manhattans, CBS
18. LOVE REALLY HURTS WITHOUT YOU Billy Ocean, GTO
19. LE ROUSSOS PHENOMENON Demis Roussos, Philips
20. MISTY BLUE Dorothy Moore, Contempo
21. KISS AND SAY GOODBYE Manhattans, CBS
- FOR EVER AND EVER Slik, Bell
23. YOU MAKE ME FEEL LIKE DANCING Leo Sayer, Chrysalis
24. YOU SEE THE TROUBLE WITH ME Barry White, 20th Century
25. WHEN FOREVER HAS GONE Demis Roussos, Philips
26. MUSIC John Miles, Decca
- COMBINE HARVESTER Wurzel, EMI
- UNDER THE MOON OF LOVE Showaddywaddy, Bell
29. CONVOY C. W. McCall, MGM
30. NO CHARGE J. J. Barrie, Power Exchange
- CAN'T GET BY WITHOUT YOU Real Thing, Pye
- WE DO IT R & J Stone, RCA
33. JEANS ON David Dundas, Air
- HOWZAT Sherbet, Epic
35. RODRIGO'S GUITAR CONCERTO Manuel and the Music of the Mountains, EMI
- LOVE MACHINE Miracles, Tamla Motown
37. BOHEMIAN RHAPSODY Queen, EMI
- KILLING OF GEORGIE Rod Stewart, Riva
39. I'M MANDY FLY ME 10cc, Mercury
40. TONIGHT'S THE NIGHT Rod Stewart, Riva
41. ARMS OF MARY Sutherland Brothers and Quiver, CBS
- DON'T TAKE AWAY THE MUSIC Tavares, Capitol
43. YOU SHOULD BE DANCING Bee Gees, RSO
- HEAVEN MUST BE MISSING AN ANGEL Tavares, Capitol
45. LET'S STICK TOGETHER Bryan Ferry, Island
46. GLASS OF CHAMPAGNE Sailor, Epic
- PLAY THAT FUNKY MUSIC Wild Cherry, Epic
48. LOVE TO LOVE YOU BABY Donna Summer, GTO
49. IN ZAIRE Johnny Wakelin, Pye
50. YOU JUST MIGHT SEE ME CRY Our Kid, Polydor

Two titles tied for 8th, 11th, 21st, 33rd, 35th, 37th, 41st, 43rd and 46th positions.
 Three titles tied for 26th and 30th positions.



PUSSYCAT: top single of the year.



ABBA: top singles artists of the year.

Singles Artists

1. ABBA
2. ROD STEWART
3. DEMIS ROUSSOS
4. DR. HOOK
5. QUEEN
6. WINGS
7. TINA CHARLES
8. MANHATTANS
9. BARRY WHITE
10. STYLISTICS
11. PUSSYCAT
12. FOUR SEASONS
13. TAVARES
14. ELTON JOHN AND KIKI DEE
15. BROTHERHOOD OF MAN
16. REAL THING
17. WURZELS
18. 10cc
19. GALLAGHER AND LYLE
- SAILOR
- CHICAGO
22. BILLY OCEAN
23. BRYAN FERRY
24. BEATLES
25. DIANA ROSS
26. STATUS QUO
27. ELECTRIC LIGHT ORCHESTRA
28. CANDI STATON
29. BAY CITY ROLLERS
- HOT CHOCOLATE
31. HANK MIZELL
32. CLIFF RICHARD
33. WHO
34. MIKE OLDFIELD
35. DOROTHY MOORE
- ELTON JOHN
37. SLIK
38. SMOKIE
39. JOHN MILES
- SHOWADDYWADDY
41. C. W. McCALL
- LEO SAYER
43. J. J. BARRIE
- R & J STONE
45. DAVID DUNDAS
- SHERBET
47. MANUEL AND THE MUSIC OF THE MOUNTAINS
- MIRACLES
49. SUTHERLAND BROTHERS AND QUIVER
50. BEE GEES

Two artists tied for 29th, 35th, 39th, 41st, 43rd, 45th and 47th positions; three artists tied for 19th position.
 *Both charts are based on a weighting points for duration in the MM chart

Complete breakdown of the year's singles chart — page 27

Jazz

Temperley

JOE TEMPERLEY, Scottish baritone saxist now living in the USA, arrives in Britain for Hogmanay and to begin a tour of the country on Tuesday, January 4, where he will appear at the Hopsine with Mike Pyne (piano), Dave Green (bass) and Tony Mann (drums).

Other engagements already set for Temperley are: the Bull's Head, Barnes with Humphrey Lyttelton's band (January 11), Federation House Club, Nottingham with Tommy Owen Trio (12), Great Harwood Football Club, Temperley, Lyttelton and the Stan Baker Trio (13), Belmont Hotel, Leicester with the Richard Hallam Trio (17), the Crown, Spondon, near Derby, with Tommy Owen's Trio (18), Doncaster (19), Douglas, Isle of Man, Temperley, with Bruce Turner (21) and Blackpool (23).

There are four Scottish dates at Ayr (25), Edinburgh (26), Glasgow (27), Dunfermline (28) before a visit to the Peterborough Jazz Club on February 8. On Tuesday (15) Laurie Monk will record Joe with a quintet for transmission on BBC Jazz Club at a future date.

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International Business Press Associates

RY COODER

AND THE CHICKEN SKIN BAND

MEAL TICKET

FREE TRADE HALL

THURSDAY 27th JANUARY at 7-30p.m

TICKETS £2.50, £2.00, £1.50 (INC VAT) ADVANCE THEATRE BOX OFFICE
10.30p.m. MON-SAT TEL 021 643161, OR ON NIGHT

ODEON BIRMINGHAM

FRIDAY 28th JANUARY at 7-30p.m

TICKETS £2.50, £2.00, £1.50 (INC VAT) ADVANCE THEATRE BOX OFFICE
10.30p.m. MON-SAT TEL 021 643161, OR ON NIGHT

HAMMERSMITH ODEON

SATURDAY 29th JANUARY at 7-30p.m

TICKETS £2.50, £2.00, £1.50 (INC VAT) ADVANCE THEATRE BOX OFFICE
10.30p.m. MON-SAT TEL 021 643161, OR ON NIGHT

by Max Jones and Steve Lake in London,
and Jeff Attenton in New York



JOE TEMPERLEY: arrives in Britain for Hogmanay and a tour of his native country.

Braxton award

ANTHONY Braxton's "Creative Orchestra Music 1976" album has been awarded the prestigious Prix de l'Académie de Jazz (Oscar 77) award in Paris. The album was released in the States early last summer, but Braxton's record company, Arista, decided to release the subsequent "Duets" album (featuring Chicagoan pianist Mulia Richard Abrams) in preference to the orchestra album here in Britain.

Following the French award, however, "Creative Orchestra Music" will now be released in February in the UK.

Pride of Peacock

VOCALIST / PIANIST / composer Annette Peacock, now resident in Britain, has received an Arts Council grant

to present a performance of a 14-piece orchestra comprising four guitars, two bass guitars, three keyboards, two saxophones and two percussionists (one with conventional kit, one on natural percussion).

Annette, who has recently been recording with Brian Eno, will also be making an album for Germany's ECM label, featuring her solo piano and voice with strings. She will be performing at the University in Canterbury, Kent, on February 10.

Treble Basilidon

THIS month, the Basilidon Jazz Club — which meets on Saturday at the Duke of Exeter — enters its third year of existence. An important change this year is that the club will now meet on Sunday evenings instead of

in brief

AS FOR the Christmas break and aftermath, the Frank Chantler-Ken Myster Quintet resume regular weekly lunchtime sessions at the Clapham Hill Clapham Junction on Sunday January 2. Teddy Edgecombe, who promises jazz events at the Albany MacRae's Pacific Gardens are not now able to appear there on Thursday 16. He has made a booking in their place for two bands: Joy and Swift. In future, sessions at the Albany will take place on Tuesdays instead of Thursdays. The next Tuesday booking (February 1) brings Harry Belafonte's UK Unlimited and the Brian Gendry Quartet in the Albany. Good Wines, a BBC Radio Manchester programme, presents highlights from a Royal Northern College of Music concert with Bill Le Sage featured on Sunday. Christopher YOUNG's free improvisation group Accord, will play the Purcell Room, London, on January 7. In the Youth Musician series.

The Heritage Hall Stompers are now resident on Friday at the Buffalo Lane, in the Durham City. The Stompers also play on Saturdays at the Ship and Royal in South Shields. Readers enquiring, as they do, about the availability of various free music labels, whose records have been reviewed in our jazz pages must note that John Peel, who is at the Public House Bookshop at 21 Little Preston Street, Brighton BN1 and has the small independent label, also runs a mail order service. For wants of a catalogue and a large list, see in above address. Nottingham broadcaster Chris Burke, in the above address, has been delayed his return home while working in America for the Barry Hume Organisations. He has plans for a celebratory session early this year. Page welcomes Dick Watkinson to join the Dick Watkinson in the evening at the Duke of Exeter on February 8.

AMERICAN NEWS

New York

by Chris Charlesworth

THE White House will formally open its doors to rock on January 20 when the Marshall Tucker Band and Sea Level perform at the Inauguration of President Jimmy Carter.

Capricorn Records President Phil Walden told the MM this week that the two bands are scheduled to play at two of the five various inaugural parties being held on that night in Washington D.C. The Marshall Tucker Band performed two benefit concerts for Carter during his campaign and three members of Sea Level also participated in benefit concerts as members of the now defunct Allman Brothers Band.

Walden served as a member of the Carter campaign steering committee and also on Carter's finance committee. He was recently named to the 1977 Inaugural Committee.

Jimmy Page is suing the massive CBS Corporation for two million dollars over a live Yardbirds album which he doesn't want released. Page, who is owed for the CBS-owned Epic label when he was with the Yardbirds, is seeking one million in compensation and another million in punitive damages.

His suit stems from a Yardbirds concert at the Anderson Theatre in New York — the last time the band played

White House

by Chris Charlesworth

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Wednesdays, which (says club organiser Mike Sexton) should be a better day for business.

Meetings run from 8 to 11 pm, and the first gig of the night on January 9 when Soft Machine will be appearing. This will be followed on Sunday (16) by the Mike Osborne Quintet, on January 23 by the Dave Barry Quintet, and on January 30 by a new quintet consisting of Ray Warleigh, Allan Holdsworth, Gordon Beck, Ron Mathewson and Bryan Spring. The club, which has about 300 paid-up members, is within easy reach of buffets situated in South Essex, it being within a minute or so of the Basildon station. Further information on the club can be obtained from M. Sexton at 0208 232344.

Dunkirk story

FURTHER to our story of the Dunkirk Jazz Festival's band contest (MM, November 6), interested semi-pro musicians should note that the closing date for applications to the organisers, CRD, is January 10. The festival, Dunkirk's eighth, takes place from April 29 to May 1, and major attractions have not yet been announced. The band competition is scheduled for Saturday, April 30. For information, readers can write to: International Jazz Festival, BP 4/233, 59140, Dunkirk, France.

Stars for Japan Festival

THE first annual International Jazz Festival of Japan will be held from Feb. 15 to March 1, 1977. Set to roll from Tokyo to Osaka and other cities, the event has already booked

Lionel Hampton, Hank Jones, Marvin Peterson, Frank Wes, Roy Haynes, Jackie Paris, Ben Riley, Andy Bey and several Japanese jazz musicians.

ONE of Dizzy Gillespie's angled-bell trumpets has been stolen from the New York Jazz Museum. The trumpet was suspended from the ceiling on a strong fishing line. The thief apparently burned through it, probably while making his way through the museum's current "Jazz Trumpet" exhibition.

SAM'S Place, a new jazz club in Brooklyn, N.Y., continues to spotlight top name combos. Among those who have recently appeared are the Shirley Scott trio featuring tenorman Harold Vick and drummer Al Harewood, the Richard "Groove" Holmes quartet, the Lou Donaldson trio featuring organist Lonnie Smith and the John Patton quartet with guitarist Eddie Gaden.

N.Y.'S Beefsteak Charlie's steakhouse has also inaugurated a jazz policy at their downtown Fifth Ave. location. Among the musicians scheduled to perform are Bill De Arango, veteran guitarist formerly with Ben Webster, Hank Jones and Richard Davis; Danny Mickson and Bob Cunningham; Sami Hakim, Walter Davis and Ron Brown.

GEORGE JAMES, onetime Louis Armstrong alto saxophonist, celebrated his 70th birthday during an engagement with trumpeter Francis Williams at the West End Cafe on Broadway and 114th St. Happy Caldwell, Eddie Durham, Greely Walton, Lawrence Lucie and Gene Mikell were among many friends who attended the party. James recently returned from a tour of Europe with Clyde Bernhardt's Harlem Blues and Jazz Band.

HANK Jones and John Lewis are appearing as a two-piece team at Hopper's in Greenwich Village. Bassist Bob Cranshaw joins in on some local gigs. Lewis is making one of his rare club appearances since the Modern Jazz Quartet broke up.

NANCY HARROW is back singing the blues. Upstairs at Cecil's, the cabaret room of the discotheque-club on Manhattan's East 54th St. She's backed by a jazz trio with trumpeter Buck Clayton, pianist Richard Wyands and bassist Lisle Atkinson.

CORNETTIST Dick Sudhalter and his New California Ramblers are playing for dancing at the Riverside Hotel's Empire State Building. Sudhalter is leading Jimmy Maxwell, trumpet; Jack Galle, trombone; Eddie Barker, tenor; and Al Gallodoro, saxophones; Dill Jones, piano; Marty Grose, banjo & guitar; Vince Gooch, bass & bass; and Tommy Benford, drums.

JOHN MILES: BRITISH TOUR...

JOHN MILES opens his British tour at WARWICK University on January 13. He then plays at ABERYST-WYTH University (14), EXETER University (15), PLYMOUTH Fiesta (16), BATH University (17), BIRMINGHAM Town Hall (19), STOKE King's Hall (20), NEWCASTLE Mayfair (21), PRESTON Guildhall (23), YORK University (26), BRIDLINGTON Spa Hall (28), SHEFFIELD University (29), REDCAR Coatham Bowl (30), GUILDFORD University (February 3), CAMBRIDGE Corn change (4), BRISTOL University (5), EAST-BOURNE Congress Theatre (6), BOURNEMOUTH Winter Gardens (7), WOLVERHAMPTON Civil Hall (8), LIVERPOOL Empire (9), BRADFORD University (11), MANCHESTER ABC Ardwick (12) and HEMEL HEMPSTEAD Pavilion (13).

...AND LEO KOTTKE

LEO KOTTKE, the American six and 12-string guitar stylist, comes to Britain next month. And two of his shows will be with Jethro Tull.

The concerts are part of Kottke's European tour which opens in Germany on January 11. He also plays in Holland, France, Ireland and Sweden.

His British visit starts at GLASGOW Apollo on February 2 and continues at MANCHESTER ABC Ardwick (5) — the two Jethro Tull shows — before coming to LONDON New Victoria for a headlining concert on February 6.

Kottke's new album, produced by the legendary Jack Nitzsche, is released on January 21.

Ry Cooder plays an extra date on his tour this month. In addition to the shows reported in last week's Melody Maker, he also appears at DUBLIN Stadium on January 22.

...AND RALPH McTELL

RALPH McTELL has split his Spring tour of Britain into two sections, starting with a series of college shows in February.

McTell had originally planned just one tour, from February 9 to March 7, but this has now grown into separate college and concert tours.

The full schedule for the college tour has yet to be finalised, but he will be playing LEEDS University on February 13 followed by BRISTOL University (18), LANCASHIRE University (23), STRATHCLYDE University (26) and EXETER University (March 7).

McTell then plays in Europe before returning to Britain for the concert tour in May. None of the dates have yet been set.

...AND JOHN MARTYN

JOHN MARTYN, who spent most of 1976 in semi-retirement, embarks on an extensive British tour in February. The full tour schedule has yet to be confirmed, but among the dates are concerts at BELFAST Queens University on February 2, BURY Kent University (11), LONDON New Victoria (20) and LEEDS University (22).



● ROD STEWART'S sell-out first night at London's Olympia attracted a star-studded audience. Pictured backstage after the show (above) are Linda and Paul McCartney with Alvin Stardust and Marc Bolan. And Bolan's back in

the picture again (below) with Denny Laine (left) and Mike McGear. Also celebrating were Status Quo's Rick Parfitt, actress Susan George and Liberal leader David Steel, MP.



Zappa pulls out of provincial shows

FRANK ZAPPA has scrapped plans for two provincial concerts in Britain next month. He was originally scheduled to play four shows in this country as the climax to a European tour. But now only the two London shows, at Hammersmith Odeon on February 9 and 10, remain on his itinerary.

Promoter Fred Bannister explained: "After the European tour Frank goes straight to Japan for a tour. Unfortunately, the Japanese concerts were brought forward a few days and that meant we had to drop the idea of more shows in this country."

Andrae's Gospellers coming

ANDRAE CROUCH and the Disciples, one of America's top Gospel groups, embark on their debut British tour this month. The group appear at PORT TALBOT Afan Lido on December 30 followed by BIRMINGHAM Odeon (31), LONDON Hammersmith Odeon (January 1), MANCHESTER Free Trade Hall (3), BELFAST Grosvenor Hall (4) and GLASGOW Apollo (5).

COUNCIL FESTIVALS

POP festivals should be administered by local authorities, claim the Justice Society in a memorandum to Lord Melchett's working group on festivals. The Society, which represents courts throughout England and Wales, is highly critical of some recent festivals. The memorandum states: "It is clear the present music and dancing law is inappropriate for the control of pop festivals. We think some new form of licensing is necessary."

Promoter Fred Bannister has been granted a licence for a Knebworth Festival this year. It will be the fourth annual festival on the site and will be held either on June 25, July 5 or in the middle of August.

Manhattan Transfer — return bookings

MANHATTAN TRANSFER, who made the Melody Maker singles chart with "Taxed Justification" last year, come to Britain next month. But they play only three concerts in this country.

The group start their visit with two shows at LONDON New Victoria on February 23 and 24 and then play at MANCHESTER Palace (27). The concerts are part of a wider European tour which opens at the MIDEM music business fair in Cannes, France, later this month. Manhattan Transfer also plays in Holland, Belgium, Germany and Scandinavia before coming to Britain.

Tickets for the two London concerts cost £3.50, £3 and £2.50 while the Manchester prices are £2.80, £2.20 and £1.75. Both box-offices are open from this week.

A new Manhattan single, "Chanson D'Amour" will be released this month as a prelude to the group's shows. The single, taken from the "Coming Out" album, is already a major hit throughout Europe.

Stewart, Valli, Sayer at War

ROD STEWART returns to London's Olympia later this month — for the stage debut of "All This And World War II", the all-star double album tribute to the Beatles released late last year. Stewart, who played four sell-out shows at Olympia before Christmas, will be performing with an orchestra.

GARTH QUITS POCO

POCO's Al Garth, who joined the band only six months ago, has quit. The band now revert to the quartet that toured Europe in 1975 — Rusty Young and Paul Cotton (guitars), Tim Schmit (bass) and George Grantham (drums).

Reasons for Garth's departure remain unclear following a blunt statement from manager Harlan Goodman that Poco had no further plans to include Garth in their line-up. Poco, who toured Britain in October, will return to this country in the summer and their visit will coincide with the release of a new album which is currently being recorded.

Reel support

ELECTRIC folk band Five Hand Reel are to support Kate and Anna McGarrigle on their first British tour in February. Reel are currently recording their second album which they hope will be ready for release to coincide with the tour. Their debut LP is the MM's Folk Album of 1976.

Emmylou's Liner

EMMYLOU HARRIS's new album, "Luxury Liner", released on January 14. Among the artists and musicians featured on the album are Dolly Parton and guitarist James Burton, who last year was replaced in Harris's Hot Band by British guitarist Albert Lee.

Gryphon switch

GRYPHON have switched record companies from Transatlantic to EMI's Harvest label. The band, who have released four albums, bring out their debut album for Harvest in March.

SLIK ADD DATES

SLIK have added more dates to their British tour next month and there are several changes to the original schedule.

The band, who first hit the MM singles chart with "For Ever And Ever" last year, release a new album in March. They are currently working on material with their writer and producer, Phil Coulter.

The revised tour schedule is: BUCKLEY Tivoli Ballroom (January 13), HERFORD Focus (14), FISHGUARD Freshmen's Motel (15), SWANSEA Top Rank (16), WIGAN Casino Ballroom (21), CHATHAM Central Hall (22), CARDIFF Top Rank (26), BARNSTAPLE Checker's Club (27), TORQUAY Town Hall (28), READING Top Rank (30), PLYMOUTH Castaway (February 1), REDRUTH Regal (2), YEovil Johnson Hall (3), HASTINGS Pier Pavilion (4), BEDFORD Winespot (8), STAFFORD Top Of The World (7), BIRMINGHAM GREAT YAK MOUTH Tiffany's (11), WEST RUMTON Pavilion (12), STOKES-TRENT Bailey's (16), COLWYN BAY Dixieland (17), BRIGHTON Floral Pavilion Theatre (18), CARLISLE Market Hall (20), HAWICK Town Hall (21), OF MAN Palace (21).

Travers charity

PAT TRAVERS plays a special charity show at London's Madame T. Club on New Year's Eve.

Tickets cost £1.75 in advance and £2 on the night. All proceeds will go to the Adventure Playground for handicapped children in Chelsea and Fulham.

Travers, who made the MM chart with his debut album earlier this year, releases a follow-up, called "Making Magic", this month.

HEAR

MM's critical guide
to the
week's events

WEDNESDAY

STEVE GIBBONS BAND: Dingwells, Dancehall, Camden Lock, London. The second of two nights by the Gibbons Band, one of Britain's hottest up-and-coming prospects.

GEORGE MELLY: Ronnie Scott's Club, Fifth Street, London. Melly is midway through his final week at the club — the season ends on January 1. The Ronnie Scott Quartet, featuring Louis Stewart, are the support.

STRIPJACK: Red Cow, Hammersmith, London. A new band led by Leo Jackson, the bass player formerly with Nice and Refugee. This is the last gig of the band's debut tour.

PLEASURE AT HER MAJESTY'S: BBC-1, 10.25 pm. Film of the comedy show at Her Majesty's Theatre in London earlier this year. Features John Cleese, the Goodies, Peter Cook, Barry Humphries, Alan Bennett, Eleanor Bron and Jonathan Miller.

FLYING SAUCERS: Lyceum Ballroom, Strand, London. Vintage rock 'n' roll.

MEAL TICKET: Marquee Club, Wardour Street, London. Admission costs 50p.

BLACK BOTTOM STOMPERS: 100 Club, Oxford Street, London.

FOSTER BROTHERS: Black-nick, Camden Road, London.

GEFF CASTLE'S STRANGE FRUIT: Phoenix, Cavendish Square, London.

DARTS: Rock Garden, Covent Garden, London.

THURSDAY

ROD STEWART: Apollo, Glasgow. (See Taking Off).

MOON: Dingwells Dancehall, London. Admission costs £1.30.

SAFFARIAS: Marquee Club, London. Admission costs £1.30.

LONDON JAZZ BIG BAND: Seven Dials, London.

FERRY COKER: CHRISTMAS IN MEXICO: BBC-2 (8.10 pm). Also featuring Vikki Carr, Captain and Tennor, and singer/composer Armando Manzanero.

MUSCLES: Madison, Middlebrough. Blue-eyed soul.

NEW SEEKERS: Lakeside Club, Camberley. The group finish their season at the club on New Year's day.

MOVIES: Rock Garden, London. Admission costs £1.30. Support band is Panama Scandal.

BUSHWHACKERS: Nashville, London. Tickets £2.50 from regular agencies or by post from John Tulley, 41 Cumberland Street, Birmingham 1. Doors open 7.30 pm. Joe Cocker has recently emerged from limbo, making two regular appearances in December. He's in fine form, voice and fettle, too, according to reports. That is excellent news because Cocker has always been an excellent singer and unique performer. Given the sort of tight and funky backing that Kokomo, at their best, can provide, Cocker should be back on great form. If his previous shows with Kokomo and anything to go by, he'll be performing songs like "You Are So Beautiful," "Delta Lady" and the very apt, "With A Little Help From My Friends." Add "Marlene" to that and the folks in Birmingham can count themselves lucky to have seen this very special artist in action.

London.

STRUT: Kingsway Centre, Galashells.

FRIDAY

ROD STEWART: Apollo, Glasgow. (See Taking Off).

PAT TRAVERS BAND: Marquee Club, London. (See Taking Off).

STEVE GIBBONS BAND: Bragley Hall, Birmingham. With Alberto Y Lost Tros Paranoias as the support band. Admission is £2.

OLD GREY WHISTLE TEST: BBC-2 (12.03 to 2 am). A two-hour compilation of the best of the past year's shows. Among the bands and artists featured are Nils Lofgren, Rolling Stones, Led Zeppelin, Beatles, Bob Dylan, Jimi Hendrix, Bonnie Raitt, Dave Mason, Peter Frampton, and Bruce Springsteen.

HINKLEY'S HEROES: Golden Lion, Fulham Road, London. Tim Hinkley's occasional band reforms for this special New Year's gig. Admission costs £2 and you must be wearing fancy dress.

MOON: Dingwells Dancehall, London. Admission costs £2.50.

CHRIS BARBER BAND: Plus Madoc Leisure Centre, Ruislip, North Wales.

MUSCLES: Madison, Middlebrough.

NEW SEEKERS: Lakeside Club, Camberley.

DARTS: Nashville, London.

SIMON BATES: Radio One (10 pm to 1 am). The Beeb's New Year Special. Better, however, to tune in at 7 pm to hear the excellent Jim Jensen.

ALL STAR JAZZ MEN: 100 Club, London. (Until 1.30 am).

ALAN ELSDON BAND: Hudson Sports Centre, Widsch.

HEROES: Nicky Tam's, Edinburgh.

HOTT WAX: Upstairs at Ronnie's, Ronnie Scott's Club, London.

SATURDAY

GENESIS: Rainbow, London. (See Taking Off).

STEVE WONDER STORY: BBC Radio One (1.31 pm). (See Taking Off).

ALEXIS KORNER'S BLUES AND SOUL SHOW: BBC Radio One (5.30 pm). (See Taking Off).

IN CONCERT: BBC Radio One (6.30 pm). Bob Harris introduces some of the



GENESIS: Rainbow Theatre, Saturday, Sunday, Monday

artists who have been featured in the series during 1976, including London and Nashville, London.

NEWMITH, Richard Dignace, Steve Goodman, Harvey Andrews and Joanna Carlin.

SOUND'S INTERESTING: BBC Radio Three (11.15 pm). Features album tracks from the Electric Light Orchestra, Jon Lord, John McVie, and Toots Thielman.

ANDRAE CROUCH AND THE DISCIPLES: Hammer-smith, London.

DAMNED: Hope And Anchor, London. One of the best of Britain's new punk rock bands.

J.A.L.N. BAND: Bouncing Ball Club, Peckham High Street, London.

MUSCLES: Madison, Middlebrough.

JENNY HAAV'S LION: Dingwells, Dancehall, London. New band formed by the vocalist previously with Babe Ruth.

NEW SEEKERS: Lakeside Club, Camberley.

CHRIS BARBER BAND: Crown Inn, Codsall, near Wolverhampton.

GEORGIA JAZZ BAND: 100 Club, London. With the New Era Jazz Band. From 7.30 pm to 1 am.

HOTT WAX: Upstairs at Ronnie's, Ronnie Scott's Club, London.

MONDAY

GENESIS: Rainbow, London. (See Taking Off).

ROD STEWART: Apollo, Glasgow. (See Taking Off).

AFT: Marquee Club, London. Radio Three (1.45 pm). Dizzy Gillespie talks to Charles Fox.

ANDRAE CROUCH AND THE DISCIPLES: Free Trade Hall, Manchester.

JOHNNY THUNDER AND THE HEARTBREAKERS: Dingwells Dancehall, London.

After touring Britain in Liverpool Express, Concert starts at 7.30. Monday, Monday, Monday.

CHRIS BARBER BAND: Red-buck, Buckhurst Hill, Essex.

BUGWHACKERS: Red Cow, Hammersmith, London.

GENE ALLAN JAZZMEN: 100 Club, London. Club members admitted free.

LIVELY ARTS: BBC-2 (8.45 pm). Interview with Stephen Sondheim, the best of today's Broadway musical writers.

WEDNESDAY

ROD STEWART: Apollo, Glasgow. (See Taking Off).

ANDRAE CROUCH AND THE DISCIPLES: Apollo Glasgow.

LANDSCAPE: Speakeasy, London.

MUSCLES: Elbow Room, Birmingham.

SPIRIT: Dingwells Dancehall, London.

CASPIAN: Belleville Hotel, Dunfermline.

BLACK BOTTOM STOMP: 100 Club, London.

GENE COTTELL QUINNET, VALERIE WALSH: Roundhouse, London. Free concert.

SALENA JONES: Ronnie Scott's Club, London. Start of a two-week residency at the club.

MADELINE BELL: Talk of The Town, London. Start of a three-week season.

STRUTTERS: Golden Lion, London.

SRLY WIZARD, CAFE JACQUES: Tiffany's, Edinburgh.

CHRIS BARBER BAND: Hatfield Jazz Club, Red Lion, Hatfield.

TUESDAY

ROD STEWART: Apollo, Glasgow. (See Taking Off).

RORY GALLAGHER: Ulster Hall, Belfast. One of Gallagher's last Irish dates before coming to England later this month.

BRITISH BLUES FESTIVAL: 100 Club, London. With Jo Ann Kelly, Blimps, Garnet Wattinson, Tequila Brown Blues Band. Starts at 7.30 pm and admission price, for club member, is 80p.

ANDRAE CROUCH AND THE DISCIPLES: Grosvenor Hall, Belfast.

MUSCLES: Toll House, Stratford-on-Avon.

MEDICINE HEAD: Marquee Club, London.

PACIFIC EARDRUM: Nashville, London.

STRUTTERS: Dingwells Dancehall, London.

OLD GREY WHISTLE TEST: BBC-2 (11.20 pm). With Lone Star and Loudon Wainwright III.

RAGTIME TO ROCK 'N' ROLL: BBC Radio One/Two (8.2 pm). The last programme in the series with contributions from Murray The K, Bill Haley and Dick Clark.

WEDNESDAY

RORY GALLAGHER: Ulster Hall, Belfast.

GEORGE HATCHER BAND: Marquee Club, London. One of the best bands on the scene.

MIKE OSBORNE QUINNET: Phoenix, London.

ANDRAE CROUCH AND THE DISCIPLES: Apollo Glasgow.

LANDSCAPE: Speakeasy, London.

MUSCLES: Elbow Room, Birmingham.

SPIRIT: Dingwells Dancehall, London.

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STRUTTERS: Golden Lion, London.

SRLY WIZARD, CAFE JACQUES: Tiffany's, Edinburgh.

CHRIS BARBER BAND: Hatfield Jazz Club, Red Lion, Hatfield.

COMING SOON

SAM AND DAVE: Norwich and January 28. Manchester Russell Club and Wagon Casino (28), Dundee.

ANNE HALL: (30), Edinburgh. King James Hotel (31), Guildford. The Place (February 2), Birmingham. Barbarella's (4), Dunstable.

California and London Peabody Bouncing Ball (5), Sheffield Balleys (6 days) and London Paddington Cue Club (6, night), Chelmsford Chancelor Hall and London Gullivers Club (9), Stockton Incognito (10), Sunderland Annabelle's (11), Souththorpe Baths Hall and Peterborough Wirra Stadium (12), London Paddington Fanga (14), London Dingwells Dancehall (16).

Buckley Tivoli (17), Retford Portershouse (18), Cromer West Runton Pavilion (19) and London Brixton Clouds (20).

KOKOMO: London Roundhouse (28, January 28). With Cado Belle and Strutters. Concert starts at 5.30 pm. Tickets cost £1.70.

BUDGE: London Roundhouse (28, January 28).

GEORGE HATCHER BAND: Dublin Moran's (January 8), Limerick Glenworth Hotel (11), Limerick University College (12), Coleraine University (13), Belfast Queen's University (15), London Marquee (19).

London Marquee (February 2), Glasgow Hamilton College (4), Edinburgh Herriott Watt University (5), Glasgow University of Education (11), Manchester Electric Circus (12), London Marquee (13), Doncaster Outlook (14), Cardiff Post (15), Newport (16), London Marquee (17), Swansea Graces (17), Burton Of Trent (18), London Marquee (19), Dudley JB's (26), London Roundhouse (27), Brighton (28), London Marquee (1), Wolverhampton Lafayette (4), Wagon Casino (5), Chelmsford Chancelor Hall (6), London Marquee (7), Retford Portershouse (11), Birmingham Barbarella's (12).

DEL SHANNON: Eastbourne Kings Club (February 26), Chelmsford Polytechnic (26), Charnock Richard Park Hall (28 and March 1), Scarborough Community Suite (2 and 3), Whitehaven Haven Club (16), Farnworth Blighy's (18), Glasgow Rangers Club (April 10).

AFT: Manchester Electric Circus (January 7), Scunthorpe (10), Kettering Central Halls (9), Doncaster Outlook Club (10), London Marquee (11), Chelmsford Polytechnic (14), Chichester Blagrove (15), Sheffield Polytechnic (19), Birmingham Westhill College (21), Oldham College Of Technology (22), Blackburn Golden Palms Mecca (25), London Trinity & All Saints College (26), Blackpool Impregnable Hotel (27), Bromley Tavern (28) and Slough Technical College (29).

CAROL GRIMES: Cromer Ruislip Pavilion (January 8), Fulham Golden Lion (8), Derby Cleopatras (13), Scarborough Penthouse (14), Stockton Paraph's (15), London Covent Garden (16), London (20), Crawley Technical College (21), Bristol Oranzy (22) and London Trent Park College (25).

JENNY HAAV'S LION: London Covent Garden (16), London (20), Crawley Technical College (21), Bristol Oranzy (22) and London Trent Park College (25).

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Taking off Selected happenings of the week

STEVE WONDER: BBC Radio One, January 1 at 1.31 pm. The Steve Wonder Story. For the first part of this five-part series, producer Stewart Grundy has given the hour-long programme the title "Workout Steve Wonder" and will be covering Steve's early years. The programme's content is based on interviews with Wonder in America and interviews with many of the artists and record company executives, producers and writers with whom he worked.

ALEXIS KORNER'S BLUES AND SOUL SHOW: BBC Radio One, January 1 at 5.31 pm. Saturday afternoon radio is going to become a lot brighter for soul buffs with the aforementioned Steve Wonder Story making a sandwich of the Alan Freeman show with Alexis' early evening 60 minutes of blues and soul. It's a belated reintroduction of a specialist programme which we would've thought an essential for any radio network purporting to cover the whole spectrum of contemporary music. Producer is Jeff Griffin.

JOE COCKER: Birmingham Bingley Hall, Saturday, January 7. With Kokomo. Tickets £2.50 from regular agencies or by post from John Tulley, 41 Cumberland Street, Birmingham 1. Doors open 7.30 pm. Joe Cocker has recently emerged from limbo, making two regular appearances in December. He's in fine form, voice and fettle, too, according to reports. That is excellent news because Cocker has always been an excellent singer and unique performer. Given the sort of tight and funky backing that Kokomo, at their best, can provide, Cocker should be back on great form. If his previous shows with Kokomo and anything to go by, he'll be performing songs like "You Are So Beautiful," "Delta Lady" and the very apt, "With A Little Help From My Friends." Add "Marlene" to that and the folks in Birmingham can count themselves lucky to have seen this very special artist in action.



JOE COCKER: Birmingham, Saturday.

GENESIS: Rainbow Theatre, Finsbury Park, London. Saturday, January 1, Sunday, January 2, Monday, January 3. All tickets sold. Genesis, like many of our major groups, are prone to first-night nerves, which is surprising in view of the calm way they conduct a concert. They admitted to knocking knees and a dash of cold terror when their original leader quit them and they had to go off to the Americas to start afresh. Now, all that is behind them, and they should experience no fear at the Rainbow. Genesis fans have fully accepted drummer Phil Collins as lead singer, and are now looking forward to hearing American drummer Chester Thompson filling the supplementary drum role that Bill Bruford played so admirably on their last tour. With a new album,

"And & Withering", furnishing new material, and a tv-screen stage presentation, Genesis should steam into their sell-out concerts here with gusto and confidence. There were some 80,000 applications for tickets and the MM has been bombarded with calls from disappointed fans. Basil Mike Rutherford says he hopes they will be able to play an even bigger venue later in the year.

ROD STEWART: Glasgow Apollo, Thursday, Friday, Sunday, Monday and Tuesday, December 30 and 31 and January 2, 3 and 4. Tickets: £5, £4, £3 and £1. Sold out. Support band: Liverpool Express. Concert starts at 7.30. Hoots, mon. Rod Stewart, that English Scot, is heading North of the border to celebrate Hogmanay, after spending Christmas entertaining the Sassenachs. The Scots, though, have an advantage over their English counterparts. While Londoners had to be content with viewing a dimmutive (if you were the back) Stewart in the massive Olympia, Glaswegians can see him in the smaller, more congenial surroundings of the Apollo, where his music will undoubtedly benefit. He gives a really strong set, the highlight of which is a great version of "You Keep Me Hangin' On," which is a healthy indication of the influence his new band is having on him. Should be lots of fun, especially on New Year's Eve.

PAT TRAVERS BAND: London Marquee Club, Friday, December 31, and Saturday, January 1, 1977. Tickets: £1.75 (advance). Doors open at 7 pm. It is a charity, all proceeds going to Adventure Playgrounds in Fulham and Chelsea. The Pat Travers Band, who have been together for the last year's Reading Festival, where Travers made an instant impression on his audience with a set of hard rock. Since then, Travers has been touring the UK and down the coast during a lengthy tour. Although he insists that he is not a guitar hero, there have been companions with players like Rory Gallagher.

"I WANT you all to applaud as if you really meant it. Give the band a good reception and make them feel that you're enjoying yourselves. Really work at it!" — producer of Scottish Television's In Concert programme warming up the Edinburgh audience for Cado Belle

As build-up introductions go, that rates alongside asking the Average White Band to pretend that they're digging a Crusaders album.

But Cado Belle can weather worse than that. Being damned with faint praise is no problem to a band who have been damned full-stop in even their short career.

Cado Belle — the name is said to be New Orleans slang for a whore — were formed in October, 1974, in Glasgow out of the remains of two other Scottish bands, Up and Joe Cool.

Bass guitarist Gavin Hodgson, saxist Colin Tully, and drummer Davy Roy were members of Up who disbanded after winning through to the London final of the MM Rock-Folk contest in 1974.

Joe Cool took part in the same contest and finished just slightly behind Up, largely through the talents of singer Ma Maggle Reilly and keyboard player Stuart MacKillop. And then they disbanded, too.

Explains Maggle: "The two bands knew each other and I think it was 'out of the sense of local competition that we both entered the contest. Both bands just simply collapsed afterwards through various reasons — boredom, frustration, different musical tastes and ideas — so it wasn't a case of breaking up two bands to form a new one. There were no hard feelings."



Laid-back soul, jazz, funk: Cado Belle

After this amalgamation of talents the Cados still needed a lead guitarist, and Alan Darby, a native of Edinburgh, was recruited through a school friend of Ma Killop's. Alastair Robertson, who now also writes lyrics for the band.

They rehearsed from October '74 until their debut gig on January 10, 1975, at the Regency Bar in Greenock, and then followed the traditional series of badly paid pub and club gigs all over Scotland.

At the beginning of 1976 the Cados decided to make

the traditional trek from Scotland to London, a path followed by every Scottish group who want to make it, but decided against basing themselves in the capital.

"We felt we had an advantage over the London bands," says Maggle, "because as soon as they start gigging they stand a chance of being seen by record companies and the press and A & R men before they've had a chance to get experience."

"We had been playing for over a year and we'd got over all the problems that new bands have before we

even gave anyone a chance to put us down."

The Cados played places like the Speakeasy, the Nashville and Dingwalls, and the record companies took a gradual interest. Hardly surprising, since they were a tight and professional outfit even then. The band signed with Anchor in May, 1976, and their first album, called "Cado Belle", came out in October.

It was an auspicious debut and, while admitting they are pleased overall with the record, the Cados have certain reservations, largely concerned with pro-

ducer Keith Olsen's treatment of Maggie's voice.

Olsen was brought in from Los Angeles to produce the band through typical record company strategy.

He had an impressive track record, having produced Dr. John's "Gumbo", Aretha Franklin's "Amazing Grace" and the incredibly successful "Fleetwood Mac" album, which on its own re-

established the Macs as an important band in the States. Naturally, the thinking was that whatever sort of job Olsen did, his previous credits would lead

prestige to the Cados.

And to be fair he has done a competent piece of work, particularly on the tracks where Paul Buckmaster has arranged and conducted the strings. But the album lacks punch.

"The relationship between the producer and the band worked out kind of strange," says Darby. "It worked really well in my opinion but, in retrospect, because it was our first album we gave Keith an awful lot of say in how things should be done and what sort of sound should be achieved."

"But we now have the confidence we needed after this album and on the next we'll be taking a more active part. I think personally Keith was really great because he had an objective view of the band and helped us see ourselves in a fresh light."

Maggle agrees up to a point, but still remains critical of Olsen. "I think he was fine for the rest of the band, but I didn't hit it off with him very well for some unknown reason. Maybe we were two types of personality who just didn't naturally get on well."

"I thought before we started that Keith would be better for me than he proved to be. I would rather have someone who would spend some time with me and ask what I feel about the interpretation of the songs. Keith didn't really look for mine, which to me was bad because interpretation is the most important thing."

Ma Reilly's performance on the album is indeed colourless and lacklustre compared with her live singing, which has echoes of Cleo Laine. Joni Mitchell and Linda Lewis all tailored to her own punchy interpretation.

She is not the sort of bluesy dame one might normally associate with Scottish female singers — vide Maggle Bell — but has more jazzy inflections.

"The jazz is fairly obvious," she says, "and the fact is easy to pick down. That was the sort of music

I used to spend most of my time listening to and watching when I was younger in Glasgow."

"Ideally, I'd like us to be something like a cross between the Crusaders, Flora Purim and Cleo Laine. We may not manage that, but it's a good ambition to have."

Darby agrees, particularly with the Crusaders idea, and he points to the ability of Colin Tully on sax and flute and the rhythm section of Roy and Hodgson as the band's great assets for realising this ambition.

Darby himself is a sensitive and dexterous guitarist who has been playing for the last seven years. "I admire guitarists like Larry Carlton, Cornell Dupree and Carlos Santana. Santana in particular is about the most emotional guitarist I can think of. But I can get so many things from different guitarists — you can learn so much. I'm still learning. After seven years I should be better, but there's time enough yet."

The Cados certainly have time on their side: Hodgson is the youngest at a mere 22, while MacKillop is the old man of the band at a venerable 25.

Over the next year they plan to consolidate on their current position. They supported Poco a few weeks ago on that band's British tour, and in the coming months they're hoping to fill the same role with the Crusaders in this country and another name American band in the States. A headlining British tour is a possibility, but the Cados are remaining cautious about that.

"We still have to become more sure of ourselves," says Maggle, "but that will come after the second album and a few more big dates. We're in no great rush, though. It's been hard enough getting this far, and since we're all basically knocked out to be doing as well now, we just want to be careful."

BRIAN HARRIGAN

Ging for a song at Chappell's sale

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"	FG1000 Inc. Case	£329.00	£225.00
"	FG1200 Inc. Case	£369.00	£254.00

Shaftesbury	3190 Jumbo Inc. Case	£105.04	£67.00
"	3191 Jumbo Inc. Case	£123.75	£83.75
Kimbara	N106 Classical	£42.95	£33.00
"	N175 "	£54.25	£39.75
"	N108 "	£84.50	£63.50
"	N76 "	£133.50	£100.00

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Gibson	"Dove" — Cherry sunburst	£600.00	£385.00
"	"Hummingbird" — Natural	£485.00	£300.00
"	J40 — Natural	£334.00	£175.00
"	J50 — Natural	£371.00	£225.00

Ovation	"Patriot" — Limited issue	£485.00	£450.00
"	Electric Artist	£485.00	£391.67
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WOODWIND AND BRASS (Selection)

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Selmer	MKV1 Baritone SAX. Low A	£998.00	£697.00
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Champion	Valve Trombone o/f	£150.33	£136.68
Yamaha	YFL63 Soler, Closed-Hole Flute o/f	£880.52	£577.02
Olds	'Super' Trombone o/f	£385.00	£255.99
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American special—Chris Charlesworth in New York reports on several widely-

FOR a band that declared itself bankrupt not too long ago, Dr Hook's fortunes have soared during 1976. Their single "If Not You" has been in MM's chart several weeks, while "A Little Bit More," their summer hit, turned out to be one of the biggest sellers of the year in Britain.

Yet just over a year ago Dr Hook seemed to be falling apart at the seams. Flat-broke in San Francisco, they became bankrupt on the advice of an accountant, a move that effectively severed all their existing contracts, including that with their record company CBS.

More importantly, it enabled them to keep the creditors at bay until new life could be breathed into this peculiar little group.

"We found out that we owed money to everybody in the world," Ray Sawyer, their joint leader (the one with the black patch over one eye), told me. "We just didn't have the money to get to the jobs, and even if we did get to them the money we were making just didn't cover the costs of getting there and back. We didn't have any hit records so we just sat around at home and kept staring at all the bills."

Sawyer, like ex-leader Decade Loccorriere, is a jovial yet sincere fellow who has fashioned Dr Hook into a curious enigma on the rock circuit. This band is so utterly unpretentious that its mimic rock's gruffer forms yet record a song like "Only Sixteen" and register a massive hit.

Songs like "Cover Of Rolling Stone"—a spoof on the US rock magazine—and even the now eider "Sybil's Mother" show a musical imagination allied to the considerable vocal abilities of Sawyer and Loccorriere which tend to be overlooked amid the satire.

Onstage they can shift from the outrageous to the musically valid in mere seconds, a situation that at one time stunned audiences into mild disbelief. One minute they'd be awing truly and deliberately appalling—and the next they'd display harmonic charm of virtuoso standards. Sometimes audiences would react by throwing bottles, but most times they were just bemused at the antics of these jokers.

Either way, unfortunately, it wasn't a style to support a band ad infinitum, and the Hooks were grounded. After bankruptcy they went back to being a bar band—which they've been before they ever had any record contracts—and effectively started again.

It amuses Sawyer to relate how they were better off as a bar band than as a signed act whose commitments to their record company included expensive touring. The more famous they became, it seemed, the leaner the takings.

"When somebody becomes bankrupt, it's like the death of something," it's all over boom and gone," continued Sawyer. "But we all went over and had a meeting at Dennis's house. The first thing we realised was that we had no money, absolutely no money at all. We looked each other in the eyes and said 'This is it. We've no money, and if anyone wants to go home this is the right time to do it.'"

"Nobody went. We all hung on. Even our road crew who weren't even being paid stayed on. They were getting offers from other bands who could pay them, but they stayed with us. There were 25 of us to think about, the band, the crew and the wives, and now everybody owns a

percentage of the group."

Two important allies did leave the band—lyricist Shel Silverstein and producer Ron Haffkins. It was Haffkins who managed to persuade Hook to go into a small studio in San Francisco's Chinatown and record five new tracks, one of which was "Only Sixteen," a song that Loccorriere has sung on stage with the band for some time whenever Sawyer was obliged to leave the stage to attend to his eyespach.

Ron took the tapes and went around looking for new companies," explained Sawyer. "People would see us on TV and hear us on the radio, and they'd think, 'Hell, I just bought their record for six bucks and they can't be

bankrupt! People think it's only small businessmen who go bankrupt, the little shops in the corner."

"It was kinda absurd. We were bankrupt, so if we'd stayed a bar band we would probably still be having a good time. If we'd never found out that there were such things as concerts and records we would never have gotten into any of this."

"You know, we recorded 'The Millionaire' when we were bankrupt and the engineers on the session were saying to us, 'Hey, guys, can you possibly give us a little bread because you owe us for the last five sessions?'"

"But we've all got a sense enough to know that we

couldn't sustain unless we sang and played good. Everybody would see us acting a little crazy, Ray falling over and me banging my head, but what people seemed to miss was that there was music going on, too. Now they're realising this at last."

Loccorriere is mildly astonished about the group's success in England, though he credits their appearance on the Old Grey Whistle Test earlier this year as the main factor.

"We just heard that 'A Little Bit More' has sold almost a million copies there, and now the new single is right up there so what it all means... well, maybe little girls will be staying Ray's necks when we next get back to England. We don't feel any different over here but it'll be strange if we can't walk in the streets because we've always been the kind of band who just goes around the corner to eat in a hamburger joint."

The concept of forming one company where everyone is involved from the guitarist to the roadie, in other words, Loccorriere is sincere in his belief that each man, no matter who, is as vital as the next.

"I don't matter if you play the guitar or fix the guitar when it breaks. The show really falls apart if the right guys aren't there, and they're friends of ours, too, so you're just as important as I am."

Despite this solidarity there has been one change in



DR HOOK: "Tonight we're with Kiss and tomorrow we're playing for a bunch of deaf children—I can't think of anything more boring than doing the same show."

the lineup. Guitarist George (Cummings)—Loccorriere couldn't seem to remember his surname, but he had "very long black hair and doubled on pedal steel"—has been replaced simply because he was tired of touring. His replacement is called Bobby Henke, but is known to everyone as Willard. He used to play in Goose Creek Symphony, another Capitol band who often shared the bill with Dr Hook in days gone by.

"What happened," explained Loccorriere, "was that Rick, our other guitar player, had to go into hospital, and while he was there Willard, who's an old friend of ours, stepped in as a temporary replacement."

"When Rick came out of hospital he came back into the band, but Willard refused to split. But that was great—this band has been through so much together, holding each other's hands during the bankruptcy, that it would be really hard to audition a new guy."

When George left the band it was more like your brother dying, and when that happens you don't go out and audition for another brother, do you? But Willard just went in at the right time, and it didn't have worked better."

The grueling road schedule allows Dr Hook little time to set aside for studio work, which results in them cramming recording time in whenever they get a chance and wherever they happen to be.

On the last two days of their summer European tour they cut half-a-dozen tracks in Copenhagen at a studio called Sweet Silence ("We thought that when we listened to our masters again, they'd have been wiped clean"—Loccorriere) and they regularly amass as many as 30 assorted tracks before Haffkins confers with them over the choices for an album.

"On the last album people said we'd gone all mellow, but that was just because we liked those songs at the time. On the next album Ray told someone it could be us playing banjos underwater, so God knows what it will be like."

In fact, Sawyer had released a solo album of mainly country material, the first time any of the band has attempted a solo project. "It's called 'Ray Sawyer'—it was the best name his mother could come up with," said Loccorriere. "But it's doing real well on the country charts, especially as we just did the Grand Old Opry in Nashville."

"We're not playing in clubs as often as we used to. You're on the road the whole year long. You don't just want to appeal to the same types; you want them all to like you. We don't care if we're playing to kids who are out of their minds on reds or a bunch of old people. Hell, I can't think of anything more boring than doing the same show to the same audience 300 times a year."

TALL and lean, blue-eyed and quite possibly mean, Guy Clark can't help noticing that two of the fingers on his right hand were adorned with silver finger nails for when we met for lunch in New York last week.

"I broke my nails pickin' ma guitar," he drawled, smiling at the possibility that I was under the misguided impression that he wore fancy nails for decoration. "There's a shop in Nashville that does nails for women and they also mend nails for guitar players. Last time I was there they only had these darn silver nails."

This week Clark ought to have been in England playing a few club gigs and appearing on the Old Grey Whistle Test, but the tour fell through when RCA failed to come up with the necessary promotional expenses (about \$10,000) for the trip. RCA deemed the visit premature and Clark agreed. He's hoping to make it by next Spring instead.

He was born in West Texas, the son of a lawyer with no musical background. His earliest introduction to music was through his dad's law partner, a lady who played guitar and sang Mexican folk songs. "When I first started playing guitar, the only things I played were Mexican songs. That evolved into more traditional folk music and things by more contemporary songwriters like Pete Seeger," he said.

"By the time I moved to LA, I'd begun writing more and more, and just decided to do something about it. It seemed there were more people out there in the business than any where else. I worked in a debrro factory building guitars and every time I could make an appointment with somebody I'd drive out from

Long Beach where I lived to LA to play my songs to them."

One day he played his songs to the President of Sunbury-Dunbar, the music publishing arm of RCA, and offices in LA, New Town and Nashville. Impressed, they offered him the opportunity to live in Nashville, and he packed his bags right away.

"I already had the deal to write songs so I just wrote away and began playing in bars again at night. After a while people started coming to my songs and we were talking to different record labels when RCA, who already had published me, turned around and signed me as an artist, too. I guess they knew that all along this was what I wanted to do when the time was right."

A wealth of material was available for his first album, although this pile has been severely reduced by now. He emphasises, though, that his subject matter is not just fragments of imagination but stories he remembers from his childhood days. Over the years I've just tried to put these ideas into some kind of perspective.

Tracy Nelson and Emmylou Harris were all involved, and Emmylou, in particular, has been singing Clark's praises whenever she gets the opportunity.

His band comprises Danny Rowland (lead guitar), Charlie Bundy (bass), Chris Laird (drums) and John Sayles (fiddle). Clark has been very recently for the current spate

of dates on the East Coast. They're called the Whole Band and, depending on whereabouts they are in the US, various others come and join them according to their availability. Mickey Raphael (Willie Nelson's harmonica player), Rodney Crowell and Alan D'Vivo (from Emmylou Harris's band) and Peter Dinklage (Nelson's steel guitarist) are all irregular members of the Whole Band.

Rumour the band, though, is not an economical proposition. "Not at all," says Clark. "It has to be done at this point to make the record, but RCA have been very good about picking up what I don't make. They help us cover our expenses."

Even so, Clark's album has notched up a very respectable 78,000 sales figure in the States which is more than satisfactory for an album by a relatively little-known artist. Also, Johnny Cash is to record Clark's "The Last Goodnight," as the title track for his next album. Cash has already recorded "Texas 1947," another Clark song.

Townes Van Zandt, who once lived with Clark for eight months, has been a major influence. "He's probably the reason I started writing," said Clark. "He's had about six albums out on Poppy Records, but he's a very bizarre figure to me. I've lived together in Houston a long time ago, but he's a spacy figure."

Don't try to write songs for other people but if they do record them and get into them, they're very flattered. A lot of the songs, as I said, are very true to the needs to be sung by me, especially those that have a kind of story line in them. People seem to think that Texans are a weird bunch anyway, but I don't feel weird."

Clark found his way to Nashville six years ago via Los Angeles, where he was seriously introduced to the music business for the first time. A year before, he'd left Houston with his wife, Susanna, to work in a debrro factory by day and sing in bars at night.

He, in fact, smokes Pan Mailis, not Marlboros, but he does beat more than a passing resemblance to Clint Eastwood. Even his talk is clipped to

short sentences of precise explanation without unnecessary details, yet I could help noticing that two of the fingers on his right hand were adorned with silver finger nails for when we met for lunch in New York last week.

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different musicians for whom 1977 could be a particularly golden year

DECEMBER, 1976, will go down as an especially industrious month for Frank Zappa, a musician whose regular workrate is never exactly sluggish.

Ensnored in a New York Hotel room with his wife Gail, he is directing, producing and rehearsing a band for a series of one-off Christmas shows at the Palladium Theatre that will document the history of the Mothers since their inception in 1967 to the present day. Zappa is importing the kind of liquid light show of yesteryear into the concert.

Meanwhile, he has a new album "Zoot Allures" out on Warner Brothers, he is writing new material for the Christmas concert which he hopes to record, and he is involved in a science-fiction movie project with United Artists. Also, he is up to the neck in law suits with his former manager, Herb Cohen, who runs Frank's previous label, DiscReet.

Zappa has always been a businesslike fellow, running his affairs in a disciplined fashion. His output is staggering, to say the least; by his own calculations there are about 45 Zappa albums released, five on Verve (an MGM offshoot), 11 repackages from those five, 17 on either Bizarre, DiscReet or Warners, and about a dozen bootlegs.

In conversation Zappa is crisp and to the point, uttering statements that often seem to have been previously prepared.

Zappa says his new manager is Bennett Giotter and he's been involved with Blood, Sweat and Tears, Janis Joplin, Procol Harum and the Band, a pedigree that seems to satisfy Zappa, who is also quite taken with the name Giotter.

Zappa's latest band comprises Terry Bozzio on drums and vocals, Ray White on guitar, Patrick O'Hearn on bass and Eddie Jobson, late of Roxy Music, on violin and synthesizers.

The link-up between Jobson and Zappa occurred when Roxy Music supported Zappa at a show in Milwaukee last year. "When they'd finished their set he came over to me and said he'd like to audition for my group," continued Frank. "I said OK and inquired how long his tour with Roxy was, and he said it was over. Over he came on for a few days, tried some funk, and went back to Roxy for another six months."

"When he called me up from London much later and told me that Roxy's thing was probably over, I was still interested in a keyboard/violin player, so I asked him another, but he wasn't aware of him at all and he joined me. I don't know anything about glam-rock," admitted Zappa.

The band are all much younger than Zappa ("Isn't everybody?" he quipped when mentioned this), but he is hopeful they will spend a long term with him. "They're all very professional. And they're all very well preserved."

The last few times Zappa has produced an album with Grand Funk, a record that will probably be their last, since the latest news from the Funk camp is that the band have split up.

"According to them they have been trying to find a producer for quite some time," explained Zappa.

"They've discarded me the last year, but they thought of me several years ago when they were looking for producers. I guess whoever was handling them then thought I was too old."

"But they finally called and I like them. They're great, but they actually broke up in the middle of recording sessions. On the first day of overdubs they split up, even though I had a tape of them four in the morning with them, trying to get them back together. They broke the album and I thought everything was OK, but it wasn't."

"The last I heard was that they were getting on, but to die a pair, but they moved around I saw them in Detroit when I was working there and

"I" give the Queen a backstage pass



FRANK ZAPPA: forms bands as the mood takes him — "I just form bands to see what they can do."

they told me they'd broken up for good."

Aside from Grand Funk, Zappa has also spent some time with Black Sabbath, a relationship that culminated in Zappa's comping their show at Madison Square Garden recently. I remarked that his preoccupation with such heavy metal music seemed at odds with his own ironic.

"Not so," he replied. "I don't think those groups are similar at all, and if you had to say that in front of Grand Funk they would become quite irate. They're coming from two different worlds. I think Grand Funk is like an ultimate garage band and Black Sabbath are completely elsewhere."

Zappa's last visit to England was a non-performing appearance in court in his case against the Royal Albert Hall, who, four years ago, banned his stage presentation of 400 Motels. Zappa lost and it cost him about \$20,000. "We filed an appeal, but my attorneys wanted another \$14,000, so I thought who needs that?" and gave it all up."

But is he bitter towards England as a result of this and the incident at the Albert Hall? "I thought everything was cute. They had the Beatles, they had those little pointed-roof buildings. What I had Aquascutum raincoats and those neat bowler hats and umbrellas. Then I went over and came up against the Queen and her pervasive influence."

"I guess I just have a lot more rational view of lovely old England these days. What I now said was that I'm not an apologist from the Queen, but my advisers have an apology from the Queen, but my advisers have an apology from the Queen, but my advisers have an apology from the Queen."

Writing for the Queen to say "sorry, Frank" won't do at all.

"She won't apologise for the breach of contract, and that's what the whole lawsuit was really about, not whether 400 Motels was obscene or not. This point was very clear in the judge's final statement. It was a breach of contract trial, not an obscenity trial with versus the Albert Hall, which is the Queen by proxy."

The judge was right when he said there had been a breach of contract, because wasn't obscene. But when it came down to whether the Albert Hall would pay damages, the judge said, "Well now, wait a minute. The Royal Albert Hall is a royal institution and we can't go around giving these Americans money."

"I would probably have felt a lot worse about it if I had gone through with the appeal and spent a lot of money, but I thought, \$50,000 is enough. Besides, I'll give her (the Queen) a backstage pass just to show there's no ill-feeling."

Moving on to the upcoming New York shows, Zappa explained that in 1967 he used to play in New York at the Garrick Theatre, two shows a night for six nights, and attract a regular bunch of fans each time. His idea was to recreate those shows for the people.

In England, though, we'll be doing a lot of new stuff. We'll be doing this piece called "Pinky's War" which is about our drummer having a peculiar fascination for the lips and hands of a singer in a band called the Angels. There's another new song called "Titties And Bess" in which the drummer goes to play the devil.

There's a whole bunch of new records that haven't been in any of my albums, but they are, in fact, according to the Palladium. The idea is not so much a live

album, because I may well overdo things, but I'm just hoping the quality will be good enough."

I said, that he was extraordinarily prolific with a new album released and yet more new, unrecorded material to play. "That's just by contrast to other people who are so busy chopping a line of coke to put up their nose that they don't have time to do anything in the music business. At the last count I had 45 albums out."

This statement seemed an exaggeration, but Zappa went on to enumerate. "I made five for MGM, and out of those they repackaged 11, and that makes a total of 16. It's incredible to think about it but it's true and actually it's worse than that because the 11 are actually repackaged out of the first three."

They didn't repackaged "Lumpy Gravy" or "Ruben and the Dark" which means that all the repackaged albums were made from the first three albums. I have no control over it, and what happened was that every time a new album would come out on Warners, MGM would repackaged old material and have it on the stands whenever was touring. In many instances their distribution was better than Warners' Brothers, and people who didn't know any better would pick up these old albums thinking they were new just because they had a new cover.

"People would go to the store thinking I had a new album out, and whenever they'd see they'd pick up. They probably didn't know what the title was, or who knows what happened. "On top of these there are 17 on Warner Brothers, and about a dozen bootlegs. Most of the old stuff in my records has never actually played before, but gradually as the quality of the musicians I can acquire for the

group improves, and as I get people with more technical skill, I can get better readings of the tracks."

"The difficult part with me has always been getting the right attitude towards the vocals in the things. Sometimes I've picked up people as vocalists who don't know from the early days, and that's why I'm always writ-

ing new material."

The new band is simply called Zappa. The Mothers of Invention, it seems, have finally been laid to rest. "This is so far removed from what the Mothers were. It's about time people stopped asking to see Jimmy Carl Black and those people, though Flo and Eddie were going to do the Christmas shows with me but their schedule didn't work out that way."

Writing, it seems, is Zappa's favourite occupation, his raison d'être for running the band. "I'll take the trouble to run a band so I get the chance to write for it," he said. "The writing is what I want to do, and I'll put up with all the peripheral — so that I get a chance to hear what I write."

"I can't help it if people aren't yet ready for my texts," he continued, referring to the frequent burning of his tracks by radio stations and general controversy that surrounds Zappa's lyrics. "That's the way I talk. Can you imagine me sitting around and writing a bunch of love songs? The idea came from the kind of life I live."

Zappa takes almost every show he does and retains the tapes for ever. The only ones he misses are at halls where he is demanded, such as the Felt Forum, which charges a \$5,000 origination fee "for the right to turn a tape recorder on."

"I have a warehouse of tapes, and I've listened to most of them. I average 100 shows a year, and I've been doing this since 1971 so I've now got about 2,000 boxes of tapes in store. I enjoy playing the music, and enjoy playing it back and comparing things."

Some of my bands are more improvisational than others. When George Duke and Ruth Underwood were the band we used to make up a lot of stuff on the spot and come up with really amazing pieces some days."

These tapes, or some of them at least, may one day be released as part of a 10-record set, project that was first mooted by Zappa three

years ago but which has yet to reach fruition.

"There are some logistical hassles to putting out something like that, but we're still working on it. Possibly it will be released in Europe before the U.S. because these things have worked well in Europe before."

It's got things like the earliest discs I ever did. Side one has a cutt was done in 1958 with me, Beefheart and my little brother recorded in a machine in the English department at school. It is the first recording of Beefheart singing. We do a blues called 'Lost In A Whirlpool?' The first couple of discs have stuff that runs chronologically from 1958 to 1968, some documentary stuff, some songs that were recorded and left off albums, and some demo material."

For example, the 'Hot Rats' album was going to be a double record, and there's a whole extra album of stuff with Sugar cane Harris which I've just hung on to. Each album there've been songs that we couldn't fit in."

Zappa is working on a price tag of \$50 (about £30) for the second volume, as well as live and extra material, will include what he calls "documentary" items which amount to tape-recorded conversations concerning the Mothers and their career.

"People won't be able to live without it because it has all the hot poop on the band. We have a recording of Jeff Simmons quitting the group just before we did '200 Motels' — Mark Volman had a recorder going in a canvas bag on a chair during the discussion and he gave me the tape later. They're not re-enactments, but the real thing."

Also there's a recording of the old Mothers rehearsing the material from the 'Frank' album. They're learning how to sing 'How Could I Be Such A Fool?' There's also some policemen raiding our recording session when we were recording the 'Uncle Meat' album. They'd had a nose complaint."

Few of Zappa's bands have been particularly stable, and the current one is no exception. I just form bands to see what they can do," he said, as we wound up the conversation.

"I think there are people who want to join me because it is a logical stepping-stone to the next phase of their career, and they won't stay no matter how good the band is. Once somebody clips for them and they get the spotlight on their clothing, they will want to go off and get an individual record contract. I just perform the function of a talent scout."

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Blunstone planes back

How Elton John helped one of Britain's most stylish singers back into rock, by GEOFF BROWN

COLIN BLUNSTONE describes his feelings towards the vagaries of the rock business as "numb," a state of mind resulting from a two-year battle to disentangle himself from his previous managerial associates in order to sign with John Reid, career-guided for Queen and Elton John—not unsuccessful acts. Colin has also been signed to Elton's record label Rockett world-wide except for Britain where Epic, convinced of his potential, wouldn't let go.

Moreover, his latest single is an Elton John/Bernie Taupin song, "Planes," and it's the first time anyone has ever been given a John/Taupin work before the melody writer had recorded it. Also, if you can take any month, the single, which is the title track of a forthcoming album, was produced by Gus Dudgeon, Elton's long-time producer. With such emblems gathered around him, Blunstone's immediate future seems as rosy as vernon, though the single hasn't charted, after all.

He was born on June 24, 1945, in Hatfield, lived in St. Albans, went to the local grammar school, got seven "O" levels and a couple of "A"s and learned to play guitar. When his group, The Zombies, won a Hertfordshire beat contest, he was swept into the recording studios to cut a song for Decca. "She's Not There" became a sizeable British hit, and a monster in the States, where Blunstone retains a loyal following.

The Zombies split up in 1968 after making some of the most subtle and musically singles and albums of the best era ("Tell Her No," "Care Of Cell 49" and "Leave Me Be" are especially memorable), and all were graced with Colin's haunting voice and feathery instrument which he used with magnificent control and grace.

When his group broke up he left the music business, entirely sick of it, but was seduced out of retirement to recut "She's Not There" under the anonymity of pseudonym (Neil McCann), but no-one was fooled. Blunstone's voice was far too distinctive for that. The record charted, but a couple of months in the life. Blunstone shed his disguise and embarked on "One Year," an album of genuine musical achievement which attempted to do the 12 months in his life.

The excitement caused by that album persuaded him to enter the rock fray again. He cut two more Zombies—the excellent "Ensignmore"—and then the

disappointing "Journey," which indicated that all was not well. He'd formed a backing group for one tour, disbanded it, and formed a much better one which featured keyboardman-writer Pete Wingfield, and they spent a happy couple of years together touring the States once and doing well in Holland and Belgium. But after the failure of the third Blunstone album and its single, "Wonderful," the urgency went out of their work.

Once again Colin Blunstone's career looked somewhat dishevelled. Now, however, career and artist look in much better shape. He's shed a stone-and-a-half in weight during his imposed exile while lawyers sorted out his life—not, he hastens to add, though worried about his future, but through diet.

The upswing in his fortunes began casually when he bumped into Dudgeon in the street one day. Gus had engineered the first Zombie sessions: "I hadn't seen him for some time. We got talking, and gradually that got into 'maybe we could work together some time.'"

That, he smiles, was a long time back. "It started off very simple, and gradually we started talking about Rockett Records and I said that maybe it might be a good idea to make a few alterations in that direction. I'd been with CBS for five years. I thought it might be quite good for both of us to have a little break."

"That's when it started to get complicated. I had a slight disagreement (smiles) with my management company about the way they wanted to deal with leaving CBS and going to Rockett. All the foregoing has been delivered with, I felt, an air of understatement. "It took about two-and-a-half years to sort it out. I just had to sit at home and write." He has accumulated a lot of songs in that time. His last album was released three years ago.

"Hmm. It's a bit scary isn't it? So," he laughs, "this is what can happen, you see, unless you've got a very good lawyer or a lot of luck!" Though he had the time to write a vast number of songs, the problems implicit in his exile meant that "it was all a bit uninspired, really, in the end. To start

with it was okay, but every week people would say 'not well. He'd formed a backing group for one tour, disbanded it, and formed a much better one which featured keyboardman-writer Pete Wingfield, and they spent a happy couple of years together touring the States once and doing well in Holland and Belgium. But after the failure of the third Blunstone album and its single, "Wonderful," the urgency went out of their work."

When he was told that it was settled, the songs have started to come again."

ON the next album he's written five songs, four of which were written during the time spent composing in his flat. Immediately the lawyers reached agreement. Colin started recording. That was a year ago. "I think I found out a lot of things. I won't make the same mistake again. No way is my career ever gonna go as slowly as that again. Let's face it, I can't afford it to happen again."

"Planes" took a year to record. He thought most of the tunes he'd written were "great." He'd co-composed a couple with Richard Kerr, and Dudgeon liked the songs, too. "But when it really came down to the nitty-gritty, we weren't so confident in some of the new material as, perhaps, he thought he was in the first place. So we were straight away looking for material."

Furthermore, neither Dudgeon nor Colin are quick recorders, and Blunstone's long absence from studio work made matters worse. Then Dudgeon had to take a sabbatical in the Spring to record Elton's "Blue Moves" double album. "Put all those things together, it makes a lot of delays."

To start stalling again was "harder" than I'd thought it would be. It's coming back day by day, the confidence. Even though I started recording long ago I can still feel a difference."

He'll put another band together and when I have another chart single. He's confident "Planes" will do well. But to take a band out without a hit is "economically crippling, it's a bit out of the question. He does want to work live again "because that's when it all becomes real. It's all a bit plastic sitting in the studio making records."

(Laughs). Sorry about the pun." He says that finishing a song, recording it and going out and playing it are the three great joys of music. "Cat Stevens seemed to have it really well together. He would write for three months, record for three

months, tour for three months, and have a holiday for three months. He seemed to get as quite straightforward as that." Stevens is managed by Harry Krost, Blunstone's ex-manager.

When Dudgeon went to Canada to record with

COLIN BLUNSTONE: "No way is my career ever gonna go as slowly as that again. Let's face it—I can't afford it." Elton, Blunstone flew out to Los Angeles, where he has a lot of friends, rather than languish in North-west London. He wrote well out there, he says, and intends to return this month. "I also think I should be there in January when the record comes out in the States." Of that moment he says "I can only look back to Neil Sedaka, Kiki Dee and Cliff Richard and keep my fingers crossed. It seems to be their speciality, doesn't it, this kind of thing? By which I took him to mean Rockett's ability to resuscitate or extend ailing careers."

He's helped there by the aforementioned "Zombies" cult following. Even when he toured the States with the Colin Blunstone Band, fans would talk to him with fond remembrance about the old group. He never found it annoying. "I think if anybody is interested in anything that I've done in music, in the way of making records, I'm very flattered."

Of the new album he says: "What we started to do in the first place was record singles, and in the end we kind of compromised a little bit, so I'd say there's four or five out-and-out singles on there, and the rest are not quite so obvious. There's no throw-away album tracks, though," he hastily adds.

The next album, he hopes, will be cut in Gus Dudgeon's own studio, which should be completed this coming Spring and is built, largely, to the specifications of the Marquee Studio, where "Planes" was recorded.

When he toured the States "we opened a lot of doors, and we should've got back more quickly, but like all first American tours it lost quite a lot of money and it would've been a lot to take on to go back there again. You can only lose so much money, and frankly, no-one seemed willing to help sufficiently with the losses to really going back there."

"Anyway, we played a lot of clubs like Max's Kansas City, the Troubadour and Quiet Knight, and we played a couple of concerts like the Winterland in San Francisco and the Lincoln Center in New York. It was great fun, really enjoyed it. Whether that should be the

test of a good tour I don't know! "I suppose the pressure wasn't on because a lot of the time we were opening in small clubs. Ebbett's Field, I think it was, a place in Denver, and people would be sitting right up next to the stage, and often you'd be singing and trying to play a quiet song and a waitress's tray would float right across in front of your face with 'clink, clink, clink, clink' all the glasses. It wasn't all that easy all the time."

"It was a strange tour, and maybe we should've got back there, but we'd been going for about two-and-a-half years and I knew in my heart of hearts it was about time for us to have a little break, at least, and come off the road."

WAS he satisfied with his last album, "Journey"? There's a certain amount of procrastination in his answer after he's begun with, "I think people are rarely satisfied, really. It has good points, he says, "but as a whole album I think it's the weakest of the three, which is a shame."

"I'm not sure it really holds together. And yet you can say much more about why 'One Year' should've held together because you've got the string quartet and quiet things and then you've got an orchestra which really don't mix. Say 'Caroline Goodbye' and 'Through You Are Far Away'—you couldn't get two more contrasting sounds than that, but to me my album holds together more than 'Journey.' But I think my favourite one is 'Ensignmore.'"

I said I thought the trouble with "Journey" was that the songs were, quite simply, much weaker. "They may be better. I think we were a bit stuck for songs. That's another trouble with when you go on the road. You're playing four or five nights a week, you get home, seven in the morning, and then up to the next gig as soon as you get out of bed. It's hard to write."

"I was looking back in my diary at what was going on while we were making 'Journey,' and it was things

continued on p33

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RICHARD WILLIAMS



Writing every week in the MM

MAYBE 1976 left the best until last: few events during the year have been as surprising and gratifying as the appearance of Steely Dan's "Haitian Divorce" in the national pop chart.

Many months after the appearance of its parent album, "The Royal Scam," "Haitian Divorce" has been swept to prominence largely on the tides of commercial radio. In London, for example, Capital Radio has seemingly programmed it every quarter of an hour for the past few weeks, and it's been a rare treat to hear a lyric of such imaginative acuity cutting through the billowing waves of southern Californian nouveau-MOR mediocrity.

When it appears between for instance, England Dan and John Ford Coley's latest mini-hit and Randy Edelman's newest mini-flop, the effect is akin to one of those al fresco Scandinavian baths where they chuck you into the snow and lightly beat you with a bundle of twigs. Bracing. Good for the circulation. Cleanses the bloodstream.

Apart from the sensitive arrangement and squeaky-clean playing (but why do the radio people always fade it just as that intriguing supporting riff enters behind the final guitar solo?), it's good to see such a lyric being bought and, presumably, understood and appreciated by lots of people. Apart from its overall cleverness, smaller, subsidiary references are so characteristic of Fagen and Becker. Who else, wishing simultaneously to draw a veil over the unmentionable and to shift the time and place of the action in a song, would insert this linking couplet: "Now we dolly back/Now we fade to black?" Answer: no-one.

CONSTANTLY one is amazed by their audacity, by their apparent refusal to let a song go out until everything fits without a weak link. The best small example is in another song from "The Royal Scam," titled "Sign in Stranger," where they juxtapose the line "Be born again, my friend" (set to a sunny, euphoric fragment of melody) with "Sign in stranger",

delivered on a malevolent monotone. I repeat: no other popular composer can lay claim to such virtuosic command of material.

It all makes a rather poignantly amusing contrast with the latest public pronouncements of Lou Reed, who has taken to mentioning how heavily he's been influenced by Ornette Coleman, and how he's into flatted ninths and augmented 13ths. The men behind Steely Dan have now been making thoroughly disciplined use of such influences and tactics (and many more besides) for years: the difference is that they have the ability to integrate them into a completely convincing overall approach, rather than grafting them into a tired style in some vain quest for novelty.

When they use real jazz musicians like Phil Woods, Dick Hyde, or Plas Johnson, it's because the song demands that particular contribution. The improvisations of trombonist Hyde and trumpeter Chuck Findley on the title-track of "The Royal Scam" are perfect evidence, making a mockery of the comparatively witless and artificial attempts of others (Springsteen's use of muted trumpet on "Meeting Across the River" jumps to mind as a particularly uncomfortable example).

Anyway, what I was going to say was that, although "The Royal Scam" justifiably showed up in most critics' records-of-the-year selections, I remain grievously disappointed by the lack of comparable acceptance accorded its immediate predecessor, 1975's "Katy Lied".

THIS album appeared when the group was already ensconced as a critical success. It was their fourth effort, coming after the promising "Can't Buy A Thrill", the wholly dazzling "Countdown To Ecstasy", and the consolidating "Pretzel Logic".

Such is the way of critical orthodoxy (an entirely regrettable institution which serves only as a cushion for the deaf and a thesaurus for the idle) that "Katy Lied" was the victim of an unwarranted Steely Dan Backlash. It was time for them to be knocked down a couple of rungs

and, regardless of the quality of "Katy Lied", it was chosen as the vehicle for this.

Most critics listened, noted an obvious lack of the usual fireworks (none of those sparkling guitar-harmonies solos from Jeff Baxter, for instance), and called it dull.

Probably I was prejudiced towards it from the moment I set eyes on the cover . . . the back cover, that is. With their customary sly zest for the unexpected, they chose to base its design precisely on that used by the old West Coast jazz label, Contemporary Records, in the late Fifties and early Sixties. It's an instantly recognisable format, and their borrowing is obviously affectionate: it also enables us to place their allegiances in a clearer context.

THE way they approach the album's songs (regardless, for the moment, of the actual quality of those songs) is similarly thoughtful. Instead of going for the sumptuous grandiloquence of their previous (and subsequent) arrangements, they chose to place these pieces in a very different kind of environment. When I first heard the album, in fact, I thought they'd rushed out a collection of superior demos: the overall sound is more spartan than that of their previous offerings.

There is a much greater concentration on the central role played by the acoustic piano (whether operated by Fagen, Michael Omartian, Victor Feldman, or David Paich), and the relationship between the four main instruments — piano, guitar, bass, and drums — is closer to that of a conventional jazz quartet.

The appearance of Phil Woods' alto saxophone (on "Doctor Wu") or Feldman's vibraphone (on "Everyone's Gone To The Movies") accentuates the resemblance: they replace the guitarists, and introduce a "cool" sound which again refers to the music which appeared on the Contemporary label — Art Pepper, the Shelly Manne groups, and so on.

The prevailing atmosphere is, then, at once alier and more intimate than is usual with their records. There is a feeling of real spontaneity

here, not perceptible in otherwise excellent works like "My Old School" and "Haitian Divorce". I wouldn't of course, say that "Katy Lied" is "better" for this reason: it's merely "different."

THANKS to this freshness and openness, Denny Dias finds the opportunity to play his finest and most free-ranging recorded improvisation, on "Your Gold Teeth II", which shows us just what an articulate soloist he can be, given space and a suitable environment. Not for nothing was he nicknamed "Bebop" in the notes to "Countdown To Ecstasy": on this outing his single-note lines are fluid, swinging, melodically intricate, and supremely logical.

(By the way, I had a good chuckle the other day while leafing through some old copies of Downbeat magazine. The issue of June 18, 1963 contained a news story announcing the winners of that year's Downbeat scholarships to the Berklee School of Music, and among the lucky handful was one Dennis Dias, aged 17, guitarist, from Hicksville, New York — the recipient of a 100-dollar Special Summer School Award.)

Fittingly, the songs on "Katy Lied" are warmer and more melodic than is the Dan's norm — or perhaps the warmth of the ambience just makes them feel so. Whatever the case, I've never felt as moved by their songs as I am by "Rose Darling" or "Any World That I'm Welcome To": they seem to contain an emotional commitment bypassed on the better-known works, which are written from a more objective stance.

Mostly, though, I treasure "Katy Lied" for its many little moments of bright perception, for the odd lines which cut through even the most cursory hearing, and for the musical grace with which it's accomplished. They may never make another record as friendly and approachable, and for that reason alone it deserves a special place in their already remarkable canon. ● All lyrics © Anchor Music Ltd, and used by permission.

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BLACK MUSIC

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Review section

6 pages of insight

Gallagher and Lyle: class of '76

GALLAGHER AND LYLE: "Love On The Airwaves" (A&M AMLH 64620). Benny Gallagher and Graham Lyle (vocals, guitars, mandolins, piano) with Jimmy Jewell (saxophone), Iain Rae (keyboards), Alan Hornall (bass), John Mumford (trombone, percussion) and Ray Duffy (drums). Produced by David Kershenbaum at Air Studios, London.

THERE aren't many class pop songwriters around, and there are even less who possess the ability to translate their inspired compositions into solid statements on record. McCartney springs immediately to mind, as does Elton John, and Jeff Lynne of the Electric Light Orchestra is about to join them.

With Gallagher and
Live.

For years Benny Gallagher and Graham Lyle built a fine reputation as writers, but apart from their all-too-brief flirtation with Mo'Guinness-Flint, when they scored and scored with "When I'm Dead And Gone" and "Malt And Barley Blues," they could never manage to convince us that they were the best interpreters of their songs.

lease a year ago of "Break away", an album with which they broke down the barriers and found their feet as singers and musicians as well as writers.

On "Love On The Airwaves" they improve and consolidate upon every facet of their craft, from the writing to the singing and the playing.

Like "Breakaway," the new album takes a bit of getting into. G&L are deceptive writers. Initially, their songs appear quite shallow, and it's only after the second and third spins that that superficial judgement is dropped, when you realise that the four-minute melodious pop song doesn't negate the depth of their material.

For instance, who would have guessed after one listen to "Breakaway" that it would spawn three hit singles — the title track, "I Wanna Stay With You" and "Heart On My Sleeve" — or even that it had pretty heavy statements in "Sign Of The Times" and "Rockwriter." And so it is with "Love On The Airwaves." So far, from

The title track, which starts off like the intro from "I'm Not In Love" before progressing into a jaunty, toe-tapping tune, was probably written

when the band was in the States and missing the comforts of home, and when "I Wanna Stay With You" was in the chart here.

The mood is sort of: "well, wife, I can't be at home, but here's me song and it says it all," hence the lyrics: "Dear Mr. Bell, you did very well, but there's some things can't be said on the phone. 'I miss you' just won't do when you're five thousand miles from home".

"The Runaway" is Benny and Graham's answer to "She's Leaving Home," the story of a young girl totally lost in her small hometown and misunderstood to the point where she's forced to leave. It's a touching track

with a beautifully harmonised chorus and matching arrangement, and the ending with chorus and verse running side by side is a gem.

"And back at home they sit and sigh / A steady job, a nice young man / they thought they had her future planned / They could never understand" neatly wraps up the sentiments.

The most demanding and upfront track on the album is undoubtedly "Dude In The Dark," with its haunting chorus. The song goes smoothly through a couple of time changes mid-way before building to the climax. It's practically autobiographical, explaining just why Gallagher and Lyle have never really pushed themselves into the limelight. "All he sees is a shining star. Now you know the reason he stays in the dark."

The first time I heard Elton John's "Your Song", the emotion nearly choked me, and the only song I've heard since that approached it for nerve-tingling poignancy is the last track on this album, "It Only Hurts When I Laugh," sung by Benny, who accompanies himself on piano. A beautiful anthem to loneliness.

Those are the outstanding tracks, but there's not a weak song on the entire album. Right now I'm contemplating whether to elevate "Every Little Teardrop" and "Call For The Captain" to the status of the four already mentioned. What a lovely way to start '77. — H.D.

ANDY FAIRWEATHER
LOW: "Be Bop 'n' Holla (A&M): One of Andy Fairweather Low's most endearing qualities is his low-profile approach to the music business and to his music. Like his other albums, "Spider Jivin'" and "La Bamba Boogie" (Capitol)

[illegible]

Reviews Electric Jams for Work

JOE HENDERSON: "Black Narcissus." Black Narcissus: Hindsight And Foresight. Power To The People! Amosbe, Good Morning Heartache: The Other Side Of Right (Milestone N9071). Joe Henderson (tenor saxophone and Moog synthesizer bass), Joachim Kuhn (piano), J. F. Jimmy-Clarke (bass), Daniel Hunan (percussion), Bill Summers (percussion), Dr. Patrick Gleeson (E-Mu Polyphonic synthesizer). On "Good Morning Heartache: The Other Side Of Right" (Milestone N9071), Joe Henderson (tenor saxophone and Moog synthesizer bass), Joachim Kuhn (piano), J. F. Jimmy-Clarke (bass), Daniel Hunan (percussion), Bill Summers (percussion), Dr. Patrick Gleeson (E-Mu Polyphonic synthesizer). Recorded April and October '75 in Berkeley and San Francisco, California, and Paris, France. Produced by Joe Henderson and Orlin Keppnaws.

THERE are at least a couple of jazz soloists who have incorporated elements of R and B, funk and rock into their music and come out the richer for it.

Gary Bartz is one of them (I'll conservatively love his *Nix Troop's* "Ju Ju Street Songs" album). Joe Henderson might well be the other one. Joe's last album, "Black Miracle" (Milestone M-9066), which featured George Luke arrangements and synthesizer by Davell Gongg, leaned too far in the direction of disco and took the edge off the tenorist's considerable originality. But on this one... well, the balance is all but perfect.

Producer Keppnaws has rounded up a spirited trio of well-known Euro-jazzers, who have dabbled in fusion music (Jimmy-Clarke can be outstanding in this idiom), but wisely, he restricts them to acoustic instrumentation. Already, then, a piquant blend has been achieved—a regular acoustic quartet playing fairly rocky rhythms.

Keppnaws' approach to recording also suggests a rock format. Percussion and synthesizer tracks were added, separately, after the quartet had done its thing in Paris, which suggests that the role these instruments play is purely decorative. And yet, in Paris, it doesn't sound that way at all.

In fact, Dr. Gleeson's approach to the synthesizer here seems, often, quite integral. There is, for example, a see-sawing, rhythmic motif that I would have attributed to hold the title track together, although obviously it cannot be identified with function. And elsewhere, the Doctor adds what sound like contrapuntal horn parts (French horns to be specific) which colour the central theme most effectively.

There is, however, the odd scintillating and swirling interjection that I would have wiped out, but that's most probably just that shakable pride on my part.

Kuhn acquits himself very well, his acoustic piano playing as much more lyrically than the stereotypically funky stuff he's been putting down for

MPS lately (in the company of Alphonse Mouzon). He has a long ripping solo that sweeps through "The Other Side Of Right" that must surely be one of the finest he's ever recorded.

Joe himself is, simply, a gas. At times, he sounds almost like a slyer, smokier Rollins, although he obviously floats majestically and with such unquestionable integrity that the environment in which they are placed seems most irrelevant. His is a big tenor sound, richly imaginative yet very considered, even when pushing his solos beyond the chorus lines.

And it's probably the very fact that he's difficult to pin down specifically that keeps him less than famous. As a composer he's wonderfully resourceful. "Hindsight And Foresight" is a hard-hitting little number that begins with a series of sound, type flurries (echoed) and ends up sounding oddly European on like "Purcell's" "Trumpet Voluntary" (all this in two minutes fly-by).

"And, again, 'Power To The People' has an opening synthesizer passage that's almost medieval, before the arrangement blossoms into a Herbie Hancock type groove and, since then, nothing at all to do with the wah wah school of thought. "Black Miracle" probably can't change your life, but it is an honourable and honest record that stands out quite forcefully against the mediocrity of so much electric jazz on Henderson is an artist of considerable stature. He deserves to be heard—on S.

JOE HENDERSON: a wonderfully resourceful composer whose album stands out quite forcefully against the mediocrity of so much electric jazz.

BUCK CLAYTON/ EDDIE CONDON

BUCK CLAYTON: "The Golden Days Of Jazz—Jama Count Bass And Benny Goodman." Record One: Christopher Columbus. Don't Be That Way. Undecided. Record Two: Rock-A-Bye Baby. Jumpin' At The Woodside. Blue And Sentimental. Broadway (CBS double album S8032).

EDDIE CONDON: "The Golden Days Of Jazz—Jama Count Bass And Benny Goodman." Record One: There's Something About Me. How Come You Do Me Like You Do. Blues In The Roof. Blues. When My Sugar Walks Down The Street. I Can't Believe That You're In Love With Me. Record Two: At The Jazz Band Ball. I'll Be A Friend With Pleasure. Singin' Monday On. I'm Comin' Virginia. Jazz Me Blues (CBS double album S8032).

THESE admirably compiled release sets in the CBS Golden Days series bring back to currency some well-known and, since their deletion, much-wanted albums. I recommend them thoroughly to anyone with a liking for the swing-style jangling of the Fifties and the very distinctive New York-Chicago style of Condon jazz or at near its peak.

The Clayton Jam Sessions,

started in December of '53 when the trumpet player returned to New York from Paris, won a special place in the hearts of mainstream players and addicts over here and the music certainly had its own de luxe quality.

An almost unruffled flavour, imparted by the ease and grace of the leader's playing and the unburied and uncomplicated nature of most of the performances, goes hand in hand here with good, swinging rhythm work and some first-class soloing and chugging by others in the hand-picked bands. Time was allowed for little extendable ideas to come forth.

Christopher Columbus, which runs for 25 minutes and 40 seconds, may be thought a shade too long. However, it conveys very well the relaxation and sense of form with on-the-spot improvisation which Buck and producers John Hammond and George Avakian were after. This track comes from the '53 session which produced "Hucklebuck," coupled on what was perhaps the most notable of the Clayton "Jam Sessions" LPs. Buck sounds fine, muted and open, and Joe Henderson, Urbie Green, Herbie Hancock, Lem Davis and Sir Charles Thompson are among the participants in a lengthy series of exchanges and solos. Sir Charles plays celeste as well as piano, and

his rhythm-mates are Freddie Greene, Walter Page and Jo Jones, O.K.?

On "Don't Be" and "Undecided" trombonist Trummy Young comes in for Chambers, blowing quite expressively in his broad, driving fashion. Coleman Hawkins replaces Julian Dash, Billy Kyle is on piano and Milt Hinton on bass.

The soloists are, in order: Clayton, Green, Davis, Kyle, Newman, Hawkins, Buck, Trummy, Charlie Fowlkes, then Buck and Joe in a trumpet chase, and Kyle for "Don't Be." For "Undecided" Trummy, Buck, Fowlkes, Davis and Fowlkes, Newman, Trummy, Kyle, Green, Hawkins.

More of the same kind of swingers music pleases the ears on Record Two. Similar groups with similarly rocky-sounding rhythm teams make lovely work of "Blue And Sentimental" featuring Clayton, Green, Meade, and sensitive work from Buck (with mute), Green and Young (with mute). Clayton (with mute), pianist Kyle and others—and tear it up on "Woodside."

"Broadway," one of the great successes of these sets, is a swinging, swinging drive, powered by Buddy Tate and Hawk. Clayton (swinging most effectively), trombonist Benny Green (in place of Urbie), Ruby Braff (now in on cornet), Dick Har-

ris (muted trombone), pianist Al Washburn and the champs Jo Jones, at the drums. "Rock-A-Bye Baby," by the same line-up, is almost as buoyant and has the unusual virtue of Jack Ackerman's tap-dancing, on his own and in sequences with horns.

There are two more goings-on to detail—Woody Herman and Al Cohn contribute to the somewhat messy but exciting "Woodside" for example, but the important thing is that the music lives up to what the approved style which, draws some important characteristics from the leader.

Condon stood for a certain kind of ensemble feeling, a soundness and, if you like, a freedom, which made him (as the liner writer notes) a great catalyst; an influence and musical personality.

The style, closer to Chicago and Dextland, differs from Clayton's of course. But Buck could and did work with Eddie Edmond Hall could have fitted into a Clayton Jam, and bassist Walter Page worked for years with Buck and plays on the second of these Condon discs. So far as I'm concerned, both sets contain

heartfelt and well-played jazz which passes the test of time.

Record One is a reissue of that 1964 LP classed "Jamin' At Condon's," presenting a top-grade Condon gang with Bill Billy, Buster Field, Cuthall, McGarity, Hall, Hucks, Freeman, Schroeder, Al Hall, Cliff Leeman, Eddie and, on a few tracks, Dick Cary on alto horn.

The ensemble shows a sort of looseness and sharpness which comes from men long used to blowing together (the musicians split into groups and don't all go at once, or not very often), and the soloists really rise to the occasion.

"Changes," a splendid and forceful performance with outstanding band playing and solos to match (Bud Freeman, Bill Butterfield, Penna Hucks, etc. all in form), is taken slow, then sped. "How Come" runs to 20 choruses, every one worth while, and here (as elsewhere) Eddie can be heard "directing traffic." Cary's bebop of "raincatcher" takes two on this.

For the rest, the same "house ensemble" roll out fast, happy "Blues, My Naughty Sweetie" and his nice, leisurely New Orleans groove for "The Roof" on which Eddie comments on the soloists. The last tracks are a five-minute melody, with a key change and, as the original note says, some sort of word record for the number of records in a two-song melody.

The second set is a collection of some of the tunes Bix Beiderbecke used to like. "Bixie Land" (when it came out when Phillips, and though Phillips, Bix, and the note says, some sort of word record for the number of records in a two-song melody.)

"For the rest, the same "house ensemble" roll out fast, happy "Blues, My Naughty Sweetie" and his nice, leisurely New Orleans groove for "The Roof" on which Eddie comments on the soloists. The last tracks are a five-minute melody, with a key change and, as the original note says, some sort of word record for the number of records in a two-song melody.)

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in brief

ZBIGNIEW HANYSKOWSKI QUINTET: "Kujawka, Gosc Funky" (Musa Records). Zbigniew Hanyskowski (piano), Tomasz Stankowski (bass), Jerzy Matuszowski (drums), Jerzy Matuszowski (drums), Jerzy Matuszowski (drums). Recorded in Poland. Produced by Jerzy Matuszowski. Released by Musa Records.

BADEN POWELL: "Brazilian Rhythms" (Phonogram). Baden Powell (piano), Baden Powell (piano), Baden Powell (piano). Recorded in Brazil. Produced by Baden Powell. Released by Phonogram.

DAVID FRIEDMAN: "Futures Passed" (Enja 2046). David Friedman (piano), David Friedman (piano), David Friedman (piano). Recorded in New York. Produced by David Friedman. Released by Enja.

TETE MONTOLIU: "shades of Monk, Bud Powell and John Lewis" (Enja 2072). Tete Montoliu (piano), Tete Montoliu (piano), Tete Montoliu (piano). Recorded in Spain. Produced by Tete Montoliu. Released by Enja.

JEAN-FRANCOIS PAUVROS / GARY BIZIEN: "No Man's Land" (Unibet). Jean-Francois Pauvros (piano), Gary Bizien (drums), Gary Bizien (drums). Recorded in France. Produced by Jean-Francois Pauvros. Released by Unibet.

JOHN KLEMMER: "Garofoto Ballad" (J. ABC ABC 518). John Klemmer (piano), John Klemmer (piano), John Klemmer (piano). Recorded in New York. Produced by John Klemmer. Released by J. ABC.

DAVID FRIEDMAN: "Futures Passed" (Enja 2046). David Friedman (piano), David Friedman (piano), David Friedman (piano). Recorded in New York. Produced by David Friedman. Released by Enja.

TETE MONTOLIU: "shades of Monk, Bud Powell and John Lewis" (Enja 2072). Tete Montoliu (piano), Tete Montoliu (piano), Tete Montoliu (piano). Recorded in Spain. Produced by Tete Montoliu. Released by Enja.

JEAN-FRANCOIS PAUVROS / GARY BIZIEN: "No Man's Land" (Unibet). Jean-Francois Pauvros (piano), Gary Bizien (drums), Gary Bizien (drums). Recorded in France. Produced by Jean-Francois Pauvros. Released by Unibet.

JEAN-FRANCOIS PAUVROS / GARY BIZIEN: "No Man's Land" (Unibet). Jean-Francois Pauvros (piano), Gary Bizien (drums), Gary Bizien (drums). Recorded in France. Produced by Jean-Francois Pauvros. Released by Unibet.

Review section

Francis and the New Swings again

FRANCY BOLÁND ORCHESTRA: "Blue Flame". All The Things You Are; Clair Obscur; Dancing In The Dark; Cross Fire; Autumn In New York; Yesterday (MPS DC 429 106).

Francy Boland (conductor, piano, Mellophone), with his orchestra. Recorded Germany 1976.

A SUPERB revival of the old Francy Boland big band which formally broke up in 1972. Here are 14 original members in a 25-piece orchestra recalling the magic of that star-studded international venture which reigned during the late Sixties.

It is good that Gigi Campi and MPS boss Georg Brunner-Schwer decided to revive the old spirit of co-operation by inviting Francy to supply some new arrangements and sponsor the arrival in Cologne in January '76 of some of the best British, German, Yugoslav and American musicians in Europe.

While the soloists are thick on the ground, including Ronnie Scott, the remarkable Benn Bailey, Kenny Wheeler and Tony Coe, it is in the section work that is immediately impressive.

The trombones, with Frank Rosolino at the helm, recall Kenton at his best. The saxes have some of the immaculate precision of a Jimmie Lunceford band, and the trumpets smoulder and blare into flame at the drop of a baton.

Francy is the unassuming man at the helm, playing occasional snatches of electric piano on his own composition, the moodily distant Clair Obscur, and lightly swinging "Dancing In The Dark." It's great to hear him like Benny Bailey whooping his horn on "Things," while Sabih Shihab on baritone trades fours with Ronnie Scott, and Sai Nisico on the exciting "Cross Fire."

But those swirling saxophone figures, played with care and passion, will prove the biggest delight for big band lovers, along with Kenny Coe and Ron Matthews's steaming rhythm section.

The nice thing about Boland's music is that while he takes care to write original, intelligent scores, he never gets to sound pretentious or cluttered, and this makes the solos stand out all the more. Just how a jazz big band should work, in other words. Highly recommended — C.W.

radio jazz

TUESDAY (1)
FRIDAY (3)
7.0 p.m. C: Ken Sykora presents the Big Bands.

SATURDAY (1)
3.0 p.m. B35V: Jazz Record Requests presented by Pete Clayton. 4.15 p.m. JAZZ: Jazz Sunday (2).

2.0 p.m. W: Good Vibes (Alan Stevens) introduces Highlights edited by John Featherstone of BBC Radio Manchester. 3.0 p.m. Night Out at the Royal College of Music. In Concert: 3.0 p.m. featuring Billie Holiday and the Chris Williams Quartet. 2.3 p.m. Country Sounds, the Bang Williams. 4.0 p.m. Jazz, 100 A2: Black and Blue. 10.10 A2: Jam

Parade Featuring Rhoda Scott, Wild Bill Davis and Milt Buckner. 11.0 B35V: Sounds of Jazz featuring Nelson's Column and Peter Clayton. 12.5 a.m. C: World of Jazz presented by Jim

1.50 p.m. B35V: Talking Trumpets (Trumpler and Band) leader Dizzy Gillespie, talks about his long career to Charles Fox who illustrates the interview with records. 7.30 B2V: Jazz in the City. 8.0 p.m. B35V: Best of Jazz on Records presented by Humphrey Lyttelton. 9.0 p.m. JAZZ: Jazz Today (4)
4.30 p.m. B35V: Jazz Today

FRANCY BOLAND: intelligent scores without pretension on an album showing how a jazz big band should work.

Kalaparusha and the Light Above all else, MIC

sounded a very human group, and this album, like the old performances, places the emphasis on broad range of feelings rather than individual virtuosity. In fact, to a certain extent Bailey and Parker seem to hang up their pipes for a while and avoid taking "solos" all but completely, in order that the group sound may be enhanced.

One of the delights of this kind of group activity is that it allows one to listen with the critical faculties suspended for once. Since the music is paragonically not about individual hot licks, the usual value judgements are beside the point.

And often it's actually difficult to discern precisely who is playing what, anyway. When Parker plays electric auto-harp in conjunction with Bailey's guitar, and Hugh

Davis begins to probe the workings of a Hammond organ, differentiation is well nigh impossible. (Such a sequence occurs in "Untitled 3").

Jamie Muir's touch throughout is extraordinarily sensitive, even if the percussiveness that was, as Bill Brylson once put it, officially "a non-musical."

"The London Concert," although it features half the Music Improvisation Company (as was), is another can of worms altogether.

Evans Parker and Derek Bailey have worked together very regularly throughout the past decade in all kinds of challenging settings, from the Spontaneous Music Ensemble to a quartet with Gavin Bryars and John Tilbury, from Manfred Schoof's "European Echoes" big band to the myriad possibilities of the ever-changing Company lineup.

And along the way, they have developed an extremely perceptive musical understanding, with perhaps the most acute empathetic musical understanding in the whole of

"Jazz" (now just a convenient label).

"The London Concert" seems to have moved on, or back, from the duo's position of a couple of years ago whereby the ideal seemed to be the simultaneous exposition of individual statements which were, hopefully, compatible.

Once again, the duo is working as a duo, concerned with what can be created together and the element of chance is thus considerably reduced, even though the musical content is 100 per cent improvisation.

Parker and Bailey, like a few other musicians in free music, are very much concerned with using all the harmonics available on their instruments, and the guitarist especially, scarcely seems to play anything that isn't harmonic.

One particularly intriguing sequence occurs at the overlap between parts three and four, where Bailey sustains harmonics with feedback and Parker, after rocketing hypnotically between a couple of notes for a while (not entirely unlike Coltrane's famous soprano wailings on "My Favorite Things"), enters into the spirit of things with some interesting split-tones (this is right at the beginning of part four).

And if this doesn't get me into Pseudo's Corner nothing will the piece takes on some of the evocative harmonic characteristics of them wolves howling.

Honestly, Wolves are actually very musical animals and not nearly as vicious as legend would have it. They've just had a very bad press, and as a result are in danger of extinction.

But, we seem to have disagreed quite drastically. There are moments on "The London Concert" when the musicians seem to be trying, almost, to trip each other up. Although I've said that they are concerned with group creation, Bailey and Parker take off the gloves for

this particular music.

"The London Concert" is not as benign a concept as MIC, here the elements of challenge and some of the ego of the old jazz cutting contests also have their place.

Sometimes, one feels, an almost caustic wit, but it's also highly intelligent, argumentative and thoroughly alert.

And, of course, there's very few other duos that sound anything like this one at all, which is a good reason to investigate.

Both records are available from Incis Records Company, 87 Third

Cross Road, Twickenham, Middlesex. Price £3.25 each —S.L.

Cross Road, Twickenham, Middlesex. Price £3.25 each —S.L.

DIZZY GILLESPIE

DIZZY GILLESPIE: "Doo Gon Days". The Tin Tin Dee Bird's Works; We Love To Boogie; Lady Is Good; Love Me Pretty Baby; The Champ I'm In A Mess; School Days Swing Low Sweet Cadillac; Bopcat's Blues (1); Topical Blues (2); I Couldn't Beat The Rap, Caravan (1); Caravan (2); Nobody Knows The Blues Just On The Sunny Side Of The Street; Stardust Time On My Hands; Blue Skies; Umbrella Man; Pop! Confession; Co-Shoo-Dee-Dee; They Can't Take That Away From Me (Savoy 220).

Dizzy Gillespie (trumpet, vocals, congas), plus various personnel including John Coltrane (alto, tenor, piano, vibraphone), Kenny Russell (guitar), Percy Heath (bass), Elmo Hope (piano), Art Blakey (drums), Stan Smith (violin) and others. Recorded in 1951-52.

JUST after the bebop revolution that Dizzy pioneered with Charlie Parker, the music business underwent a severe convulsion. Big bands of all kinds were demoted, and ballad singers were demoting Duke Ellington. And in the field of rhythm and blues, the beat was getting tougher, prefiguring the birth of rock and roll. In 1951 Dizzy was without record contract or band and being resilient and determined not to go under, he formed a partnership and launched a record label, — Doe Gee.

There are many other interesting pointers to R&R like Wynton Kelly's employment of the "clinging-clinging" feel, full of becoming a mainstay of the so-called "doo-bee" style, on "Doo-Gon Days."

On the most lightweight material, Gillespie's horn is superb, full of dazzling ideas. On one ballad he comes in playing "William Tell" which breaks everything up. His pastiche of Louis is almost cruel, as he tops the old master's highest notes, but apparently Pops was delighted when he heard it. Here Dizzy proved jazz could be as interesting as any other kind of music. But the industry and critics were not ready to promote sufficiently. The label went out of business and sold the masters to Savoy. Don't miss it, this time. — C.W.



WISHBONE ASH CROSSWORD COMPETITION

STUART RAISBECK OF MELODY MAKER DRAWS THE WINNING ENTRY AT JOHNNIE'S OLD BULL'S HEAD CLUB HUDDERSFIELD

The correct Crossword answers were as follows:

L to R: Mat Mathias, Stuart Raisbeck and Manager Dave (Photograph supplied by J. Maurice Bray, A.I.P., A.R.P.S., F.R.S.A., Huddersfield)

THE OFFICIAL WINNER WAS MR. STEPHEN THOMPSON, 66 Woodlea, New Biggin-by-Sea, Northumberland. And he will be receiving the MATAMP G-T100 Amplifier.

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4. L.P. SIDE 2
5. LIVE
6. STEVE

presented by Charles Fox. 8.20 L: All That Jazz (Brian Priestley) presents Tommy Dorsey, Cannonball Adderley, Cecil Taylor, etc. 9.20 Q5: Jazz Club (New Disc)

WEDNESDAY (5)
8.5 p.m. C: Sounds of the Gullies presented by Ken

John. 7.0 W: Jazz A Plenty features John Alan Stevens and John Featherstone taking a look at the best jazz albums of 1976. 8.5 M: Steve Cove presents Jazz Panoramas featuring

Parade and Norman Grant. 8.15 E: Dotter Jazz

THURSDAY (6)
10.5 p.m. B35V: Band Parade features Freddy Staff, his trumpet and his Orchestra,

with Jo Harvey and Scott Peters, introduced by Brian Matthews.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS: B35V: 1427m 124k, 2.1300 20m, 1.4046 167k, C: Radio Clyde 26m 135k

95.1V: E: MDR Germany 189m 136k, 30m 135k, 1.4046 167k, Radio London 200m 167k, 94.9V: M: BBC Merseyside 94.9V, M: BBC Frankfurt 504m 135k, 30m 135k, U: Radio Bremen 278m 167k, W: WDR: Radio Manchester 200m 167k, 92.1V

Review section

6 pages
of insight

Jazz Now and every year

JAZZ NOW, edited by Roger Cotterell (Quartet Books in association with the Jazz Centre Society, £1.75)

THIS Jazz Centre Society Guide, as it is subtitled, fulfils its promise in several vital respects, if not in all. A foreword says it is "a unique combination of reference section and articles by eminent jazz writers and musicians." That it is (well, most of the chaps included are eminent, I guess), though I'm not sure about the purpose of some of the articles.

The reference section's most valuable part is *The Musicians*—some 75 pages of close-packed information about nearly 250 players and singers currently active on our jazz scene. Here you can find their names, instruments played, a précis of previous activity, a reference to current activity (as at September, '75) and recent tours or major concerts, also a list of fairly recent recordings, and sometimes their date of birth, musical preferences and an item called *Mem event* (which refers to a key experience in the person's musical career).

It is all useful to have around and pretty interesting besides. Nothing in this line can be complete, and the listing here is reasonably comprehensive and broad-minded. We find George Melly but not his pianist Collin Bates, or indeed Acker Bilk's Colin Bates; we have Acker but not Mike Cotton; Mike Cusimbi but not Wally Fawkes, Alan Littlejohn, Betty Smith or John McLevy, to name a few.

In this respect, the inclusions are a bit arbitrary but a choice has to be made, and it is possible that some jazzers didn't respond to requests for personal data. Don't think I'm knocking: it's a very fine start to a much-needed service, and I for one am using it regularly. — In one hand, with the MM's.

The reference section also contains *Jazz On Record*, a neat little breakdown of record labels issuing jazz and available in Britain (with examples from their catalogues); *Jazz In Print*, a selected listing of books on jazz and related music (this of course, needs constant updating; *Jazz Societies*, *Clubs And Promoters* (necessarily incomplete); *Jazz In Focus*, a catalogue of jazz and blues films available for hire, with addresses of distributors (very useful for clubs and such); and finally, *Specialist Book And Record Shops*, a list of 21 names, each, which looks too brief to me.

So there's the substance of a valuable guide to jazz. It does not set out to be a *Year Book*, says the editor — and in addition, *Jazz* attempts to document the local scene in other ways. Aside from a preface by Spike Milligan (a gold-plated jazz enthusiast) and an introduction, the reading matter includes what I think of as magazine material (funny chat about his interviewing job from Peter Clayton; a look at the ragtime and blues of Charles Fox; a portrait of Phil Seamen by Brian Blain Good, but I've read it before; Ronald Atkins reflecting on our avant-garde situation; John Chilton on Billy Butler; Yesterday's Men by Dick Sudhalter; a Brian Case interview with Skidmore, Ervin and Jr. Spreading The Word by Michael Garrick; Tony Russell on the blues and editor Cotterell on the subject of jazz expanding its frontiers along various folk ways.

As a whole some of this is, I suppose, relevant to a "systematic look at the state of jazz scene today," as I feel almost convinced that much has been dropped in

KARLHEINZ STOCKHAUSEN: no better guide to the man who veers between 'old master' and demented prophet

Songs and memories

EARLY TO RISE, A Sussex Boyhood, by Bob Copper (William Heinemann Ltd, £4.90p)

THE Copper family from Rottingdean, Sussex are probably the most celebrated folk singers — REAL folk singers — in the country, with a family tradition of singing that dates back generations. Nobody through the centuries can

have been so active in popularising and creating widespread awareness of the family songs, however, than the current senior member of the family, Bob Copper.

It was Bob, with son and daughter John and Jill, and cousin Ron who made the classic four-album set "A Song For Every Season" (still the most treasured records in my collection), but in addition Bob Copper wrote two books, *A Song For Every Season* and *Songs And Southern Breezes*.

And life in a rural community where singing was a prime entertainment. This, his third book, details in vivid and colourful terms his childhood in Rottingdean, and in addition features a further collection of songs which now complete the family song book.

It's a book of much warmth, admirably capturing the atmosphere of the village and of his own family. Memories of school and the eccentricities of the teachers, of his own pride at being invited to help out on the farm, and later becoming a lather boy at the village barbers.

And his father who, working in the fields with him one day, said: "Bugger, boy, I wish you'd bin m'brother instead of m'on ylonger." There was an occasion, he recalls, when he and Ron had to stand in front of Bob's dad and sing the old songs, almost as an audition to reassure him the family tradition was in good hands. As this book shows, it could hardly be more lovingly carried on. — C.I.

Taking Stockhausen

STOCKHAUSEN by Robin Macdonald (Oxford University Press, £17.50)

WITH the number of excellent books about Stockhausen around, notably the Warner biography and the essential paperback "conversations" with Jonathan Cott, there might seem to be small need for yet another, particularly at the price of five pounds.

But if you are fascinated by this man, who veers between being an "old master" in his own age and a demented prophet, then refuted by the prolific richness of his invention, there could be no better single guide than this beautifully produced book. Each of Stockhausen's works from student pieces like "Chor Four Dirs" of 1959 to "Tierkreis" (1975) series of 12 exquisite

pieces for music box, each on a different size of the zodiac, is analysed in detail, often with graphic illustrations.

There is also an appendix of unpublished or unfinished works, which, surprisingly, does not include "Sirius," which he composed as a gift for the American Bicentennial, and which, Chris Franke tells me, has had its premiere in Berlin.

Nor is "Ceylon" and "Bird Of Passage," which were recently given rock-style promotion by Chrysalis, but perhaps this is because they are both free performances, closer to jazz than the classical tradition, though other items in this line, like "Procession" are covered.

Still, with a man for whom creative work is the very breath of life, there can be no such thing as a complete listing of his works, and Macdonald has done a brilliant work of analysis of the things Stockhausen's contribution to the musical life of this century into sharp relief. — K.D.

Books

truth." Thus Browne McGhee expresses himself on the front cover of this captivating book of blues lyrics, photographs and quoted observations, which complements the recently reviewed *The Devil's Music*.

This is not, say the authors, a musicological treatise, neither is it a history nor study of various artists. "Rather it is a mingling of the voices of scores of blues musicians."

Well, I'm not sorry about that. Histories and studies we have, and this sort of complimentary and eclectic mix of the music and the blues life, and also to the discrimination of the authors have cut and mingled the utterances of such people as McGhee, Hooker, Sylvestre, Shilene, Hopkins, Terry, B.B. King, Esther Phillips, Hammie Nixon, Buddy Guy, Muddy Waters, even Dr. John.

It is, I suppose, a kind of montage of words and pictures, creating a very vivid impression of the blues experience and of necessity, the black American experience. Not a new technique: in fact the book resembles *Hear Me Talkin' To Ya* in several respects, only the men and women talking about their pasts and futures, philosophies and ambitions, are telling us about blues rather than jazz. However, it is a shared experience, attitudes and traditions."

The people interviewed have been marvelously outspoken. They have great, often hilarious, sometimes frightening, things to tell; and the advice they give is frequently shrewd and pithily stated. Hound Dog Taylor, Muddy Waters, Jimmy Cotton, Junior Wells, Willie Dixon, Esther Phillips, John Lee Hooker, John Esler, Hammie Nixon, Johnny Shines, all make cumulative reading.

I could happily quote from any page, but I won't. I'm sure you won't expect the publisher would let me do that. I'll just say "make the pages sing," even as the authors promise. And yes, the book is first-class. It could be. I'd recommend this to any blues buff, particularly if it comes as a present. It's rather a luxury article. — M.J.

Sums to church

MAHALIA, by Lauraine Goreau (Lion Publishing £1.95)

IT WOULD border on the impossible, if I had twice the space allowed, to try to convey accurately the fullness of detail, richness of characterisation, and variety of writing and speaking styles, the amount of exhaustively researched

personal and background material, the authors sheer enthusiasm for her subject encountered in this bulky, revealing and vast-ranging biography of the queen of gospel singers.

Mahalia is a superbly sympathetic study of a woman from the New Orleans ghettoes who was as great a figure in sacred black music as Louis Armstrong or Bessie Smith were in their secular fields. Also it is a vivid story of church music and a black way of life.

The extent of Lauraine Goreau's research into Mahalia's early life and complex family tree, into her friends, neighbours, musical and business colleagues, into her letters, scrapbooks and cuttings, and into the music and religion which conditioned and inspired her is formidable and, to me as a one-time (part-time) biographer, frightening.

No printable aspect of "Mahalia" is the progress from the slums of her childhood, via Chicago (which she reached at the age 10), to Europe (first in 1952) and eventual international acclaim and respect seems to have been left out. Her struggle with ill-health, her worries and, as often seemed to us, hypochondria, problems with men and marriage, concern for her church and her "people," her remarkable gifts which went into her naturalness and a special personal charm, all these facts and feelings and all the dedication and belief which were a part and parcel of Mahalia Jackson have been woven into Ms Goreau's portrait of someone who was, to me, a very friendly, loyal and candid woman as well as an extraordinary artist.

Mahalia, more, too, about "Mahalia" attempts to topple race barriers and prejudice, to do good for others as well as herself (she was never averse to a bit of cash and comfort, for she knew the lack of both), and more penetratingly about her motives, thoughts and reactions, is squeezed into this massive paperback. Nearly 600 pages, and the American hardback was even bigger.

So, a dense and multi-stranded in literary construction that, at times, reading it is like dipping into a Pauline novel about the South.

Lauraine Goreau, who went on tour with Mahalia Jackson in 1952, no one could be certain) and got to know her in several respects, only the men and women talking about their pasts and futures, philosophies and ambitions, are telling us about blues rather than jazz. However, it is a shared experience, attitudes and traditions."

I must admit I am in the book, described as "Maxie Jones, her old friend," and "someone she welcomed with her voice and her smile." And wonderful things I'd written before even seeing her. The words were there for the rest of her life I was bed welcome whether she was in bed or not. I was bed unwell at the hotel and "seeing nobody."

Truly, it's (and wife Betty) spent more time sitting on her bed chatting and laughing about Bill Jackson, etta Tharpe, Alex Bradford and many more of the names which rose across these pages than we did talking to her on the night. On our first bedroom meeting, the world's most imposing gospel singer was actually sitting up in the pit dressed in red flannel underwear. Shades of Buddy Bolden!

And she was much too earthy to have objected to that comparison, for all that her voice and genius were god-given, in her opinion, and that was primarily for the Lord. More, primarily for the Lord, that magnificent, twice the space allowed, to try to convey accurately the fullness of detail, richness of characterisation, and variety of writing and speaking styles, the amount of exhaustively researched

BLUES, by Robert Neff and Anthony Connor (Latimer New Dimensions £2.95)

"I DON'T write anything from imagination. Blues is not a dream. Blues is

Comments for guitar

● This time of year, music critics boldly proclaim those artists they feel will dominate our consciousness in the coming months.

● Normally sane and balanced persons wildly predict that their own favourites will become of such enormous stature, will be so acclaimed by the vast bulk of the population, that they will be able to enjoy the warm glow of self-satisfaction and congratulation when their forecasts come true.

● But what usually results is a desultory list of hopeless out-

siders, and no matter how commendable or deserving, they are inevitably doomed to obscurity.

● Too many acts "tipped for stardom" break up within weeks, their constituent members being scattered to the four corners of the globe, destined to a lifetime of poverty and squalor.

● This time we ain't sticking our necks out! None of your "we firmly believe," or "take our word for it," in this year's weather report!

● Instead, we take a long, cool

Four page '77 special

look at the immediate prospects, and, weighing our words carefully, and with due regard to all the prevailing influences, and bearing in mind that anything can happen, we studiously assemble and earnestly present a compendium of names we suggest MAY achieve some degree of popularity in 1977.

● And more to the point, express the MM staff's personal wishes, yearnings — dreams, if you like.

● Thus we say it would be rather pleasant if pianist Muhai Richard Abrams gained rather more recognition for his works than has hitherto been the case.

● We would quietly be delighted if the George Hatcher Band were to receive a modicum of praise.

● If Racing Cars, the Climax Blues Band and Burlesque were given even the slightest encourage-

ment we would not thoughtfully and ruminate that this would be all to the common good.

● And if Eddie and the Hot Rods don't enjoy a degree of approbation, then we stand to lose a handful of newswipe in carefully placed bets.

● But if you were to press any of our forecasters, and they were to place a hand on their hearts, they'd say in their cups, the groups, singers and instrumentalists we discuss in the following columns are bound for glory.



DELBERT MCCLINTON: one of the best Southern country rock 'n' roll singers of the last decade

Jonathan Richman/ Delbert McClinton

JONATHAN RICHMAN And the Modern Lovers were first mentioned in the Melody Maker by John Cale nearly four years ago. He was producing the band for Warner Brothers, who'd signed them in the face of strong competition from CBS and Elektra/Asylum.

Cale was enthusiastic about the band. "Right now they fit very well into the Bobby Fuller Four 'I Fought The Law' thing. But I want to try something else to see if we can work on arrangements which don't go 1, 2, 3, 4 all the time."

But, somewhere along the line, Warner Brothers evidently lost their enthusiasm for the band, and it took another three years for the tracks from those 1973 sessions to appear on an album, released by the small Home Of The Hits label.

It's hard not to feel, however, that Warner Brothers were wrong to drop Richman. That first album, although it relies too heavily on Richman's fascination with the Velvet Underground, nevertheless reveals an original, idiosyncratic talent which was to blossom on the band's 1976 recording, "Jonathan Richman And The Modern Lovers."

Richman is a primitivist, with seemingly little regard for on-key singing. But it's unfortunate that he's been lumped together with the new generation of punk rockers, because his work has a weird, surreal humour ("Abominable Snowman In The Market," "Pablo Picasso," "Little Come The Martians") which owes very little to any other art or style of music.

Some of his songs also have an endearing innocence emphasised by simple pop melodies.

Neither of the bands' albums, however, have yet been released in Britain, although they are available in most import shops. But a number of record companies, with Virgin the current favourites, are debating whether to sign Richman for this country. If he gets a record label, then expect a British tour by Richman and his band sometime during the coming year. As the MM's Richard Williams, who saw the Modern Lovers in New York recently, commented: "I was stunned, laughing and babbling mindlessly, as we fled out. Sorry to sound superior, but the records simply give no idea. Someone must bring him over to Britain. Quick."

The same is true of Delbert McClinton, a Texan country singer who released an album of r&b rudies last summer. In common with a few other country singers like Jimmie Rodgers, Hank Williams and Jerry Lee Lewis, McClinton has transcended the white folk traditions of country music, absorbing the full influence of black r&b. And he's also spent years of dues-paying in Texan barroom bands, backing up blusmen like Howlin' and Wolf, Jimmy Reed and Bobby Bland. McClinton, however, is not simply indulging in some form of nostalgic mimicry. Like Billy Swan, McClinton has applied fresh energy, like thought to rock 'n' roll, offering a new interpretation rather than a pointless anachronism.

McClinton's own songs, however, are even better than his r&b interpretations. His first solo album, "Victim Of Life's Circumstances," was perhaps the best country LP of 1975, using the Texan honky-tonk traditions to full effect.

But like Richman, neither of his albums has been released in Britain, although his record company, Amherst, did show enough faith in the man to import a few hundred copies of "Genuine Cowbird," the r&b oldies collection. He is one of the best Southern country rock 'n' roll singers of the last decade. All he needs is publicity to confirm it that fact. ROBERT PARTIS

Eddie and the Hot Rods

ONE of the most telling problems facing the newly-emergent group who have had consistently favourable press backing and audience acclaim is — where next? Throughout 1976 EDDIE and the HOT RODS grew in stature by sheer force of energy and bubbling enthusiasm.

Hailing from the Southend-Canvey Island rhythm belt in the Deep East, they spread a mixture of simple, unpretentious roll and rock throughout the clubs and concert halls of these islands that caused even the most stoical rock watchers to emit such cries as "bravo," "excellent," and even "first class."

Undoubtedly the star attraction is Barrie Masters, a cherubic lead singer armed with all the energy and staying power acquired in his days as an amateur boxing champion.

And Barrie is backed by a formidable team, including Dave Higgs, the most experienced member of an essentially young band, whose wild guitar blasting is one of the main sources of Hot Rod power.

Keeping pace with these twin musical athletes are Steve Nicol, whose frantic drumming (nearly all Hot Rod tempos are at maximum speed), threatens to bring on cardiac arrest, and Paul Grey, youngest and quietest, whose bass playing has unexpected ferocity.

Thus the Hot Rods have made many new friends and fans by their policy of zood,

fast, modern rock played with the dedication of the underpaid and under-privileged. Not to imply they are starving under the iron heel of capitalism, but they have battled hard to get out of the rented van and £15 a night gig syndrome.

It is devoutly to be wished that they will reach even greater heights of popularity in the coming year, but they will have to concentrate a lot more on material if they are to make the all-important break-out in successful recording.

At best their singles have been a reflection of some of the excitement they convey live. And their first album, "Teenage Depression," contained some pointers for the future with Dave Higgs' free blowing guitar cutting away in the accepted Rodian mode.

But if they are to move onto greater things somehow, they will have to introduce better original material without losing their youthful zeal. A difficult task, for if they moved into the accepted patterns of modern rock riffs, it would mean an immediate slowing down and loss of impact.

But to be serious, if only for an instant, they have great potential to develop beyond the confines of the clubs, and I hope it doesn't take them as long as Jethro Tull or Peter Frampton. — CHRIS WELCH.

BARRIE
MASTERS:
Eddie
and the
Hot Rods'
star attraction



LONE STAR: closer to Led Zeppelin than Queen

Lone Star/ City Boy

ALREADY 1977 looks like being a good year for rock, a period when, at long last, the music of the Seventies will well and truly arrive, putting the Sixties, and the cynics who tediously insist on reliving them, where they belong. In the past 10cc and Queen have already helped shape the third rock generation, and two young bands ready to join them in the next year in their progressive cause are LONE STAR and CITY BOY.

Both bands have the qualities to make an impression on the rock scene. They both use the past as it should be used, as an influence. It is the basis from which they work, developing their sounds with modern technique to arrive at a distinct, present-day identity.

Unlike much of the music that has been touted as "the new wave" in the past year, neither is retrogressive. Both are strikingly progressive in outlook.

Lone Star are Kenny Driscoll (vocals), Tony Smith and Paul Chapman (guitar), and Rick Wernup (bass). City Boy are Hurley (bass) and Dixie Lee (drums), and even at this early stage in their career, they display almost frightening potential.

With Roy Thomas Baker producing their debut album, comparisons with Queen were inevitable, but they are not trying to step into the market created by that band. Where Queen have managed to bridge the gap between pop and hard rock, Lone Star will probably win most of their support from the rockers.

In fact, if it's comparisons you want, Lone Star would probably fit closer to the diverse Led Zeppelin of "Physical Graffiti" than Queen.

Their music is sharp and full of attack, with two lead guitars feverishly battling behind the hot vocal of Driscoll, helped by a keyboard player in Rick Wernup who manages both to beef up and colour the overall sound.

And another highlight of their "Lone Star" album is the intelligent use of harmonies to further enhance the music. The individual musicianship of each member is fully explored on their startling version of Lennon/McCartney's "She Said She Said."

It's been suggested that Lone Star's stage act could be improved immeasurably, something they're currently working on, and, if that is the case, I should think they will totally wipe me off the floor when I see them again.

The only thing missing is a bit of post-Edwardian stage presence from Driscoll, a delivery he is well aware of and is attempting to put right.

City Boy are a different kettle of fish entirely. Like Queen and 10cc, they insist that the studio should be used as an instrument, and like those two bands, they suffer a little in trying to reproduce on disc what they do at a yet, glowily but surely, they have been putting together a solid and entertaining live act.

They are Steve Bragdon and Lol Mason (vocals), Max Thomas (keyboards), Mike Slamer (guitar), Roger Kemm (drums) and Chris Dunne (bass).

They have released one album, a somewhat "The Art of the Rite," due out early in the New Year. Judging from that first release, I was left with the feeling that they weren't really potential on disc, still they put a sympathetic and extremely technically proficient in work with them, a pop equivalent of Roy Thomas Baker.

They use a band in a mould of 10cc, capable of writing lyrics that can capture both emotion and wit, qualities best demonstrated on Driscoll's "Lone Star" single "Lone Star" and "Oddball Dance" from "City Boy," and are well into recording their second album, an ambitious work in their different fields the present artistic workshop that cannot possibly be ignored. — LARRY DORRIS

Four-page 1977 special

Burlesque/ Steve Gibbons/ George Hatcher Band

BURLESQUE are an excellent young new band who, developing independently of such stalwarts of amusement as the Albertos and Supercars, have created their own style of parody and affectionate, yet still biting humour.

They would be the first to agree that they are not only a "comedy" band for they have a delicious off-the-wall approach which allows them to perform extraordinary numbers like "Bananas" and a segment from West Side Story totally without hidden meanings. No tongue in cheek. Nothing.

Where they differ from most other rock bands, too, is in their roots and influences. In Billy Jenkins they have a hero than able lead guitarist who traces his likes through such legends as Miles, Thelma Houston, and Tubby Hayes.

In addition they are theatrical. Not in an Alice Cooper props and costumes way. Nor in the Alex Harvey story-line, alternative persona manner.

Burlesque's theatricality lies in their unique manner of projecting themselves. Thus each member has a definite role within a given song and each number is treated in the way that a professional actor would treat individual plays.

There is little continuity of feeling or content from song to song. Each seems to stand as a little piece in itself on its own.

Their material is an eclectic mixture of tango, blitzkrieg rock, musical sing-alongs, r&b, Rony music and cocktail lounge music. Let's merely say it's indefinable. And let's add that it's new, refreshing and very, very good.

One of their great advantages is having, in their ranks a natural frontman in singer and sax-player Ian Trimmer. He moves like a graceful prancing mantis, sings like a Royal Navy Commander and handles hecklers like the ease of a Billy Connolly.

Burlesque spent 1976 playing the clubs and pubs and supporting Be Pop Deluxe and the Kersals Flyers. In 1977 they will bring out their first album, a live set, and it they can just keep on playing the way they do, one can only hope they'll make it.

A rock scene that has to turn to the punks for an infusion of new blood is obviously in need of more than Burlesque. The other two candidates for stardom are, unlike Burlesque, no fresh-faced youngsters. Nor, for that matter, are they holding going where no rock musicians have gone before.

But what they do, they do extremely well. STEVE GIBBONS has a pedigree which goes back to the Ugiys, a much-lauded Midlands band of the mid-Sixties, taking in Balls and also a short solo career at the beginning of this decade.

Nova/Thirty Years War

TWO of the most exciting bands I've heard in 1976 were foreign, NOVA from Italy, though with an English drummer and a black American bassist, and THIRTY YEARS WAR from Sweden.

Both have produced remarkable albums, both have done modest tours, and both show just the sort of promise that shines out today like a good deed in a naughty world.

Nova fired their bass-player and drummer in the midst of recording their Arista album, so producer Rob Lumley brought in fellow Brand X member Percy Fyfe to replace the drummer Michael Walden across the Atlantic to play on it. But even if you disregard the puns that the band's excellent musicians gave the rhythm section, the album was a remarkable debut.

In their place, the band has now recruited Don Harvey, who originally came to Britain as bassist of the short-lived Automatic Man, and Rick Parnell, a busy stylist in the current highly active manner, and son of Jack Parnell.

He recorded an album called "Short Stories" with the aid of ex-Move bass guitarist Trevor Burton, among others, and retained him in the line-up of the Steve Gibbons Band. To Burton he added guitarists Dave Carroll and Bob Wilson, plus drummer Bob Lamb, and together they recorded one of the best albums of 1976, titled "Any Road Up."

I've seen them in clubs and in major venues supporting fellow Midlandsers ELO, and every time they've been just so damned exciting that I haven't been able to stop trembling since.

They are a spontaneous blend of Bob Dylan, Chuck Berry, Van Morrison and Elvis Presley, in Billy Jenkins they have a hero than able lead guitarist who traces his likes through such legends as Miles, Thelma Houston, and Tubby Hayes.

Gibbons himself has drama and charisma to a surprising degree, and his gestures tell stories in themselves, let alone his multi-textured voice. The band are reasoned and professional, and in Carroll they have a sparkling guitarist who shows his paces on their show-stopping "Tupelo Mississippi Flash."

The Steve Gibbons Band have three distinct facets — gentle humourists, out and out rockers and chillingly cold observers. When they're on form, which is almost always, they're unformable.

And finally the GEORGE HATCHER BAND, a much simpler outfit than the other two but with tremendous power and great directness.

Basically they are a blues-cum-r&b band formed by Carolina-born George Hatcher who came to Britain two years ago, after an extensive career on the Deep South circuit, to find some English musicians to back him.

What Hatcher was after was the same sort of feeling attained by Joe Cocker in partnership with Leon Russell — without the hassles and heartbreaks that affected that outfit. And it's safe to say that he's well on the road to achieving his ambition.

Hatcher himself has a Cockereque voice with an ability to write earthy blues numbers that have all the authenticity that a genuine Southern boy can attain.

His band features a Birmingham guitarist called Big John Thomas, who is one of that breed of dedicated young men who've been practising almost since the day they were born.

The band recently issued their first album, on United Artists, called "Dry Run," an impressive debut. In 1976 they supported Dr Feelgood and Man on two nationwide tours. Let's hope the Hatcher boys will be headlining this time next year. — BRIAN HARRIGAN.

Nick Lowe/Clover/ Colin Blunstone

MY sincerest hope, aside from West Ham staying up and having a good FA Cup run, is that the admirable, talented producer/writer/artist Nick Lowe gives Stiff Records a hit. Nick, ex-bassist/vocalist with Brinsley Schwarz, has been producing some excellent singles for Andrew Jakeman's label.

He has the sort of commercial perception which, given adequate availability of the records (distribution of Stiff's singles is by no means easy) cannot fail to succeed.

Of course, Stiff is such a small operation that it does not have the promotional push of the music biz leviathans like EMI and CBS, and consequently they must pray to the Almighty (or his competitor) to get radio plays. Perhaps the great ally of Lowe, Jakeman and Stiff is their vision. While that remains and they hold true to it, their work will never be less than enjoyable.

I hope, as Clover, an American emigrant band whom I've seen supporting name British bands recently, advance in 77. They've a record deal with Nigel Grainger's Ensign label, which is a record deal with Nigel Grainger's Ensign label. They've a record deal with Nigel Grainger's Ensign label, which is a record deal with Nigel Grainger's Ensign label.

I hope the Jess Roden Band give us a record that's the equal of their magnificent live act, and that Robert Palmer could well see him emerging in the forefront of musicians who make it, and who act as catalysts for others in their genre.

For some five years he's been close enough to the bare folk world to keep the loyal following which that scene brings, while reaching out and touching a wider field, too. And let's hope that he can and should reap a fine harvest in the future.

For the album "Greenhouse," "Mud-lark" and "My Feet Are Smiling" reveal a guitarist with nimbly technical, endless ideas and a finely understated attack. His original inspiration seems to have been bluegrass mountain music, but his bizarre lyrics and hauntingly unusual voice might well become his ace card.

He's baby-faced and modest, and once told the MME: "The way I play is sort of like gossip — a little bit here, a little bit there. There's nothing really tremendous, but it really catches your interest, like hearing about your next-door neighbour."

A new album is due early in the New Year from this guitar virtuoso whose tonal and style are a tonic to all who look for a refreshing sound of an unpretentious musician who doesn't consciously aim for the dizzy heights, but gets there nevertheless. Leo rising in 77! — RAY COLEMAN

On the comeback trail, I hope Colin Blunstone reaps the benefits of his recent alliance with producer Glyn Johns and manager John Reid, who are not known for lacking many losses. Colin could, once again, become the Great British Voice. A writer for this paper once likened his singing to "a choir boy with soul" and I don't think any phrase could better capture his light breathy tone.

One of the most obvious styles of music in need of change is black American dance music, aka disco. The morning I sat down to write this piece an album plopped on my desk. It was called "The Classics in Philadelphia," by the Classico-disco Orchestra (Transatlantic).

It featured the works of Brahms, Beethoven, Dvorak, Borodin, Tchaikovsky, Mozart and Schubert arranged in a la Sigma Sound. It was recorded by British session musicians at Sigma Studios. It was execrable. It is also symptomatic of what has done permanent, possibly fatal damage to the current disco style. Too much music that is barely adequate has poured forth from a herd of uninspired Thom Bell/Gamble/Huff copyists.

Obviously, every profitable in-vogue style of music attracts its imitators, but in dance music, where the rhythm, the melody, pre-eminence, the cunning of the producer, writer and artist is paramount.

Because the cunning is so noticeable by its absence, it follows that we will be presented with countless dance tracks of the same texture, feel, taste and mood, like so many beans in a can.

The bare-boned funkists are being led most interestingly by George Clinton's imaginative productions of Funkadelic and Parliament. It's sack-age, quirky funk, perhaps a shade too black American for colossal British appeal. I hope not. I hope, therefore, that their disco fades as black American music usually does when it gets into a rut (remember the Motown slump?), or that someone comes along to give the disco tree a vigorous shake, letting fall the dead leaves. It would be a positive step, for prancing ensembles healthier shrubs.

— GEOFF BROWN.



Leo Kottke

LEO KOTTKE is not at first sight the stuff of which superstars are made. But if we can shelve, for a moment, the traditional requirements of a rock

giant, it would seem that 1977 could well see him emerging in the forefront of musicians who make it, and who act as catalysts for others in their genre.

For some five years he's been close enough to the bare folk world to keep the loyal following which that scene brings, while reaching out and touching a wider field, too. And let's hope that he can and should reap a fine harvest in the future.

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RACING CARS: produced one of the year's most enjoyable albums

Racing Cars/Plummett Airlines/Guy Clark

OVER the last six months, Racing Cars, Plummett Airlines and Meal Ticket have revived the club scene in London, and Racing Cars, with the release of their debut album ("Downtown Tonight"), took their first confident steps towards playing larger concert halls.

Dr Feelgood, the Kersals Flyers and Graham Parker and the Rumour, who had emerged from the same circuit, all succeeded conclusively on the same platform. Further more, the Feelgoods scored a number one album with "Stupidity," and the Kersals finally cracked into the top 20 with "Little Does She Know."

Such success must encourage those bands like Racing Cars and the Plummetts, both of whom have proved they have the talent and musical ability to emulate the achievements of the aforementioned groups.

Racing Cars, typically, must be in an advertisement for their new album, "Downtown Tonight," which is a collection of songs on the critical and popular success enjoyed by "Downtown Tonight." It was not only an entirely satisfying debut, but in its accumulation of songs it was a masterpiece.

They are particularly appealing because of their unpretentious and enthusiastic approach to music and the versatility of Morry's entertaining songs which the band, with the exception of Guy Clark, especially outstanding, translate with tremendous verve and intelligence.

They supported Robin Trower at the Hammersmith Odeon in November and overcame through the sheer excellence of their music a hostile and partisan audience. If they can communicate their music to a wider audience, they will be a band that connects with the brass cacophony of someone like Trower they can get a corpse on its feet and dance.

"They Shoot Horses Don't They?" the most impressive song on their album, is to be released as a single in January. Order your copy now to avoid disappointment. Doreen... Plummett Airlines have recently had their first single released on Stiff. It's a version of "Silver Shirt (The Light Is Fading)," written, like much of their material, by their vocalist Harry Stephenson, and the song has been one of the delights of their stage act for the last eight months.

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"They Shoot Horses Don't They?" the most impressive song on their album, is to be released as a single in January. Order your copy now to avoid disappointment. Doreen... Plummett Airlines have recently had their first single released on Stiff. It's a version of "Silver Shirt (The Light Is Fading)," written, like much of their material, by their vocalist Harry Stephenson, and the song has been one of the delights of their stage act for the last eight months.

Elkie Brooks/ Shusha/ Catherine Howe

ELKIE BROOKS was a fine pop and jazz singer even way back in the Sixties. I saw her low down on the bill at Beatles concert at the Odeon, Hammersmith, London, and even then she had a rare punch, having absorbed all the right blues influences and having sung around the jazz clubs with such excellent training bands as Humphrey Lyttelton's.

Since those heady days, Elkie has been a solo singer, trekked round the world with the late-lamented Vinegar Joe and then pulled out of British concerts and went very quiet.

Her most recent album, "Rich Man's Woman," was truly excellent, recorded in America and containing some imaginative songs written by Elkie; and yet something weird happened to her around the time of the album's release which suggested an air of absolute desperation.

She started taking her clothes off, posing for her album sleeve in a wholly uncharacteristic and irrelevant picture, and also entering into a bizarre stunt with the Sun newspaper. Odd tactics which actually worked against her raunchy image.

Let's hope that in 1977 she'll stop taking off her clothes for absurd stunts, put out a strong album, do some concerts, and deliver what so many of us know she has.

Without doubt, Elkie is Britain's finest lady rock singer, a counterpart to Joe Cocker with a voice of steel and a biting passion that can come only from someone who understands the blues.

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When ordering state size, colour and one alternative colour

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501. HAWAII

511. KING KONG

173. UNION JACK

199. EAGLES

167. JOIN THE ARMY

653. STARKY & HUTCH

100. HAVE ANOTHER

123. TRUST ME

208. I SAID SIT

543. GROPPIN HAND

182. NOTICE

106. STATUS QUO

221. UNDERSTAND

214. BIONIC COCK

158. BEETHOVEN

211. RE KIND

511. NEWCASTLE BROWN

544. ZODIAC (LOVE POSITIONS)

220. DRIVE ON PAVEMENT

109. EAGLE

125. VULTURES

127. MILCH TRAY

181. BOOZE

132. FLY UNITED

160. OUR BEER

506. STATUS QUO

108. WORK

612. PATCH

115. BLACK SABBATH

148. LED ZEPPELIN

286. BOW & FRILLS

132. FLY UNITED

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228. SERENE BOOZER

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P.3. MCCARTNEY

P.4. ROD STEWART

P.5. BEATLES

P.6. SKYNYRD

P.7. DYLAN

P.8. DALTRY

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The ROD STEWART BAND file

EVOLUTION Rod Stewart ended his association with the Faces after six years in December 1975. He formed his own band of British and American musicians in August 1976 after doing his solo album, 'A Night On The Town'. He picked six musicians with diverse backgrounds as far as style as classical and reggae.

PERSONNEL CHANGES
None

FIRST PUBLIC APPEARANCE Trondheim, Norway, 1/Nov/1976

FIRST BROADCAST Capital Radio, London, 5 Dec/1976

FIRST TV Old Grey Whistle Test, BBC-TV 24 Dec/1976

MANAGEMENT Gaff Management, Ltd, 2 New Kings Road, London SW6 (01 731 4131)

AGENT Gaff Management

RECORDING COMPANY Riva Records, 2 New Kings Road, London SW6 (01 731 4131)

PUBLICIST Personal manager, Bill Stonebridge Gaff Management

TOURS Are currently on a seven-month world tour which began in Norway in November

TRANSPORT crew travel in a **CONVOY** estate car road crew - two Ford transit buses and the band in an executive coach. The equipment is carried in two 32-ton articulated lorries

ROAD CREW Principals of the 14-man crew are Chris Lamb (Production Manager), Patrick Woodruff (Lighting Designer), Alan James (Fold Back), Dave Gaulty (PA) and Malcolm Cullimore who is in charge of the stage crew.

PA An Electrosond system split into six frequencies, approximately 8,000 watts out front and 2,500 watts of monitors. The front desk is 30 channels of which they use about 28. 24-channel monitor desk and 24 American amplifiers. Shure SM58 mikes for vocals. Other mikes are Shure Udyne 4s, Shure SM 57s, AKG D12s, AKG 224s and AKG 202s plus direct injection facilities. Revox tape recorder and Akai cassette deck in the front they have limiters, compressors and graphic equalisers.

ROD STEWART SOLO ALBUMS 'An Old Rain Coat Won't Ever Let You Down' (Mercury 1970), 'Gasoline Alley' (Vertigo 1970), 'Every Picture Tells A Story' (Mercury 1971), 'Never A Dull Moment' (Mercury 1972), 'Sail Again Rod' (Mercury 1974), 'Atlantic Crossing' (Werner Bros 1975), 'A Night On The Town' (Riva 1976).

ALBUMS WITH THE FACES First Star (1970), 'Long Player' (1971), 'A Night As Good As A Wedding' (1971), 'Ola La' (1973), 'Coke To Court' (1973), 'The Warner Bros'.

RECORDING PLANS WITH NEW BAND have been to re-record 'A Night On The Town'.



ROD STEWART Guitar and lead vocal



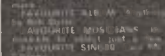
BILLY PECK Guitar and lead vocal



JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal



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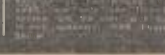
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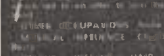
MM factfinders series



BILLY PECK Guitar and lead vocal



JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal



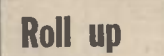
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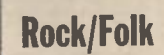
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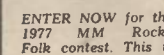
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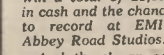
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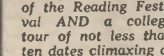
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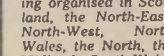
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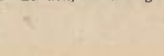
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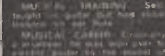
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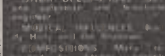
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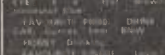
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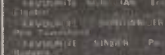
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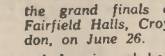
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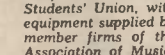
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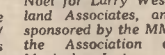
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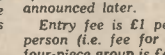
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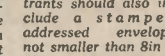
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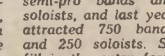
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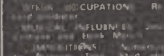
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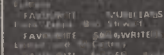
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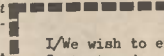
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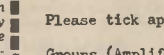
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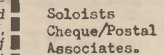
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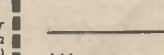
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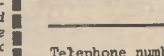
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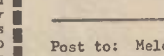
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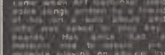
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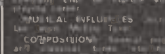
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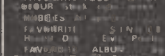
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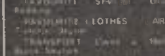
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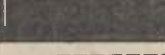
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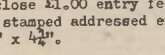
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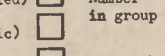
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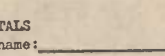
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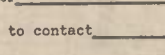
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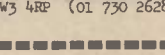
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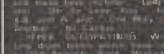
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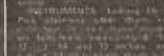
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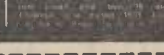
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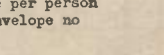
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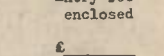
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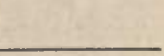
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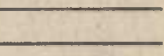
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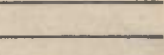
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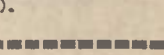
JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal



JOHN JARVIS Bass and lead vocal

Roll up for MM's Rock/Folk Contest!

ENTER NOW for the 1977 MM Rock/Folk contest. This is the chance for amateur and semi-pro bands and soloists to win a total of £1,000 in cash and the chance to record at EMI's Abbey Road Studios.

And there's an additional prize this time for the winning band - a place on the bill of the Reading Festival AND a college tour of not less than ten dates climaxing at London's famous Marquee.

Area heats are being organised in Scotland, the North-East, North-West, North Wales, the North, the Midlands, South Wales, the South, South-West, South-East and London, all leading to

the grand finals at Fairfield Hall, Croydon, on June 26.

Judges in each heat will comprise of representatives from the MM, EMI and the Students' Union, with equipment supplied by member firms of the Association of Musical Instrument Industries. The contest is organised by Odile Noel for Larry Westland Associates, and sponsored by the MM, the Association of Musical Instrument Industries, and EMI Records. Full details of area heats will be announced later.

Entry fee is £1 per person (i.e. fee for a four-piece group is £4) and cheques should be made payable to Westland Associates. Entrants should also include a stamped addressed envelope not smaller than 8in x 4 1/2in.

The contest is open to all amateur and semi-pro bands and soloists, and last year attracted 750 bands and 250 soloists. So fill in the entry form now. Closing date for entries is January 31, 1977.

I/we wish to enter the 1977 Melody Maker Rock/Folk Contest and enclose £1.00 entry fee per person entering and a stamped addressed envelope no smaller than 8" x 4 1/2".

Please tick appropriate category:

Groups (Amplified) ☐ Number ☐ Entry fee enclosed
in group

Groups (Acoustic) ☐ £

Soloists
Cheque/Postal Order to be made out to Westland Associates.

USE BLOCK CAPITALS
Group/Soloist name: _____

Address: _____

Telephone number: _____

Name of person to contact: _____

Post to: Melody Maker Rock/Folk Contest, 23a King's Road, London SW3 4RP (01 730 2628).

Sin of file

ABBA have been the year's most successful singles band, with four records in the chart — and three of those have been number one hits.

The band have been in the MM chart for a combined total of 39 weeks, a sharp contrast to Abba's chart performance last year when their only hit, "SOS," was in the Top Thirty for eight weeks.

But the comeback of the year was undoubtedly the Beatles, who had five hit singles. Only "Yesterday"

made the Top Ten, but the band still notched up a total of 22 weeks in the chart. And Paul McCartney — with Wings — hit num-

ber one with "Let 'Em In," the band's second chart record of the year.

It's also been a good year for Elton John, who,

in partnership with Kiki Dee, came up with his first-ever British number one, "Don't Go Breaking My Heart," a record which

stayed in the chart for 13 weeks.

The biggest single of the year, however, has been Pussycat's "Mississippi," a chart record for 15 weeks. The group's real rivals were Brotherhood Of Man ("Save Your Kisses For Me") and Abba ("Fernando," "Dancing Queen") who were in the chart for 13 weeks.

The week the Melody Maker presents a complete breakdown of the 1976 singles chart up to and including December 11. Everything has been detailed, from label infor-

mation to the highest positions reached and the number of weeks each record stayed in the chart.

NOTE:

(*) in the Weeks in Chart column indicates the record is still in the listings. This could also have an effect on the single's final Highest Position.

(*) in the Date of Entry column indicates the record has entered the chart twice. The date given is the first time of entry.

(*) in the Highest Position column indicates the record reached that position in last year's chart.

ARTIST/ RECORD	LABEL	DATE OF ENTRY	HIGHEST POSITION	WEEKS IN CHART	ARTIST/ RECORD	LABEL	DATE OF ENTRY	HIGHEST POSITION	WEEKS IN CHART	ARTIST/ RECORD	LABEL	DATE OF ENTRY	HIGHEST POSITION	WEEKS IN CHART
ABBA Mama Mia	Epic	January 10	1	10	FATBACK BAND Do The Bus Stop	Polydor	December 20, 1975	14	7	MUD Show Me You're A Woman	Private Stock	December 4, 1975	6*	7
Fernando	Epic	April 3	1	13	Do The Spanish Hustle	Polydor	March 4	9	6	Shake It Up	Private Stock	May 28	20	5
Dancing Queen	Epic	April 28	1	13	Night Fever	Spring	August 21	27	1	Shan On	Private Stock	December 11	13	1*
Money Money Money	Epic	November 27	4	3*	FERRY, BRIVAN Let's Stick Together	Island	June 19	2	8	MURPHY, BUSTER A Fifth Of Beethoven	Private Stock	August 14	24	2
ANDREA TRUE CONNECTION More More More	Buddah	May 1	3	8	5000 VOLTS Dr. Kiss Kiss	Island	August 14	7	8	NASH, JOHNNY What A Wonderful World	Epic	June 26	18	4
ARMATRADING, JOAN Love And Affection	Buddah	October 23	4	7	FOUR SEASONS December 13	Philips	August 7	6	7	NICHOLAS, PAUL Reckless (It Used To Be)	RSO	May 15*	24	3
AVERAGE WHITE BAND Queen Of My Soul	Atlantic	October 23	19	4	Silver Star	Warner Bros.	February 7	2	9	Dancing With The Captain	RSO	October 16	8	7
BARRIE, J. J. No Charge	Power Exchange	May 15	1	8	FOX S-S-S-Single Bad	CTO	April 27	4	11	Without You	RCA	October 30	22	6
BAY CITY ROLLERS Money Honey	Bell	November 22, 1975	3*	9	FRAMPTON, PETER Show Me The Way	AAH	May 20	9	7	Love Really Hurts Without You	CTO	March 6	2	8
Be My Baby	Bell	April 17	9	3	GALLAGHER AND LYLE I Wanna Stay With You	AAH	March 6	5	8	Love On Delivery	CTO	March 6	2	8
BEACH BOYS Good Vibrations	Capitol	July 17*	23	2	Heart On My Sleeve	AAH	June 5	7	8	Stay Me (If You've Heard It)	CTO	December 4	21	2*
BEATLES Yesterday	Apple	March 20	4	7	Breakaway	AAH	October 2	28	1	O'JAYS Love Train	CTO	February 21	18	6
Paperback Writer	Apple	April 10	23	4	GARRET, LEE You're My Everything	Chrysalis	June 12	14	6	OLDFIELD, MIKE Tubular Bells	Virgin	January 27	4	6
Hey Jude	Apple	April 10	13	1	C. BAND People Like You People Like You	Call	March 6	5	8	OSIBISA Sunshine Day	Brunswick	January 24	15	4
Get Back	Apple	April 10	30	3	GODDIE Halo	Capitol	January 10	27	1	Dance The Body Music	Brunswick	January 24	15	4
Back In The USSR	Parlophone	July 17	19	5	GREEN, JESSE Nice And Slow	EMI	August 23	15	8	OSMOND, DONNY AND MARIE Papa's Got A Brand New Bag	MGM	February 14	26	1
BE-OP DELUXE Ship In The Night	Harvest	March 13	19	5	GUY'S N' DOLLS You Don't Have To Say You Love Me	Magnet	March 6	6	6	YOU MUST JUST SEE ME CRY	Polydor	June 8	2	9
REE GEES You Should Be Dancing	RCA	August 7	4	9	HALL AND GATES Let's Go	Atlantic	October 30	27	1	PAUL, BILLY Let's Make A Baby	Philips	May 22	4	9
BELLAMY BROTHERS Let Your Love Flow	Warner Bros.	May 8	8	9	HARLEY, STEVE AND COCKNEY REBEKKA	EMI	August 7	10	6	PETERS AND LEE Hey, Hey, Hey	Philips	March 13	15	6
BELL, ARCHIE AND THE DRELLS	Philadelphia Int.	May 29	16	7	Here Comes The Sun	EMI	August 7	10	6	PRESLEY, ELVIS Girl's Best Friend	RCA	September 25	8	8
SOUL CITY WALK BISHOP, ALVIN Poised Around And Fell In Love	Capricorn	May 29	29	2	Harpo Movie Star	DJH	May 8	25	2	PURIFY, JAMES AND BOBBY My Puppet	Mercury	May 8	25	2
BILK, ACKER	Pye	August 28	4	9	DISCO CONNECTION NILL, CHRIS	ABC	April 17	13	6	PUSSYCAT Merrily Go Round	Mercury	August 21	24	3
BOWIE, DAVID Changes	RCA	December 13, 1975	4	9	ROCKY SANTA Bionic Santa	Philips	December 13, 1975	13*	6	QUEEN Sunshine Day	EMI	November 13, 1975	16	1
BRASS CONSTRUCTION TVC 15	United Artists	June 5	22	2	Save Your Kisses For Me	Philips	December 11	28	1	QUEEN You're My Best Friend	EMI	July 3	7	7
BROTHERHOOD OF MAN Save Your Kisses For Me	Pye	March 20	1	13	SWIFT, JAMES C. Get Up Offa That Thing	Polydor	October 2	21	3	RAWLS, LOU You'll Never Find Another Love Like Mine	Philips	November 27	2	3*
BUENET, JAMES C. Get Up Offa That Thing	Sonnet	November 13	20	5*	HOWARD, BILLY King Of The Cops	Penik	September 11	28	3	REAL THING Love Like Mine	Pye	August 7	14	8
CAN I Want More	Virgin	October 2	19	3	KING OF THE COPS 100 TON AND A FEATHER	UK	January 18	5	8	Can't Get By Without You	Pye	June 12	1	10
CAPTAIN AND TENMILLE The Way I Want To Touch You	ABM	January 31	20	3	It Only Takes A Minute	Penny	July 10	9	7	Can't Get By Without You	Pye	September 11	1	9
CARMEN, ERIC All By Myself	Arista	April 24	21	6	HUNT, TOMMY Love On The Loose Side	Spark	September 11	29	3	Can't Get By Without You	Pye	September 11	1	9
CASH, JOHNNY AND THE TENNESSEE THREE	ABM	April 10	21	5	IMPRESSIONS I Can't Ask For Anything More Than You	Curton	October 4	17	6	Can't Get By Without You	Pye	September 11	1	9
ONE PLACE AT A TIME CHARLES, TINA	CBS	July 17	30	1	ISLEY BROTHERS Harvest For The World	Epic	July 24	11	6	Can't Get By Without You	Pye	September 11	1	9
I Love To Love Love Me Like A Lover	CBS	February 14	1	13	J.A.M. BAND Disco Music (I Like It)	Magnet	October 9*	25	2	Can't Get By Without You	Pye	September 11	1	9
Love Me Like A Lover	CBS	May 15	27	3	VAGABONDS I'm Gonna Be A Star	Pye	July 24	11	6	Can't Get By Without You	Pye	September 11	1	9
Love Me Like A Lover	CBS	September 11	9	9	TAKES ME How Is The Time	Myc	July 24	11	6	Can't Get By Without You	Pye	September 11	1	9
CHECKER, CHUBBY Let's Twist Again	London	December 6, 1975	2	13	JICAW Pinball Wizard	Splash	November 8, 1975	7	10	Can't Get By Without You	Pye	September 11	1	9
CHICAGO If You Leave Me Now	CBS	October 14	1	9*	JOHN, ELTON Pinball Wizard	DJM	March 27	4	7	Can't Get By Without You	Pye	September 11	1	9
CHILITES You Don't Have To Go	Brunswick	August 14	4	8	(WITH KIKI DEE) Don't Go Breaking My Heart	Rocket	July 3	1	13	Can't Get By Without You	Pye	September 11	1	9
CLASH BLUES BAND Couldn't Get It Right	BMG	October 14	6	8	HARDEST WORD KC AND THE SUNSHINE BAND	Rocket	November 20	18	4*	Can't Get By Without You	Pye	September 11	1	9
COHOLLY, BILLY No Chance (No Change)	Polydor	July 24	27	3	SHAKE YOUR BODY KNIGHT, GLADYS AND THE PIPS	Jayboy	August 7	22	4	Can't Get By Without You	Pye	September 11	1	9
DANA It's Gonna Be A Cold Cold Christmas	CTO	December 20, 1975	13	6	MIDNIGHT TRAIN TO GEORGIA To See The Sun	Buddah	May 22	10	6	Can't Get By Without You	Pye	September 11	1	9
DAVIDSON, PAUL Midnight Rider	Tropical	January 17	10	2*	KUNSAAL FLYERS Lined Up The Song	QMS	November 20	21	3*	Can't Get By Without You	Pye	September 11	1	9
DEE, KIKI Loving And Easy/Amorous	Rocket	September 18	12	7	LAKE, GREG Believe In Father Christmas	Manitico	December 13, 1975	6	6	Can't Get By Without You	Pye	September 11	1	9
DEES, RICK AND HIS CAST OF IDIOTS	RSO	September 25	2	7	LAUREL AND HARDY The Trail Of The Lonesome Pine	United Artists	November 29, 1975	2*	9	Can't Get By Without You	Pye	September 11	1	9
DETROIT SPINNERS Rubber Band Men	Atlantic	October 9	12	7	LINGO LAURIE AND THE DYSTICS	State	May 1	5	5	Can't Get By Without You	Pye	September 11	1	9
DIAMOND, NEIL Beautiful Noise	CBS	October 30	15	7*	LIVERPOOL EXPRESS You Are My Love	Warner Bros.	July 3	9	8	Can't Get By Without You	Pye	September 11	1	9
DICKSON, BARBARA Answer Me	RSO	January 24	9	7	M AND O BAND Let's Do The Latin Hustle	Creole	March 13	25	2	Can't Get By Without You	Pye	September 11	1	9
DION The Wanderer	Philips	June 12	19	5	EARTHBOUND Blind By The Light	Bronze	September 4	7	8	Can't Get By Without You	Pye	September 11	1	9
DRENNAN, EDDIE AND B.B.S. UNLIMITED	Cactus	January 10	28	1	MANHATTANS Kiss And Say Goodbye	CBS	June 26	5	10	Can't Get By Without You	Pye	September 11	1	9
DR. HOOK A Little Bit More	Capitol	July 3	2	4	MANHATTANS TRANSFER Tucuo Junction	CTB	October 9	4	9	Can't Get By Without You	Pye	September 11	1	9
DR. HOOK A Little Bit More	Capitol	November 6	4	6*	MANUEL AND THE MUSIC OF THE MOUNTAINS	EMI	February 7	1	8	Can't Get By Without You	Pye	September 11	1	9
DRIFTERS Can I Take You Home Little Girl	Bell	December 13, 1975	8	8	MARMALENE Falling Apart At The Seams	Target	March 23	4	7	Can't Get By Without You	Pye	September 11	1	9
DOOD, KEN Hush (Of Me) Wherever You Are	EMI	December 20, 1975	20	5	MAY, SIMON Summer Of My Life	Pye	October 16	1	2*	Can't Get By Without You	Pye	September 11	1	9
DOUNDA, DAVID Jean Genie	Air	July 24	2	8	MCCALL, C. W. Conquer	MGM	February 11	2	9	Can't Get By Without You	Pye	September 11	1	9
EAGLES Take It To The Limit	Astylum	March 13	14	7	MCCRAE, GEORGE Honey I	Jagboy	February 7	29	1	Can't Get By Without You	Pye	September 11	1	9
EDDIE AND THE HOT RODS Teenage Dilemma	Island	November 27	24	1	MCGOVERN, MAUREEN The Continental	20th Century	June 19	15	6	Can't Get By Without You	Pye	September 11	1	9
EDMAN, RANDY Concrete And Clay	20th Century	March 20	11	6	MELVIN, HAROLD AND THE BLUE NOTES	Philadelphia Int.	March 13	22	4	Can't Get By Without You	Pye	September 11	1	9
ELVIS PRESLEY Loving You	Jet	November 27	2	3*	MILES, JOHN Miller, Glenn	Decca	March 27	3	8	Can't Get By Without You	Pye	September 11	1	9
ELLMAN, YVONNE Love Me	RCA	November 13	5	5*	MILLER, GLENN Moonlight Serenade	RCA	February 7	10	6	Can't Get By Without You	Pye	September 11	1	9
ELSON, KEITH Honky Tonk Train Blues	Manitico	May 1	28	2	RICK N' ME Miracles	Mercury	October 30*	10	6*	Can't Get By Without You	Pye	September 11	1	9
ENGLAND DAN AND JOHN FORD COLEY	EMI	December 20, 1975	20	5	LOVE MACHINE The Flasher	Mercury	January 26	3	7	Can't Get By Without You	Pye	September 11	1	9
ESSEX, DAVID If I Could	CBS	December 20, 1975	14	6	MIZELL, HANK Jungle Rock	Route	June 19*	26	2	Can't Get By Without You	Pye	September 11	1	9
ESSEX, DAVID If I Could	CBS	April 3	23	2	MOORE, DOROTHY Misty Blue	Charly	April 3	2	11	Can't Get By Without You	Pye	September 11	1	9
ESSEX, DAVID If I Could	CBS	November 6	23	2	MOORE, MELBA This Is It	Contempo	June 26	4	11	Can't Get By Without You	Pye	September 11	1	9
ESSEX, DAVID If I Could	CBS	February 14	5	8		Warner Bros.	May 29	6	6	Can't Get By Without You	Pye	September 11	1	9
ESSEX, DAVID If I Could	CBS	December 20, 1975	5	8						Can't Get By Without You	Pye	September 11	1	9

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SEVERAL weeks ago this modest publication carried a news story about a seemingly minor development on the folk scene. There was nothing spectacular or dramatic about the announcement Derbyshire musician John Tams, formerly with Muckram Wakes, had joined the Albion Dance Band.

So what? People are always leaving and joining bands, and this was just another addition to a group that already had double the membership of most bands. And a few of those members — Tyler Hutchings, Simon Nicol, Shirley Collins and Dave Mattacks, for example, had far more impressive pedigrees than Tams.

You never hear too much about it of course, but John Tams, a tall, willowy man with an engaging manner, has quietly contributed a great deal in folk's development, particularly in its community identity. He is an accomplished musician, an occasional but impressive songwriter, a record producer who's recorded several fine Irish traditional musicians, and currently a member of three bands.

An enthusiastic protagonist in the growth of informal English country music, Tams sees himself as "a communicator," and a "well-meaning amateur." In need of a catalyst to bring him out, and as "Tyler is the gaffer catalyst," he's joined the Albion Dance Band, though he's adamant about wanting to stay living in Derbyshire while the band is basically based in Sussex.

Formerly a journalist on local newspapers in Derbyshire, he's quit college (and also shaved plans to be a teacher) to link up with the Albion Dance Band in which he'll relieve Shirley Collins of some of the singing responsibilities and play melodeon.

His first involvement with folk was through running a folk club, and he was born and brought up near Muckram, a village of Derbyshire and interest in its history brought him into contact with folk music, though music was in his blood through one grand old played Anglo concertina and another who was in a brass band.

John now plays in an occasional unit, the Excelsior Band, which has a brass unit — "Scan Tester proved it," he says, "You form a group with some mates and play the music on whatever instruments are available to you. You don't ask down and consider what instruments you should play."

He became a prime figure in the Derbyshire folk scene, playing on record for the first time on the Druid's debut album "Burnt Offering," and then Muckram Wakes were formed. Tams, Roger Watson and Helen Wainwright (now married to Roger Watson) popularised the group nationally, and in doing so, described some valuable traditional music from Derbyshire, not an area noted for its folk music content.

"I had plenty of time to go and dig around and research in local archives. We turned up a couple of traditional singers — George Fradley for instance, with the battle of 40 or 50 songs. We got a nice version of 'The Squire Of Tanworth' from him."

"I learned most of my timing from him; he'd sing this 15-verse ballad he hadn't sung for 40 or 50 years — I didn't sleep for days thinking about it."

He's a marvellous character. I often wonder about the traditional singers, whether they think too much about the way to do songs or if it's just the revivalists who do that. I



JOHN TAMs (foreground) with HELEN and ROGER WATSON of MUCKRAM WAKES: 'A folk song should never be fixed — it should be growing, it should change'

The organic sound of John Tams

don't reckon they think too much about it at all — it just comes naturally."

With Roy Harris also researching material, Derbyshire folk song flourished and Muckram Wakes were rightly acclaimed for it (they still are). Tams left after two years with the group, however, during which time they'd made the "Derbyshire Map" album. He was still working as a journalist at the time

and found the dual life an intolerable strain, losing confidence in his musical ability. "I got rather ill and paranoid about the travelling. I felt I should examine what I was contributing to the scene, and when I did I decided I wasn't contributing very much at all, so I thought I'd stay out of it for a while. I was martyring myself. I didn't realise it at the time, but that's what I was doing."

In the early days there was this pioneering thing, and then I got to working with Roger, which is what I'd always wanted to do because he had this affinity with his own land. And then I got to thinking I wasn't doing as much as I could be."

What he did after his subconscious martyrdom was to embark on the most fascinating aspect of his career — travelling around County

Clare in Ireland doing field recordings for Topic. Among the albums that emerged as a result of his visits were by people like the Russell Family, John Kelly, Chris Dransfield, Tommy McMahon and Bernard O'Sullivan, and Tams himself describes the experience as "the pinnacle of what I'd been working towards."

Tams could have done more work for Topic, but he wasn't prepared to leave Derbyshire. "I really do suffer from metropolitan London's a marvellous city... but it takes me time to get used to it. I'd been there playing his role in communications, presenting folk programmes on local radio stations in Sheffield and Nottingham, doing photography, and playing with the Umps And Dumps celtic band, a group that also included John Kirkpatrick and Sue Harris."

In 1972 he wrote "Pulling Down Song" which reflected another of his early exploits — working on the dogdams in a travelling fairground. It's

his best-known song, recently covered by June Tabor on her "Airs And Graces" record, something which has delighted him.

"Songs ought to be organic, a folk song should never be fixed. Like the tradition it should be growing, it should change. June's changed it and that's great, I don't mind if I don't even recognise it. I actually wrote the song expressly to close an evening in a folk club, to get no audience reaction as opposed to the mad thrash for applause at the end of a set."

He'd done a year of his course to be a teacher when he finally returned to Tyler Hutchings requests for him to join the Albion Dance Band. They'd found from earlier discussions that they held similar viewpoints on music.

The Albion Country Band were in existence at the time, and the discussions were resumed when the Ectingham Steam Band split up. They got together again when Tams took part in the recording of Hutchings' "Son Of Morning" album (released this month) and at last decided the time was right for him to join Albion and left college. He has no doubts he's done the right thing.

"I have said that if the crack is there the music will come. The crack is good and the music has got to come. They (the still refers to the Albion Dance Band as they haven't yet begun to make the statement they are going to make. I thought it would be quite high-pressure working on a stage but mostly it's working in a dance situation and that means the audience isn't directed at you. The pressure is reduced and when we've done concerts we've treated it in the same way."

The thing is I don't think we're any folks any more — that died out six months ago. We're just playing to people. I regard myself as a purist but I believe that whatever instruments are about you use and I believe the old guys would have tried electric instruments and all the rest of it they'd been around."

Tams has a lot of folklore that defies being treated too lightly, but the folk scene as a whole is still an entertainment business."

COLIN IRWIN

THE rumour was that Dransfield, the four-piece band that Robin and Barry Dransfield have laboured for so long to get on the road, had broken up. The possibility seemed to be confirmed by the news that Jean Oglesby and Jane Winder were seeking solo work for Robin, and indeed when the two brothers came to town with bassist Brian Harrison to talk about their future they didn't exactly look ecstatic with pleasurable anticipation of the months ahead.

In fact, it's true that Robin is working solo for a while, and the band will not be playing together again until a French tour, which has been arranged for February. If it weren't for this tour, it's quite likely that the depression that hit them during their recent tour with Tom Paxton — a tour which left them even more penniless than when they began without adding greatly to their following — would indeed have caused the band to break up.

When you consider that Robin's moving song, "It's a Life in Here" (which is to be considered as one of the great contemporary lyrics of 1976, and Barry's neo-Vivaldian suite on the theme of "The Blacksmith," the Fiddler's Dream, is an instrumental tour de force of

ROBIN AND BARRY DRANSFIELD: ploughing a lonely furrow for the sake of originality

great power, & really is ridiculous that they should be fighting so hard for survival.

Partly, their situation reflects the difficulty which any non-traditional folk-style artist faces in Britain today, for the swing towards traditionalism around the clubs has removed much of the market for original song-writing. While songwriters like Al Stewart and Roy Harper find their audience in America or around the college concert circuit, the lesser-known performers are starved of an opportunity to make their names in the clubs.

Even such well-established

writers as Steve Ashley and Richard Thompson haven't really had the impact here that is achieved, seemingly with much less cause, by Americans like Jackson Browne and Linda Ronstadt.

Part of the cause, it must be admitted, is the determination by so many British songwriters to go out with a band in economic circumstances which make it hard for a soloist to survive. While one applauds their determination to plough the furrow, they have chosen, despite the difficulties, one has to utter a hollow laugh when people of the folk scene speak as if

anyone with a band is selling out to commercialism.

One of the more valid arguments in favour of denying contemporary songwriters a hearing on the folk scene is that their work hardly fits into any workable definition of what folk music is, but whatever the academics may say, until recently the singer-songwriter always had a place in the clubs, and even stalwart traditionalists like Lomas and MacColl in the earliest days of the revival felt it was as important to create new material as to preserve the old stuff.

In any event, the Drans-

fields' traditionalist pedigree is impeccable enough to make what they are doing now merit our attention, whatever category you might place it in.

After having produced two fine albums for Bill Leader in 1970 and 1971, the duo split up and Barry made an album for Polydor which, though he prefers to forget it now, had some good stuff in it. His ambitions were too great for the somewhat haphazard production, and it sank without a trace.

"The album was the culmination of more than two years of trying to reach a

particular thing," said Robin. "Barry started it originally, and then he pulled me in and as a duo we followed it up. Basically, when we started together again, we wanted a band, and we picked Brian up after a year. Then we did the album with a drummer and we got Bob Critchley from Decamus for the tour."

Originally, they had planned to tour with Fairport, but for one reason or another that didn't happen, and they found themselves playing to Tom Paxton audiences who were

not used to their hero going out with a support act.

"It became drudgery," said Barry. "We didn't have any warm-up gigs, so we thought at first we were just warming up, but it just went on and on. Apart from Cardiff, of all places, God bless 'em, and Crydon. They were good."

"It's only now, five weeks later, that I'm beginning to think and talk coherently about it all I just wanted to go round punching doors," said Robin. "The last night of the tour we forced ourselves out on to the stage and played."

"We came off the tour without a gig, no management, no agency, nothing. We thought, 'What's it all about?' We've got an album which has been ecstatically received by Transatlantic, we got a personal letter from Nat Joseph (which is apparently unheard of), saying what a mighty piece of product he thought he'd got, the best thing he'd heard in years and so on. It was well received by the critics, but what's happened? Why do we have to go to heart? We've forced ourselves silly for two-and-a-half years..."

The irony is that while, on the folk scene, the Dransfields get some folk because they're so hard on folk, in the business they tend to be dismissed because they're regarded as folk.

"There's certainly a lack of confidence in this country in anything that's English-based," said Barry. "They think that I sing with a Yorkshire accent, or even an English accent, and they're very very amusing that I don't sing with an American accent. The guys in the record companies say, 'Oh, you're folk music.' — KARL DALLAS

Robin and Barry — thorough English Dransfield

ROBIN AND BARRY DRANSFIELD: ploughing a lonely furrow for the sake of originality

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ES

AN all-star band has been assembled to back Steve Ashley in a New Year concert that also features Ashley accompanied by a string section.

The one-off concert will take place in Cheltenham — where Ashley is now living — at the Queen's Hotel on Sunday, January 2. It features three members of the disbanded Decameron — Dave Bell, Dick Cadbury, the multi-instrumentalist who has just joined Brian Colby and Jon Gillespie in a re-formed Cajun Moon, and drummer Bob Critchley, who was also with Dransfield. Others in the group are concertina virtuoso Lea Nicholson, who recently had a single of "The Dem-busters March" released by Virgin, and Brighton singer-songwriter Steve Knightley.

A string section from London's Guildhall School of Music and a local recorder group will also be taking part, conducted by Robert Kirby, who will be playing electric piano at the concert. Kirby, who has orchestrated for Rod Stewart, Saddy Denny, the Strawbs, Nick Drake and Decameron, produced Ashley's "Speedy Return" album, though this is the first time they've worked together in concert and in fact the first time Ashley has ever played live with a string section.

Ashley, a founder member of the Albion Country Band who later formed his own group Ragged Robin, will be performing entirely, his own material. He describes it as "an expensive venture but worth it."

Entrance is 90p (70p to members of Granny's Folk Club, Cheltenham) and 50p and 60p in advance. Tickets are available from Granny's Folk Club or Martin's newsgates.

No Fill are coming to Britain in April. The acclaimed Irish trio — one of the main attractions at last year's Loughborough Festival — will be appearing at the Inverness Festival and are to play several concerts while they're in the country. They will be playing concerts at the Slough Irish Society Club, the Half Moon Putney, the Centre Hotel, Newcastle-upon-Tyne, and the BBC's Both Sides Now programme.

Folk details of the tour are still to be arranged and further details will be announced soon — the group are also intending to play concerts in Cheshire and the Midlands.

Another Irish band coming to Britain in the New Year are the Dublin City Ramblers, who will be playing in the city in time in February. Recently, they had a successful single in Ireland with "Me Old Tambourine", but have become frustrated with the limitations of playing in hotels and spending most of their time playing in dance-halls.

They are anxious to see what reaction they'll get from audiences in the UK which they describe as more sensitive and appreciative. Again, dates are still being finalised.

MICK TEMS, the Pontardawe based singer, is making his first full British tour in January and February. Tems has created a great deal of interest in 1976 both with his singing and his research into South Wales folk music, and this tour will be the first opportunity many audiences will have of seeing him.

He will be appearing at the Merrle English Folk Club, The Crown, Eastbourne (January 30), Recreation Hotel, Colchester (31), Hoy At Anchor Folk Club, Crooked Billet, Leigh-on-Sea (February 1), Dingle Folk Club, Adams Arms, Conway St, London W1 (2), Gardens Arms, Fore Hamlet, Ipswich (3), Fighting Cocks, Kingston-on-Thames (4), Three Cups, Chelmsford (5), Calveley Hotel, Unbrudge, Walsby (6), Stage One, Stratford E15, (9), Royal Oak, Havering (10), The Star, Quarry St, Guildford (11) and the St Edmunds Head, Bury St Edmunds (12).

Meanwhile, forthcoming guests at Pontardawe Folk Club, which Tems has been running, include a solo gig by Dick Gaughan on February 10, and a three-piece band including Chris Foster (Jan 7), Mel Dean (21), John Good-luck (February 4), Peter Barlow, Ian Woods (10), The Star, Quarry St, Guildford (11) and the St Edmunds Head, Bury St Edmunds (12).

Martin Simpson will be making short tours of Wales and London and his gigs since his tour with Steeleye Span. Dates include appearances at Newcastle City Gwent (January 9), Driver and Vehicle Licensing Centre, Westbourne Grove, Coventry (11), Angel Inn, Great Darkegate St, Aberystwyth (14), St David's University, Lampeter (15), Brig Hotel, Torres, Scotland (23), Mercury Motor Inn, Riverside, Cardiff (26), New View Club, The Barma Section, Thurso (27), Clare College, Cambridge (30).

White Lion, Hadleigh, Suffolk (February 2), Wyndham Hotel, Bournemouth (3), Royal Arms, Lincs (4), Portland Arms, Mitcham, Cornwall (5), The Crown, Loughborough (6), Cavalcade Club, Manchester (13), The White Horse, Westbourne, near Ems-worth, Hants (22), Horn of Plenty, St Albans (25), Crown Hotel, Eastbourne (27), Shackelford Social Centre, Godalming (28).

Scottish folk comedian Bill Barclay has recorded three shows in about Celtic Television. He will be acting as host in the shows which are scheduled for the last two weeks of the year and may be networked. On January 14 Barclay will be performing at the Celtic Centre for Scottish Television.

The Lambton Worm — the show in which Hedgehog Pie are currently appearing in Newcastle — will probably be the last of the show. The University Theatre. The local council intend to close the theatre permanently, therefore preventing a repeat of the folk festival the band performed there for a week in November.

The festival climaxed with a "This Is Your Life" show featuring all the various incarnations of Hedgehog Pie throughout their career together. The band have been off the road preparing for the



STEVE ASHLEY: one-off concert in Cheltenham with string section

l-star band for Ashley

festival and the show since late summer but are expected to make a replacement for Martin Jenkins soon and go back on the road in the New Year.

Rubber are releasing an EP based on three songs from the play — "The Lambton Worm", "The Worm", and "Come And Join The Show."

MIKE SMITH, former lead singer with Frogmoreton, made a solo appearance at the Bristol Flyer Folk Club on February 27. Other guests at the club include Tom McConville and Bob Fox (January 2), Eric Bottomley (9), Martin Carter and Graham Jones (16), Cocky (23), Tannahill Weavers (30), Martin Carthy (February 6), Wilshire County Council (13), Gerry Lockran (20), Downes and Beer (March 6), Wounded John Scott (13), Michael Moore (20) and Vin Garbutt (27).

Bob Davenport has become a resident at London's Telington Folk Club which meets at the Florence every Tuesday. Davenport will join the Flowers And Frolics band as residents, resulting in a change in format with Davenport chairing a more informal evening. Brian Grayson has left the club to live in Canada. Next week's guest (January 4) is old-style banjo

player Ray Andrews, with Ian Campbell appearing the following week (7). Singer-songwriter Bernie Parry, who has established a big reputation in the north of England, makes a rare expedition south this month. He will be performing at the club in Quarry St, Guildford. Among the artists who have sung his material are Vin Garbutt and Miriam Backhouse.

Another singer from the north will be playing for a dance at the Stoke Hotel, Stoke Rd, Guildford on January 16. Another singer from the north with a big reputation, Peter Bond, appears in nearby Godalming, at the Shackelford Social Centre on January 24. The club also features Old Clan, Newlin, Dew (January 3), Curate's Egg (10), Vin Garbutt (17), Fred Wedlock (31), Chris Foster (February 7), Jeremy Taylor (14), Derek Sarjeant and Hazel King (21), Martin Simpson (28).

McShane appear at the special New Year's Eve show at the Half Moon, Putney. New Year guests at Nunatun Folk Club — which meets on Sundays at the Arts Centre, Pool Bank St, Nunatun — are Barry Skinner (January 2), Robin Garfield and Paul Gough (16), Roaring Jelly (23), Downes and Beer (30), Roger Brooks (February 6), Vin Garbutt (13), Doug Porter (27), Martin Simpson (March 6), Muckram Wakes (13), Nick Fenwick (20), Martin Carthy (27), Johnny Collins (April 17), Gary and Vera Assey (24).

The first guests of the New Year at the Hoy at Anchor Folk Club, Leigh, Essex, are Kitti and Derek Theobald (January 4), followed by Maggie Lanton (11), John Kirkpatrick and Sue Ilarris (25), Mick Tems (February 1), Chris Foster (8), Tony Hall (15), Tom McConville and Tom Fox (22), Clilla Fisher and Arlie Treatise (March 1), Pete and Chris Coe (8), Dave Tollerfield (15), Bob Stewart (22) and Sean Cannon (29).

Miriam Backhouse opens Tudor Folk's year at the Crown Hotel, Old Amersham on January 2. She's followed there by Hot Valtures (9), John Timpany and Audrey Smith (16), King (21), Martin Simpson (28) and a ceilidh featuring the Oyster Ceilidh Band (30).

They used Pee Wee's ample proportions to good effect, especially in their song about the Piddler, during which Pee Wee pranced on stage in full cased crusader costume. Fred Wedlock's longish first half set was typically funny, although he seemed to lack some of his usual fire and enthusiasm.

His now familiar sidekick, Mike Evans, accompanied him on most of the songs with sympathetic fiddle playing, and Henry Davis backed him on bass.

It was an accomplished and entertaining performance, although Fred's voice was not strong enough to cope with songs like Cyril Tawney's extremely difficult "Oggy Man". All the acts did a second half set, but the high spot of the evening was the pantomime Cat Whittington And His Dick, enacted by all the performers.

The title tells all really, for it was funny and bawdy. Again it was

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Fee's Frolics — what a laugh!

CONCERTGOERS with a highly developed musical taste or a liking to a peaceful lull would have found little to interest them in the Yuletide Frolics concerts featuring Fred Wedlock which were staged in and around the South West of the country when the

I caught the tour when the six of the 18 Frolics was presented to a packed house at the extremely modern Civic Centre in Trowbridge, and I think I can honestly state that there has been a folk concert quite like this one staged before.

On the bill with Fred Wedlock for each of the Frolics were Mechanical Horse Trough and Nola. While three tunes on one bill could have been disastrous if each had tried to better the others by getting bigger laughs, this combination worked extremely well; indeed the overall impression was that they were all thoroughly enjoying the opportunity to work together.

The accent was naturally heavily on humour, but this is not to say that the audience weren't also treated to some good music, especially from John and Sue Knowler, who played a rousing "The Ballad of White On Black" had disbanded, produced two pleasing sets, showing some of the reason why they are gaining such a considerable reputation in the clubs.

Sue's voice is superb and John has a quick wit; their harmonies were tight and their songs melodic, melodic and being "Killing Me Softly With This Song".

Mechanical Horse Trough were on the bill with Fred Wedlock for each of the Frolics were Mechanical Horse Trough and Nola. While three tunes on one bill could have been disastrous if each had tried to better the others by getting bigger laughs, this combination worked extremely well; indeed the overall impression was that they were all thoroughly enjoying the opportunity to work together.

They used Pee Wee's ample proportions to good effect, especially in their song about the Piddler, during which Pee Wee pranced on stage in full cased crusader costume. Fred Wedlock's longish first half set was typically funny, although he seemed to lack some of his usual fire and enthusiasm.

His now familiar sidekick, Mike Evans, accompanied him on most of the songs with sympathetic fiddle playing, and Henry Davis backed him on bass.

It was an accomplished and entertaining performance, although Fred's voice was not strong enough to cope with songs like Cyril Tawney's extremely difficult "Oggy Man". All the acts did a second half set, but the high spot of the evening was the pantomime Cat Whittington And His Dick, enacted by all the performers.

The title tells all really, for it was funny and bawdy. Again it was

Pee Wee in costume who brought the house down. His Fairy Nuff had to seem to be better than it is difficult to imagine a less likely sight than the large, tattoo'd ex-soldier in white leotards and a tutu which kept slipping down.

The audience seemed a little subdued in the rather dark hall, and on occasions jokes and funny songs which would have left a folk club audience collapsed on the floor did not get the expected response.

Some of the more subtle parts of the evening especially did not get much of a laugh, like Mike Evans and Henry Davis's tongue-in-cheek introduction of the pantomime which was full of deliberate mistakes but appeared to embarrass the audience rather than to amuse.

They seemed to prefer the more bawdy and more obvious belly-laugh jokes, and certainly they were not disappointed. Art it may certainly not have been, but a really enjoyable prelude to Christmas. — KEITH CLARK

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Single File

continued from page 27

ARTIST/ RECORD	DATE OF ENTRY	HIGHEST POSITION IN CHART	WEEKS IN CHART
STEELE SPAN At Around My Hat	Chrysalis	November 22, 1975	3 9
STEWART, ROD This Old Heart of Mine	Riva	November 22, 1975	4 8
Tenants The Night	Riva	June 12	4 8
The Killing Of George	Riva	June 12	4 8
Sailing	Warner Bros.	September 18	3 10
Get Back	Riva	November 27	8 3*
STONE, R AND J We Do It	RCA	January 17	4 8
STYLISTICS Me No Is The Saddest Word	Avco	November 29, 1975	5 8
Funky Weekend	Avco	February 28	9 6
Can't Help Falling In Love	Avco	May 1	9 7
16 Bars	EMI	June 26	15 7
You'll Never Get To Heaven	M And L	December 4	26 2*
SUNNER, DOWN Love To Love You Baby	GTO	January 24	3 8
SUTHERLAND BROTHERS AND QUIVER Arms Of Mary	CBS	April 24	2 9
SWEET Lies In Your Eyes	RCA	February 7	30 1
Heaven Must Be Missing An Angel	Capitol	July 24	4 9
Don't Take Away The Music	Capitol	October 16	5 8
TAYLOR, JOHNNIE Disco Lady	Clus	May 15	26 2
10CC Art For Art's Sake	Mercury	December 13, 1975	6 9
I'm Mandy Fly Me	Mercury	March 27	4 8
THIN LIZZY The Boys Are Back In Town	Vertigo	June 19	6 7
Walkabout	Vertigo	August 28	29 1
T. REX London Boys	EMI	March 28	30 1
I Love To Boogie	EMI	June 26	15 7
TWIGGY Horn 1 Go Again	Mercury	September 4	18 6
TYLER, BONNIE Lost In France	RCA	November 13	5 5*
VALLI, FRANKIE Fallin' Angel	Private Stock	May 1	10 5
WAKELIN, JOHNNY In Zaire	Pye	August 7	2 7
WALKER BROTHERS No Regrets	GTO	January 24	6 8
WALL Low Rider	Island	January 31	13 7
We And Baby Brother	Island	July 24	23 2
WHITE, BARRY Let The Music Play	20th Century	January 10	8 6
You See The Trouble With Me	20th Century	March 20	2 8
Baby We Better Try And Get It Together	20th Century	August 28	16 6
Don't Make Me Wait Too Long	20th Century	November 20*	18 3*
WHITE, CHRIS Spanish Wine	Charisma	April 10	28 1
WHO Seize the Box	Polyder	February 7	8 8
Substitute	Polyder	November 6	9 6*
WILD CHERRY Play That Funky Music	Epic	October 16	7 9*
WILLIS, DON I Recall A Gypsy Woman	ABC	July 10	14 5
Yours My Best Friend	ABC	October 30	26 1
WING AND A PRAYER DRUM AND FIVE CORPS Baby Face	Atlantic	January 31	19 5
WINGS Silly Love Songs	Capitol	May 22	2 9
Let Em In	Capitol	August 14	1 9
Wurzels A Gilder Drinker	EMI	May 22	2 9
ZANFIR, GREGORIE (Light Of Experience) Doina	EMI	September 18	4 6
De Jale	Epic	August 28	6 8

Colin Blunstone

from page 11

like getting up at five o'clock to be in Birmingham to play Pebble Mill. At five, which is a TV show we did quite a lot, getting there at half-past seven or eight to do some kind of run-through, then doing the show, coming back down, and going into the studio at five or seven in the evening, then going straight through the night then getting up and going to do a gig.

"And I thought, 'Well, there's no way you're going to do your gigs, is there?' He always likes to record songs that haven't been recorded by anyone before. 'Then at least I make them mine a little bit. I kind of take a claim on them a little bit.'

SURELY Colin's voice is so distinctive that even

if he did not previously record songs, comparison would be out of the question? "Possibly. But, you know, people are in the broadest sense of the word, quite critical of artists who rely too much on other people's songs. It seems to put you in a different bracket. It seems to make you just a 'singer' rather than an 'artist'. People are just so much more ready to accept you if you write your own stuff. There's a great fascination with writers. It's the unglamorous thing at the moment to be just the artist."

He thinks having a comprehensive distinctive voice is an advantage in the long run but it becomes a disadvantage in some respects. For instance, if I demo my own songs for people to take round to artists, I often get other people to sing on the demo because when they play it they'll say "Oh, that's Blunstone. Why doesn't he do it? I think it puts them off. Well, I've been told it does."

His songs have rarely been covered by others. "It's been very frustrating because a lot of people showed interest, but it's never quite happened. I've very few covers, very few which is really annoying."

Off the top of his head he recalls two — Lani Hall and Mae McKenna. "It's frustrating especially when you spend a lot of time writing with a world-acclaimed name like Richard Kerr, who gets a lot of covers alone — you think (laughs), you think 'Oh dear, what's wrong with me?'"

When the Blunstone Band broke up did he think he was heading for another complete jam with music as happened after the Zombies split?

"No, that, because when

the Zombies split I wanted to get out of the business. I quite liked the Zombies to split up in a way."

During his two-year hiatus, he did one or two things at all to keep his voice in trim?

"I don't hear harmonies that fast. If it's simple harmonies, that's a two-year hiatus. If you're doing session singing you're really going to go in there and do it. But there you don't always know what the song is or what kind of parts they want beforehand. Allie, my voice is distinctive. Even in harmonies you'll hear it, which can be a bit awkward."

THAT, too, is why his previous management forbade him making commercials. Had his outlook on that changed? "Well, I think there's definitely more interest when I had records out. See, if you haven't got records out people do forget. But there were a couple of big commercials I had, the chance to do but I just burst out and let management talk money and I think, uh, well, they didn't agree about it, let's put it like that."

He wouldn't mind doing some now, and doesn't accept the argument that you can't do class albums and make commercials at the same time. "I think you should do as much as you can and just enjoy it, enjoy the experience. Look at Barry Manilow, biggest thing in the States at the moment, and when he first started off on the road he'd never done much stage work, he was Bertie Miller's MD, and he used to do a melody of all the commercials he'd written and used to go down a storm. It was the highlight of the

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Film the supergigs

ON THE COVER of MM December 11, the one-legged minstrel condemned the current mammoth rock shows: "There should be no need for anyone to prove they're bigger than Elton John or Led Zeppelin any more."

I agree that these giant shows are becoming ridiculous. Atmosphere and acoustics in the huge venues are often terrible; the sight of Mick Jagger the size of an ant 200 yards away is unlikely to turn on the most avid fan. The concerts are becoming too centralised. Fans have to travel hundreds of miles for the big rock extravaganzas if they live in the provinces.

On the other hand, if the "supergroups" (Zep, Stones, Elton, etc) played to everyone who wanted to hear them, using only reasonably sized halls, they would have to tour non-stop 365 days a year.

Wouldn't it be a reasonable compromise to turn to the silver screen? A straight filming of major rock concerts (no fantasy sequences à la Zep) seems an attractive answer to me.

Rock sound in some smaller cinemas could be improved (cf. "Tommy") but is OK on the whole. A rock film cannot be too expensive to make — only one take after all, and it would certainly reach the neglected backwoods.

This could be a shot in the arm for the flagging cinema industry and bring folk back to the empty cinemas. I'm sure that this wouldn't be to the detriment of actual live performance, (as a screening on TV might be; more of a compensation for people who can't go. — KEITH WARD, Brambledown Road, Wallington, Surrey.

● LP WINNER

Want to get a letter into MM's famous Mailbag page? Polish your style by taking tips from MM's resident satirist Chris

Welch, who today presents a wholly fictitious guide to How To Win An Album In Inflationary 1977...

Don't make mesick!

I COULD NOT believe the lying reports in MM about the recent Stephen Stills, Bob Dylan, Bryan Ferry, Clash gig at the New Victoria.

Your so-called critic Brian Jones said, and I quote: "We sat waiting in the deserted stalls for over three hours without a solitary announcement to state that the gig had been cancelled."

"And yet when Dylan made an appearance, he was greeted by boos and jeers from half a dozen people in the circle."

"The performance was atrocious. He could hardly remember the words to 'Gimme Shelter' and when he finally did the stage in embarrassment he tripped over a microphone lead and put a bad through his scrotal bag."

"This report took my breath away but after a moment I realised it was a lie. I was sure I had seen the Dylan we saw for his disastrous first-minute performance. Fred Hartley, wearing a borrowed Dylan cap."

But I thoroughly enjoyed Dylan's performance and could never believe he was a fake. In fact he signed an autograph for me in the bar during the five-hour intermission, and it clearly said "Fred J. ... ops, it's Bob Dylan."

"So let's have less of this cynicism in rock and a little more faith. — MATTHEW MAREL, Co. Antrim.

● LOVIN' PAT WINNER

Ignorance

I was extremely surprised at the ignorance displayed by your columnist Richard Thomas. Just recently he told us to listen only intently to the words of Clinging Jealousy, Sun Ra and Gil Evans.

And yet at the same moment he talked about Phil Spector and Herb Alpert. Such ignorance, indeed, is unbelievable. Why, then, he told his readers to listen to the artists that the great make of the public scene. Tell, black, white and grey.



IF EMI are to continue repackaging Beatles material, then why don't they use some initiative and release an EP consisting of the only tracks otherwise unavailable from the "Yellow Submarine" LP — "Hey Bulldog," "A Hard Day's Night," "Only A Northern Song" and "It's All Too Much" which Steve Hillage recently revived? Such a record would be more useful to the fans than haphazard collections such as "Rock and Roll Music" — STEVE PARTRIDGE, Corkland Rd, Chorlton cum Hardy, Manchester.

● ABOVE: GEORGE HARRISON

Stupidity

I WONDER if anybody knows the whereabouts of Jack Smith? In the years between the wars he lent the Café de Miroir Street Orchestra in Soho, which was popular with crowned heads of Europe.

Every night someone would get crowned with the back of an antique chair, which proved the power of the Café. Jack was a true disciplinarian and I always remember the night when a buff came to with a request for "Blue Stars" written on the back of a black velvet jacket. He gave it the last assignment from Atlantic Records.

"We don't play requests," and snatched the blank cheque out of the man's hand. Shortly afterwards the band broke up and Old Jack disappeared, some say to South America. What of the band joined the dance queue and spent the rest of their lives in abject poverty. What a character! — BERT ARMSTRONG-SHANKS, Dismasted Musicians Home, Bournemouth.

Rubbish

I THINK reader I. Speer is quite wrong in the basic premise of his argument. What a character! — BERT ARMSTRONG-SHANKS, Dismasted Musicians Home, Bournemouth.

once stated in any of her songs that capitalism is in essence either a manifestation of natural greed or simply the result of the gradual erosion of old feudal values replaced by the tyranny of powerlessness and economic.

Move on, punks

IS THE British rock audience blind? We have an amazing wealth of talent ready to be revealed, but instead we give the limelight (and the money) to these so-called working class heroes called punk rockers.

The bands I am talking about are Henry Cow, National Health and Wigwag, whose creative and musical ideas far surpass anything in the stagnant British music scene today. Instead of promoting us, we are simply given backwords.

Rock music has got to progress and experiment or else it will die. — R. K. COMBES, Henry Cow Grammar School, Bulwell, Notts.

Jazz 'war'

OH dear — trad jazz versus boppers, West coast versus East coast, now, according to Steve Lake in the MM, it's the Arts Council-backed public school jazzers (Roger Sullivan, Trevor Sutton) — he has got to be joking! versus the real thing.

What he ought to be doing is using his considerable literary talents to lend what weight he can to those who are always arguing for a vast increase in the Arts Council resources for all kinds of creative activities — jazz, rock, free music or whatever. — BRIAN BLAIN, Secretary, Music Promotion Committee, Musicians' Union.

Prison punk

IT SEEMS strange that, with the exception of a brief mention by Michael Watts, no one has actually paid much attention to the actual meaning of the word punk. I have always understood it to mean a young man who would, willingly or unwillingly, submit to anal intercourse. The word apparently had its origin in prison, where the victim was usually unwilling. Thereafter, owing to society's peculiar double standards, the "punk" was a despised and unwanted person, similar in status to a female "tramp." Because no pride of any kind could obviously attach itself to the term, "punk" it was that the gay community has never wanted to be associated with the term. — VALERIE WILMER, Baltham Park Mansions, Baltham, London.

IN NEXT WEEK'S MM Beep, Beep!

What is "Twitch City"? What happens when you get a "squirter vibe"? This is the colorful, arcane language of one of rock's most interesting figures, the "controversial media consultant" B.P. Fallon, who was recently lampooned in our parody pantomime of Cinderella. From a public school in Yorkshire, this Irish son of a British colonel has gone on to do publicity for Led Zeppelin, T. Rex, Roy Harper, King Crimson and ELP, creating in the process his own outrageous legend. It's said that when he was with Led Zeppelin he almost sank the Starship, the luxury plane in which they were travelling, by flooding the bathroom with a shower. There are people who would love to see a B.P. Fallon lampshade auction, as he says himself, yet he's certainly among the best-loved people in rock music. "He's the pioneer of hip music in Ireland," says Phil Lynott. Next week the MM brings you the very crazy and very funny story of The Last of The Looners.

Also a Band Breakdown on Racing Cars, one of the MM's strongest tips for 1977. And the results of the MM's first Folk Poll.

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DON'T MISS IT

ALL LIES

WE are a struggling group and are frankly sick of your coverage of punk rock. The guys never refuse, we hardly play a note and yet get huge advances from record companies and more press coverage than the death of Mao.

And yet a group like us can hardly get a write up in your paper. Far less for struggling bands in an increasingly popular and disaffected society.

My analysis of the press shows raised by important statements like these in that we are the ones to play the most significant upon the lives of those who are more poor, the natural philosophers of our time.

They cannot be compared to any other group at all for their interests. Each

● BACK ISSUE WINNER